

The family visitor experience at heritage attractions: Value creation within a service environment

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Abstract

The world is becoming characterised by services. This evolution is transforming the way people consume services, with significant implications for both business and society (Ostrom, Bitner, Brown, Burkhard, Goul, Smith-Daniels, Demirkan and Rabinovich, 2010). The role of the consumer has also been transformed, with a much more active and integrated role envisaged (Grönroos, 2011; McColl-Kennedy, Vargo, Dagger, Sweeney and van Kasteren, 2012). The role of the organisation is now to *facilitate* consumer value creation through the design of the service system and appropriate provision of resources (Grönroos and Voima, 2013; Gummerus, 2013). Service-dominant logic (SDL), service logic (SL) and customer-dominant logic (CDL) have emerged, as marketing researchers attempt to better conceptualise the construct of value and how value is created. Recent definitions consider that value is a phenomenon relating to 'value in use' and 'value in the experience' (e.g. Heinonen and Strandvik, 2015; Helkkula, Kelleher and Pihlström, 2012b).

One of the main impediments to advancing understanding and conceptual development of value creation is the relative lack of empirical research, with some recent notable exceptions (e.g. Echeverri and Skålén, 2011; McColl-Kennedy *et al,* 2012; Tynan, McKechnie and Hartley, 2014). In the hope of generating insight and understanding into the value creation process, there has been an increasing number of calls for research (e.g. Russell-Bennett and Baron, 2015; Fitzpatrick, Varey, Grönroos and Davey, 2015; Grönroos, 2011; Heinonen and Strandvik, 2015; McColl-Kennedy, Gustafsson, Jaakkola, Klaus, Radnor, Perks and Friman, 2015). In response to these calls, this exploratory study investigates value creation in the context of family visits to Edinburgh Castle, one of the most popular heritage visitor attractions in the UK. In-depth interviews with local families were conducted before and after a visit. These were complemented by visitor observations and interviews with managerial and frontline staff. Grounded theory methods were employed during data analysis.

This study makes five important and timely contributions to the literature. The first is that understanding of the intricacies of the value creation process has been significantly enhanced. Rich insights were afforded into how families created and co-created value. Advancing beyond the simplistic customer-firm dyad, multiple interactive pathways within the complex service system from which value can emerge were identified. Illuminating examples of potential value being destroyed or remaining unrealised were observed, providing greater appreciation of the complexities inherent in value co-creation.

Secondly, this thesis presents a matrix that depicts different approaches among the family members towards interaction within the service system. More detailed appreciation of how and why some consumers undertake 'approach' behaviours while others do not adds greatly to the understanding of consumer behaviour. By proposing that consumers are heavily influenced by their orientation to interacting with different aspects of the service system as well as their ability to *access* and *utilise* resources, this matrix offers a conceptual framework that can guide future research. Thirdly, ten different value-creating activities are identified within families' cognitive, emotive and physical interactions undertaken during their visit. Fourthly, it endorses recent conceptualisations of the resource integration, which view value as emerging from both the resource integrative process as well as value as an outcome of this integration (Gummerus, 2013; Mohd-Any, Winklhofer and Ennew, 2014). Finally, it proposes an enhanced conceptual framework to better understand family behaviour in service settings. This builds on the family identity framework of Epp and Price (2008) and recent work by Schänzel, Yeoman and Backer (2012) that is finally addressing the dearth of research on families (Obrador, 2012; Small, 2008).

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This thesis is dedicated to the memory of both my grandmothers, who passed away during its creation. Both were inspiring in different ways and played an important role in shaping the development of their grandchildren. Mary Melvin in particular will see the funny side as this thesis comes to a close. Her practical approach to life was grounded in her experiences as an Army Sergeant-Major during her generation's great struggle. Among the many pearls of wisdom passed on to her seven grandchildren was her firm belief that each family should have a lawyer, a doctor, a travel agent and a dentist. Between the grandchildren, we only managed the medical doctor; with doctor already ticked off her wish list, there is a wisp of irony in submitting this doctoral thesis that I'm sure she would share.

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Acronyms employed in this research

B2C – Business to Customer
C2C – Customer to Customer
CCI – Customer to Customer Interactions
CDL – Customer Dominant Logic
CR – Critical Realism
CVC – Collaborative Value Creation
FII – Framework of Identity Interplay
GT – Grounded Theory
HS – Historic Scotland
HVA – Heritage Visitor Attraction
ICT – Information and Computer Technologies
PAD – 'Pleasure, Arousal and Dominance' framework within servicescape literature
SDL – Service Dominant Logic
SL – Service Logic
SET – Social Exchange Theory
SM – Service Marketing
VCA – Value Creating Activity
VRM – Visual Research Methods

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Chapter 1 Introduction

Introduction

The message within recent marketing literature is clear. "*Marketing is dead. Long live marketing.*" (Webster Jr. and Lusch, 2013: 398) "*We observe that the marketing department truly has lost influence over time.*" (Homburg, Vomburg, Enke and Grimm, 2015: 9) "*… it is no longer clear whether marketing is having any effects on consumers at all… Marketing is in danger of losing its way.*" (McCabe, 2014:1) Powerful socioeconomic forces and changed consumer consumption patterns have forced a reconsideration of the fundamental tenets of marketing. Old, comforting certainties regarding the role of organisations, their customers and the relationship between them have been challenged by alternative logics. 'Service-dominant logic' (SDL), service logic (SL) and customer-dominant logic (CDL) are three emergent service perspectives that have different foci, but attempt to explain the characteristics of service and its place in society and business today (Heinonen and Strandvik, 2015). These perspectives move beyond previous conceptualisations of marketing as a profit-maximisation process (Webster, 1992) and a mere function within a firm (Heinonen and Strandvik, 2015). Through products and services, organisations aim to make customers' lives better in some respect. Yet this is not through organisations controlling and delivering 'embedded value' through their offerings. Value is phenomenological, with customer creation of value-in-use occurring during usage (Vargo and Lusch, 2004). Value creation is a process, socially created through experience and interaction (Fitzpatrick *et al*, 2015; Grönroos and Voima, 2013). Through this perspective, consumers create value "*… through the integration of firm-provided resources with other private and public resources*" (Vargo and Lusch, 2008: 148); these include skills, knowledge and experience.

Recent works locating value creation within dynamic, resource-laden customer 'networks' (Edvardsson, Skålén and Tronvoll, 2012; Akaka, Vargo and Lusch,

2012) also demand consideration. Exciting developments hint at customers realising value from service outcomes *as well as* the actual process of service consumption (Mohd-Any *et al*, 2014). Yet attempts in the literature to better understand this new customer-organisation relationship remain largely conceptual in nature. There have been urgent and repeated calls for empirical research that can address major issues such as how value is created, how value is defined by customers and how consumers experience resource integration (e.g. Arnould, 2008; Baron and Harris, 2008; Grönroos 2011; Kleinaltenkamp, Brodie, Frow, Hughes, Peters and Woratschek, 2012; McColl-Kennedy *et al*, 2012). In an attempt to bring greater clarity and understanding to the process of value creation and how this is undertaken by customers this study answers these calls and investigates value formation within a service environment.

While one of the key research endeavours of marketing is to better understand value and its formation (Echeverri and Skålén, 2011), value remains a nebulous concept at best, with a notable lack of consensus within the literature (Sánchez-Fernández and Iniesta-Bonillo, 2007). Although there have been a great number of studies conducted to investigate value, customer value research is still in the early stages of conceptual development, despite its centrality to marketing thought (Smith and Colgate, 2007). Neo-classical-based conceptualisations of value as an objective construct are rejected as overly simplistic and reductionist (Sánchez-Fernández and Iniesta-Bonillo, 2007), and there is growing consensus that value is multi-dimensional in nature (e.g Sweeney and Soutar, 2001; Williams and Soutar, 2009). Value is determined subjectively by customers, grounded in their previous experiences (Helkkula, Kelleher and Pihlström, 2012a; Holbrook, 1999), with value assessments believed to be influenced by situational and contextual factors (Zeithaml, 1988). As the emerging service perspectives represent the cutting edge in marketing research, studies that adopt a value creation lens can advance understanding of both the concept of value and its creation (Tynan and McKechnie, 2009).

1.1 Value creation

The impact of globalisation has been felt strongly in marketing, acting as a catalyst for the 'pivotal shift' that has taken place in the understanding of value and its creation (Akaka *et al*, 2012). Inter-related trends, such as rapid technological developments and customer empowerment have enhanced the capabilities of customers (Fesenmaier and Xiang, 2014; Heinonen and Strandvik, 2015). Increasingly sophisticated and knowledgeable, customers and their enhanced forms of consumptive behaviour tied into a growing realisation within mainstream marketing of the inadequacy of marketing theory that was developed in previous decades, where organisation-dominated, product-centred approaches were prevalent (King, 2002; Vargo and Lusch, 2004). Building on service marketing and relationship marketing theory, the value of a service is its 'value in use' as defined by customers, rather than embedded 'exchange value' decided by the sellers.

Organisations operating with this new mind-set adopt a more collaborative approach with their customers; rather than being located at the end-point of the organisation's sales and marketing activities, customers play a much more active and integrated role (Grönroos, 2011; McColl-Kennedy *et al*, 2012). As co-creators of a service experience, customers are active in co-creating value while interacting with service providers. This approach also holds that customers can not only *co-create value* with service providers, but may *create value* within their own sphere of interest, where the role of the provider is limited, or even removed (Grönroos 2011; Grönroos and and Ravald, 2009; McColl-Kennedy *et al*, 2012). Actual value co-creation occurs only when there are direct interactions between the service provider and the customer, i.e. the provider can influence customers' value in use (Grönroos and Voima, 2013).

This new approach obliges service providers to redefine their operational processes with the aim of facilitating customers' value creation (Grönroos and Ravald, 2011; Grönroos and Voima, 2013). Through these interactions with their customers, providers can achieve their own desired value outcomes; in addition these processes should allow both parties to increase or enhance their operant resources (Li and Petrick, 2008; Lusch and Vargo, 2006; Vargo and Lusch, 2004). In contrast with 'exchange value', where the company controls and defines value in isolation from the customer, it is argued that customers and other actors external to the company wield control (Edvardsson ***et al***, 2012). Within service marketing literature, the conceptual development of the field strongly requires empirical investigation. Key questions regarding when the process starts and ends, what is included in the process, and how different customers perceive value-creating situations in different ways are all relative unknowns awaiting more substantial consideration (Grönroos, 2011; Minkiewicz, Evans and Bridson, 2014).

1.2 Resource integration

In order to realise latent value, resources are integrated and operated on during consumer interactions (Grönroos, 2009; Vargo and Lusch, 2004). These resources can be 'operand' and 'operant'. Operand resources are conceived of as physical and static, and are 'acted upon'; these could refer to physical aspects of the service system. In contrast, operant resources are intangible and could be the knowledge, skills or experience of staff *and* customers (Vargo and Lusch, 2008). This has important implications for service providers, as within more complex service systems there are often extended interaction opportunities where value for both consumers and the organisation can emerge from this 'integrated interaction process' (Grönroos, 2011).

Within the context of this study, this means analysing the effectiveness of the service provider in utilising its resources to enhance the consumer experience and the effectiveness of the service delivery system in facilitating internal and external group interactions. A key source of resources available for customer utilisation are contained within the service system, yet consumers also bring with them a whole range of operant resources that can facilitate value creation. Independently and collectively, the families are social and economic actors that belong to a variety of networks. These networks – also referred to as social systems – are spatial and temporal constellations of interconnected actors and resources, which customers can move within and between during the value creation process (Mohd-Any *et al*, 2014). According to Vargo and Lusch (2012), family members within such a network would be regarded as operant resources that influence and shape each other, helping to create the context for interactions and resource integration. "*In that regard, actors are viewed as not only accessing market-facing resources but also non-market facing resources, including private resources and public resources.*" (Vargo and Lusch, 2012: 195)

Actors, such as family visitors, are viewed as active and dynamic as they navigate within and between the systems of actors, resources and social structures to which they belong in order to achieve desired outcomes (Edvardsson *et al*, 2011). While all resource integrators are enterprising, those with more experience and wider public and private resources at their disposal to access resources from will be more skilled and enterprising (Vargo and Lusch, 2012). It is through drawing on their diverse resources that allows actors to realise the value embedded in service consumption situations (Vargo and Lusch, 2008). Far from value automatically emerging out of interactions between the consumer and the organisation, much will depend on the skills, experience and knowledge of the family members in possessing the adequate resources and the ability to use them to gain some or all of the potential value within each situation. As noted by Mohd-*Any et al* (2014), it is not only the *resource availability* and *resource quality* that determine the value derived, but

also the actors' own *resource usability* – their ability to make use of the relevant resources at the opportune time.

1.3 Study context: heritage visitor attractions

Marketing is by far the most salient of business perspectives on tourism and tourism marketing has become an established field in its own right (Li and Petrick, 2008). Yet the literature within tourism management studies has been criticised for neglecting key developments in marketing management such as SDL (Shaw, Bailey and Williams, 2011). While much of the tourism marketing literature is applied in nature, it provides a very sophisticated body of knowledge that can facilitate conceptual development (McCabe, 2014), such as with SDL. Indeed, as the visitor experience is an integral component of the 'tourism product' (Pernecky and Jamal, 2010) and tourism's core product is the beneficial experiences gained by the visitor (Prentice, Witt and Hamer, 1998b), this means it is an ideal context in which to empirically investigate the value creation process (Grissemann and Stokburger-Sauer, 2012).

The context of this study is Edinburgh Castle, one of the most popular paid heritage visitor attractions in the UK, and that offers a complex service environment, rich in opportunities for customers to create value. The visitor experience is central to the competitiveness and survival of these attractions. Heritage tourism is the most popular form of 'niche' tourism yet is characterised by a disparate selection of providers and constant problems of seasonality, high costs of conservation and maintenance and increasing competition for people's decreasing amounts of leisure time. While visitation figures indicate demand is still high, there is considerable pressure on managers to provide a satisfying, high quality service and the mid- to long-term future of the industry is uncertain. A lot of attractions operate on very tight budgets and with a limited understanding of their visitors and how their service is 'consumed'. The heritage

visitor attraction (HVA) service environment is further complicated by limited appreciation of the diverse needs of the heterogeneous body of visitors. Visits to HVAs offer a unique blend of learning and entertainment that differentiates them from other leisure options and visitors have varied expectations and experience that affect their value assessments.

This study defines heritage as things of value – sites, spaces, artefacts as well as practices, knowledge and events (UNESCO, 1995) – that have been passed from one generation to the next. Physically, visitor attractions are defined as "… *a permanent resource, either natural or human-made, which is developed and managed for the primary purpose of attracting visitors.*" (Hu and Wall 2005: 619) There is also an experiential component, centred on visitors' behaviour, and composed of the motivations, expectations and cognitive perceptions formed by the visitor in an interpersonal, interactive process (Apostolakis, 2003). This process involves customers engaging and interacting with the service system – the physical component – as well as with other visitors in order to achieve desired outcomes. This process of service consumption takes place in the carefully designed and managed service environment, or 'servicescape' (Bitner, 1992).

1.4 Edinburgh Castle

This study will focus on the visitor experience at Edinburgh Caste, one of the UK's pre-eminent heritage attractions. With 1.4 million annual visitors, it is Scotland's most popular paid visitor attraction. VisitScotland, Scotland's national tourist promotion body, externally assesses its visitor experience on an annual basis, and it has consistently been awarded the maximum five-star rating. For the purpose of this study it ensures that the castle is operating at a certain externally accredited standard, has full-time staff that have received training in management and marketing and have the ability to access, develop

and apply resources to providing both an entertaining and educational experience (Campo-Martinez, Garau-Vadell and Martinez-Ruiz, 2010).

The castle is operated by Historic Scotland (HS), a quasi-governmental body trusted with the safekeeping of Scotland's historical resources. It receives the majority of its funding via a block grant from the Scottish government, which means its organisational remit includes a number of social goals relating to widening access, education and conservation. The castle and its service delivery system – also referred to as the visitor interface – is managed by a small semi-autonomous management team, under the auspices of the HS head office in Edinburgh.

In the face of heightened competition and more demanding customers, designing an effective and engaging interface has important implications for behavioural intentions (e.g. to repeat visit, to recommend or to make purchases) and is thus extremely significant from a management and marketing perspective (Alegre and Garau, 2010; Jaakkola and Alexander, 2014; Minkiewicz *et al*, 2014). In light of the lack of research into the HVA visitor experience, this study can help reveal the congruence between the experience that the attraction wishes to provide, and visitors' evaluations of their actual experiences. From a resource-integrative perspective this can be viewed in terms of reducing discrepancies between the perceptions of what managers think their visitors value against what visitors actually experience as valuable (Gummerus, 2013). Reducing such discrepancies is a key aim that can help organisations such as HS in enhancing their competitive advantage.

1.5 Visitors, value and the HVA experience

This study focuses on the role of the user, analysing how value is created within the context of family visits to an HVA. Before establishing definitions associated

with the 'users' who feature within this research, it is appropriate to first establish the phenomenological 'value in the experience' perspective that is adopted. This is defined as "*… individual service customers' lived experiences of value that extend beyond the current context of service use to also include past and future experiences and service customers' broader lifeworld contexts.*" (Helkkula *et al*, 2012b: 59) In line with the SDL discourse, the notion of customer value is highly subjective, and heavily influenced by experiential and contextual factors (Vargo and Lusch, 2008). Within the HVA servicescape it may be influenced by the provider's resources as well as resources from customers' own sources and other customers (Baron and Harris, 2008). Helkkula *et al* (2012b) argue that the phenomenological approach acknowledges the influence of customers' individual and relational engagements, so family members' value assessments are individually intrasubjective and socially intersubjective. They make sense of and experience value iteratively, drawing on past experience as well as anticipated potential future experiences (Helkkula *et al*, 2012b; Tynan and McKechnie, 2009).

The Edinburgh Castle servicescape includes both tangible and intangible elements of the past that form and constitute tourism products and services (Park, 2014). Thus, visitors are defined as those who travel to a specific location in order to engage with these products and services. The term is used when discussing issues relating to the management and 'consumption' of the service experience at heritage attractions. As noted by Webster Jr. and Lusch (2013), 'customer' and 'consumer' are often used interchangeably, yet they are different in many important respects. A 'customer' is very much defined by the transactional relationship that is established when they – a person or an organisation – buys goods or services from a supplier. A 'consumer' is instead a more general term, and in this study refers to individuals who can engage in the act of consumption in order to realise benefits, to satisfy some need or to help complete a particular task. Consumers are not defined by their relationship with any particular sellers. It is proposed that in order to better reflect contemporary

consumption patterns and how marketing can enhance its relevance to society, we should instead adopt the concept of 'citizen-consumer'. More significant than the notion of ethical consumers, citizen-consumers are "*… concerned with a broader set of goals, than the satisfaction of their individual needs and wants… and that their numbers are growing.*" (Webster Jr. and Lusch, 2013: 396) For the sake of brevity, 'consumer' is used in the remainder of this thesis, but incorporates the broader 'citizen-consumer' concept. This role and significance of this particular market segment will be explored in more detail during discussion of the findings. 'Customer' is used when making reference to other works, where the original author(s) has used the term.

1.6 Families in tourism

The family group is one of the most important visitor segments for HVAs (Kozak, 2010) yet is poorly understood. Despite families being ubiquitous at visitor attractions and a significant market for tourism businesses in general, there is a notable lack of attention in the literature towards better understanding their needs, motivations and behaviours. Discussions of families and their behaviours rarely include any negative aspects and fail to address diversity in terms of cultural background and family composition (Schänzel, 2012a). Research tends to focus on families' decision-making, and has a tendency to assume too much homogeneity (Bronner and de Hoog, 2008; Schänzel, 2012a), which unfortunately reduces its applicability. Conducting research with an aim of gaining a deeper and truer understanding of under-researched groups of visitors such as children and families is an urgent research priority for marketing (e.g. Kerrane, Hogg and Bettany, 2012) and tourism (e.g. Edwards, Martinac and Miller, 2008).

Although family travel is growing at a faster rate than all other forms of leisure travel, the vast majority of tourism research focusses on an individual

perspective, and this one-dimensional understanding of tourism experiences limits the potential for conceptual development. This study will thus utilise conceptual frameworks from marketing (Epp and Price, 2008) and tourism (Schänzel *et al*, 2012) in order to gain a more detailed and nuanced understanding of the experiences of all family members.

The introduction above highlights the key issues pertaining to this thesis and the limited empirical research to date on consumer behaviour during the value creation process. Building on this, the following sections introduce the research objectives and then consider the important, and timely contributions that this research provides to the different literature streams. This introductory chapter then concludes with a consideration of the practical contributions that emerge from this study and an outline of the subsequent chapters.

1.7 Research objectives

The primary objective of this study is to develop an understanding of the family visitor experience within an HVA service environment and the value that emerges from this. This study aims to establish how the families create, or realise, value within the service environment. In doing so, it can address the comparative lack of academic research into the value creation process and the experiences of families.

Overall research objective: **How is value created through a family service experience?**

Three research questions are contained within the overall research objective and reflect the exploratory research design:

1) What activities are undertaken by families in value creation?
2) What resources do families utilise to create value?
3) What are the value outcomes for families?

1.8 Contributions

This thesis features carefully-designed empirical investigation into the family visitor experience at a heritage attraction. The following sections highlight the gaps in the literature that are addressed and the theoretical contributions made, before outlining the practical contributions that are made.

1.8.1 The value creation process

As noted above, the literature relating to the value creation process is heavily skewed towards the conceptual. Integral to the new logics is the fundamental recalibration of the relationship between the firm and the customer (Vargo and Lusch, 2004; Grönroos, 2011; Heinonen, Strandvik, Mickelsson, Edvardsson, Sundstrom and Andersson, 2010). Value is created through interactions between them, and service providers must manage the customer experience so that both actors can derive value (Vargo and Lusch, 2004; Vargo and Lusch, 2008). Yet understanding of the complex value creation process is extremely limited. Key questions remain relating to key concepts such as what activities do customers actually engage in during value creation, what are the actual roles of customers and the organisation, how does the context of the interaction influence the process and what is actually being co-created (e.g. Arnould, Price and Malshe, 2006; Grönroos, 2011; Gummerus, 2013; Heinonen *et al*, 2010; McColl-Kennedy *et al*, 2012; Minkiewicz *et al*, 2014). This can build on the limited number of empirical studies that have identified the activities customers undertake in order to realise value (e.g. Echeverri and Skålén, 2011, in a public transport context; McColl-Kennedy *et al*, 2012, in a healthcare setting).

1.8.2 'Value creation' and 'value co-creation'

In light of the conceptual divergences within the recent service logics (CDL, SDL and SL), this study hopes to establish an understanding of the value creation process *as observed within the context of family visits to Edinburgh Castle*. This focuses on aspects of the SL discourse, which holds that value can emerge from within three 'spheres' of value creation: a *provider* sphere, a *joint* sphere and a *customer* sphere (Grönroos, 2011; Grönroos and Ravald, 2011; Grönroos and Voima, 2013). This also includes the SL contention that it is possible to distinguish between value creation and value co-creation (e.g. Grönroos and Gummerus, 2014; Grönroos, 2011) and if interactions are indeed a central construct (Grönroos, 2011; also Holbrook, 2006; Prahalad and Ramaswamy, 2004).

1.8.3 Resource integration

A major gap in the resource integration literature has recently been identified. Calls for research have been made (Kleinaltenkamp *et al*, 2012) that could investigate if value could emerge from the resource integration process or as an outcome of this process. Prior to this, the prevalent approach in the literature was to view value as an outcome of the resource integration process, where customers gained value through integrating resources that can be drawn from private, public and provider sources (e.g. Edvardsson *et al*, 2011; Vargo and Lusch, 2008; Vargo and Lusch, 2012). Rejecting the value-from-process/outcome distinction, this thesis instead investigates how value can emerge from both parts of the process. In establishing that value can be realised during the resource integration process *as well as* an outcome, this research can help to advance the limited understanding and existing research on this notable conceptual advance (Gummerus, 2013; Mohd-Any *et al*, 2014).

1.8.4 Visitor value outcomes

Despite the significance of value to marketing theory, recent literature confirms that understanding of value remains underexplored and underdeveloped, particularly relating to what customers *actually do* in order to create value (e.g. Arnould, 2014; Karababa and Kjeldgaard, 2013; Smith and Colgate, 2007). This study is one of the first to explore the process of value creation from the consumer perspective. Value is seen as a subjective and multidimensional construct (Sánchez-Fernández and Iniesta-Bonillo, 2007), uniquely and phenomenologically determined through customers' experiences (Prebensen and Foss, 2011; Vargo and Lusch, 2008). As recent marketing thought sees value as phenomenologically determined by customers through contextual and experiential factors (Helkkula *et al*, 2012b), establishing what families perceive as being of value and how they aim to achieve desired outcomes relating to value can help to fill this gap in understanding. Extending from the study by Echeverri and Skålén (2011), there is a clear need for research that can illustrate the range of possible outcomes from customer-firm interactions.

1.8.5 Family behaviour

Finally, this thesis can answers long-standing calls for research to better understand family behaviour and the dynamics involved in their service consumption (e.g. Kerrane *et al,* 2012; Obrador, 2012; Small, 2008; Stringer, 1984). As value in the experience is believed to be both individually intrasubjective and socially intersubjectively (Helkkula *et al*, 2012b), findings from families' experiences can make a timely contribution. Developing a typology of value creating activities that family members undertake during the consumption experience can extend understanding of the family consumption behaviour.

1.9 Practical contributions

With greater competition and more demanding consumers, there is more pressure than ever before on service providers within the heritage visitor market to deliver enriching experiences for all market segments (Minkiewicz *et al*, 2014). It is envisaged that the qualitative methods employed by this exploratory study can generate rich data, which can provide valuable guidance to a variety of service providers on managing and marketing the service experience. This ranges from general recommendations relating to the service experience design to specific points on tailoring the resource configuration to specifically enrich the experience of family consumers. In developing a better appreciation of families' experiences of HVAs, this study can provide actionable recommendations on management techniques to enhance families' experiences in complex service settings such as an HVA.

1.10 Thesis outline

This thesis is presented in eight chapters. This introductory chapter provides the background to the research, focussing on the theoretical context, the empirical context and finally presenting the research questions and contributions. Chapter 2 provides a more detailed focus on the theoretical context, looking at the emergence of value creation with the field of services marketing, and the impact that the new logics (CDL, SDL and SL) have had. This also considers resource integration and the impact of the servicescape in facilitating the value creation process. Chapter 3 examines the literature relating to heritage tourism and visitor attractions. It locates heritage tourism within the wider tourism literature and then examines how attitudes towards management and marketing have evolved quite considerably over the last couple of decades. This chapter then considers the implications for the visitor experience, and the approach of service providers as modern economies become more experience-

oriented. The chapter concludes by examining the literature relating to families. Chapter 4 outlines the methodological approach and the reasoning behind the application of grounded theory methods within a critical realist approach, before finishing with the methods of data collection. Chapters 5, 6 & 7 present the research findings, with Chapter 5 discussing the family members' orientations to value creation and the various interactive patterns within the service system from which value could emerge. Chapter 6 presents the findings on the different value creation activities that family members undertook. Chapter 7 then considers the resource integration process and the family members' value outcomes. Chapter 8 is a summative conclusion, which revisits the research questions and shows how these have been addressed. The contributions to theory and practice are presented, limitations are acknowledged and recommendations for further research are made.

Chapter 2 Literature Review: Value Creation, Resource Integration and the Servicescape

Introduction

The Literature Review consists of two chapters. Chapter 2 introduces the theoretical context of the study, namely the value creation process in a service setting. It initially considers the value construct and why it has been adopted as the central unit of analysis. This is followed by the conceptualisation of value formation and how it relates to this study. There is then an in-depth discussion of the value creation process, and how the new service perspectives perceive value emerging for the consumer and the service provider. Rather than the systems-orientated SDL and overtly customer-focussed CDL, this section contends that the alternative conceptualisation offered by SL, where firms instead *facilitate* customer's value creation (Grönroos, 2011), offers a better approach in our attempts to better understand the value creation process. The key SL notion of interactions is then analysed, before attention turns to how value creation is facilitated through resource integration. This is followed by a consideration of the tourism marketing literature. The chapter then concludes with an analysis of the servicescape framework. In providing a physical contextualisation of the value creation process it brings together the concepts of value facilitation and resource integration. Analysis of current developments and gaps in the literature show how this study makes important contributions to several literature streams, notably the conceptualisation of value creation and resource integration.

Chapter 3 then analyses literature relating to the physical context of the study, locating HVAs within the wider UK tourism sector, and analysing the particular strengths, weaknesses, opportunities and threats that impact on their operations. It is only recently that the need to consider the value creation *context* has been acknowledged (McColl-Kennedy *et al*, 2012). The focus then turns to the visitor experience and the importance of the 'interface', the HVA

service delivery system that visitors interact with and which ultimately plays a significant role in determining whether visitors have satisfying experiences or not. The main unit of study is the family group, a significant market segment that has been largely overlooked in the tourism and management literature. As the study is principally concerned with understanding families' attempts to realise value, the limited tourism literature available on families is complemented by research from different fields in order to provide insights into their interactive behaviour.

2.1 Conceptualising value

This section begins by considering just why value is the central unit of analysis for this study. As argued by Helkkula *et al* (2012b), value in the experience is an important and meaningful research topic for service marketing scholars, with direct implications for practitioners. This research focuses on the intricacies of the consumer experience. In contrast with a 'commodities mindset' that views value as something defined and controlled by providers, conceptual developments in the value discourse now view the construct as highly subjective and contextual, with consumers playing an active role in its realisation. Value is no longer an objective construct to be measured as an output of a linear process; instead the phenomenological approach views it as iteratively formed, through the process of interacting (Grönroos (2011) and integrating resources (Baron and Harris, 2008; Mohd-Any *et al*, 2014).

Some of the world's leading academic thinkers and practitioners identified value when establishing a list of the top ten research priorities. Of particular interest was how value relates to the co-creation of the service experience (Ostrom *et al*, 2010). As Grönroos (from Ostrom *et al*, 2010: 29) contends, "*For far too long, research has concentrated on studying trust, commitment, satisfaction, loyalty, and perceived quality….*" This thesis supports their consumption that through

greater understanding of value and its creation, co-created services may be better managed, especially for complex service offerings like visiting an HVA, with multiple touch points.

Indeed, understanding value and its formation are among the key research endeavours of marketing (Echeverri and Skålén, 2011). The construct of value has been the focus of extensive research for decades, yet its nebulous nature has meant there still remains a lack of consensus (Minkiewicz *et al*, 2014; Sánchez-Fernández and Iniesta-Bonillo, 2007). In current marketing and consumer research value is described as "*notoriously elusive*" (Karababa and Kjeldgaard, 2013: 119), "*a chimera*" (Arnould, 2014: 129) and "*complex, rich and subjective*" (Mohd-Any *et al*, 2014).

The simple working definition of value within SL is that value for the customer implies that through a service experience they become better off in some respect (Grönroos, 2011). One of the more widely utilised and accepted definitions in the marketing literature is provided by Zeithaml (1988: 14), who states that value is "*… the consumer's overall assessment of the utility of a product based on perceptions of what is received and what is given.*" Yet difficulties have arisen when attempting to establish more detailed definitions on what the value concept entails and how it can be operationalised. As this section will show, a range of views exist on some fundamental issues, such as what the antecedents of value are, what the relationship between these is, what are the dimension(s) of the value construct and whether these dimensions are independent or overlapping.

Value assessments are not merely rational assessments of product or service features, but are the result of global assessments of the benefits gained and are related to – but conceptually distinct from – notions of 'quality'. These evaluative judgements are subjective and context-dependent and reflect how products or services have facilitated consumers in achieving desired outcomes (Zeithaml,

1988). Underpinning such assessments is an implied 'trade-off' between benefits and sacrifices that consumers entail when acquiring a product or experiencing a service. As the above quote from Zeithaml illustrates, the notion of functional 'utility' for consumers is important to assessments of value. Yet demonstrating the complexity of the value construct, the cost to consumers is not limited to functional utility or even monetary terms; a full appreciation of cost needs to incorporate the time, effort and search made by the customer in the process of consumption (Sánchez-Fernández and Iniesta-Bonillo, 2007).

Evolving from simple trade-off models, Hirschman and Holbrook (1982) and Holbrook and Hirschman's (1982) seminal papers introduced the notion of the consumption experience containing hedonic components. This was a vital conceptual advancement, as value assessments of consumer experiences – such as the visitor experience under investigation in this thesis – must reflect the entertainment and emotional benefits attained (Sweeney and Soutar, 2001). In rejecting the prevailing rational decision-making perspective, Holbrook and Hirschman helped shift thinking towards the entirety of the consumption process, all the way through to recollection and memory (Tynan and McKechnie, 2009). This was driven in part by the growing need among today's consumers for the experiential aspects of consumption (Holbrook, 2000), whose value assessments encompass their global experience with the provider and its offering. Woodruff (1997) claims that consumer value assessments are made in relation to the role or products or services in facilitating or blocking goal attainment, and that value can be evaluated in the pre- or post-consumption stage. This ties in with conceptualisations of the tourist experience (see Section 3.4 for a fuller consideration) that emphasise the importance of the pre- and post-visit stages in visitors' assessments of their overall experience (e.g. Clawson and Knetch, 1966; McCabe, 2009; Park, 2014).

Sheth, Newman and Gross (1991) contend that consumer assessments across different value dimensions – functional, social, emotional, conditional and

epistemic – drive their decision-making and that each of these value forms has a greater or lesser degree of influence in every choice situation. Consumers are increasingly seen as assessing value across several dimensions, and there is greater acceptance of more nuanced conceptualisations that see value as a subjective, multi-dimensional construct (Sánchez-Fernández and Iniesta-Bonillo, 2007; Sheth *et al*, 1991; Sweeney and Soutar, 2001). Current marketing literature also identifies the importance of situational factors in value assessments, e.g. Vargo and Lusch (2008: 7), who state value is "*... always uniquely and phenomenologically determined by the beneficiary.*"

Analysing value in an adventure tourism context, Williams and Soutar (2009) confirmed the complexity of value within such consumption experiences where customers play an active and integral role in creating their own experiences. As well as cognitive assessments, adventure tourists' value perceptions also incorporated the range of socio-psychological value dimensions identified by Sheth *et al* (1991), noticeably social value, emotional value and epistemic value. The exception was conditional value, which was not found to be present. Such a multi-dimensional value perspective is believed to be more representative of complex service situations such as tourism, and is the approach adopted most widely in tourism and service research, including online (Mohd-Any *et al*, 2014) and festival tourism (Lee, Lee and Choi, 2011).

At an ontological level, challenges have emerged regarding the contention of Sheth *et al* (2001) that the different value forms are independent. However, this study instead adopts the value typology proposed by Holbrook (1999; 2006), which is based on three dichotomies:

(a) self-oriented and other-oriented: the extent to which something is valued for the effect it has on oneself or on others
(b) extrinsic and intrinsic: the extent to which a product or service is a means to an end or has value in itself

(c) active and reactive: the extent to which a product or service is utilised by a user or the appreciation by a user of the experience a product has on him or her

Holbrook (1999) argues that all types of perceived value (such as the dimensions above) tend to occur together in a consumption situation, though in varying degrees. It is believed that this typology will best capture the value dimensions present in families' consumption experiences. While no value typology is yet regarded as definitive (Smith and Colgate, 2007), this typology was regarded as the most effective in reflecting the comparative, situational and personal influences on value assessments (Sánchez-Fernández and Iniesta-Bonillo, 2007). Section 4.5 considers the organisational value that Historic Scotland attempts to realise from visits to its properties.

By extending the conceptualisation of value to a more abstract level, this study will draw upon Arnould (2014), who stratifies understanding of value while developing a value praxeology. Diverging from conventional marketing framings of use value, this praxeology holds that value to consumers should be considered not in things, or perceptions of things; instead it should be considered as consisting in meaningful differences. In a nutshell, through their consumptive activities, consumers are striving to realise value that facilitates their quest to refine their identity (Arnould, 2014) and provide them with 'a meaningful life' (Webster Jr. and Lusch, 2013). Cova and Dalli (2009) liken this phenomenon to a never-ending identity quest by customers to define the meaning of their lives. This is consistent with Graeber's (2005) beliefs regarding the ultimate use value within our advanced western consumer culture. Writing from an economic-anthropological perspective, he argued that the key value – the implicit goal of consumption – was restoring unity to the self and achieving a unified sense of being (Graeber, 2005). In consumer cultures, the market is the 'ultimate sphere of individual self-realisation' through which consumers can attempt to attain the realisation of this goal.

Accepting *customers' desire for meaningful distinctions that help them refine their identity* as the ontological conceptualisation of value then allows analysis of consumers' actions to be more easily undertaken. At one level it establishes a framework that brings clarity to such an amorphous and nebulous concept as value. It also provides an underlying logic from which flow the multiple dimensions of value that have been identified in numerous studies in different contexts. In this particular context, the multiple dimensions of value discussed earlier can now be viewed at an epistemological level. This study focuses on the experiences of families within a HVA; it is the social pursuit of those meaningful distinctions that drives individual and collective behaviour, through utilising resources within the service environment. These take the form of resources of the service provider as well as from within the group and other visitors. Having established a suitable conceptualisation of value, the next section will examine the value creation process.

2.2 Interactive and non-interactive value formation

> "*It is becoming increasingly clear that conventional conceptualisations of dyadic and unidirectional relationships in markets and marketing are inadequate for studying the dynamics, processes and outcomes of collaboratively created value.*" (Akaka *et al*, 2012: 14)

As the above quote illustrates, the 'pivotal shift' in marketing theory has been driven by a desire to better conceptualise value and the processes of its formation. Value and its formation have long been the focus of marketing activity, yet despite its centrality to marketing thought, customer value research is still nascent and in the early stages of conceptual development (Smith and Colgate, 2007). Its complexity and subjectivity have inspired various theoretical approaches, notably from economics, psychology and sociology, with each

stream applying its own fundamental assumptions. This section will consider the two general approaches towards the value formation process, which have been prevalent in the literature

The first regards value as exchanged, where it is produced by organisations and 'consumed' by customers. Proponents of this view hold that value is embedded in offerings that are produced independently from customers and transferred from one party to another through 'exchange' (e.g. Bagozzi, 1975). Reflecting the influence of the economic approach within marketing, value was believed to be created during the production process and could be objectively measured in monetary terms. Within this provider-focussed, goods-dominant approach, marketers applied microeconomic techniques to monitor their manipulations of the '4P' variables on consumers (Vargo and Lusch, 2004). Due to the passive and limited role ascribed to consumers, this form of value formation has also been termed 'non-interactive value formation' (Echeverri and Skålén, 2011). This conceptualisation was challenged as alternative, non-economic approaches took hold in marketing. These highlighted the limitations of adopting a narrow focus on dyadic and unidirectional relationships as referred to by Akaka *et al* (2012) above. Studies adopting a non-interactive value formation approach fail to consider the potential for interactions between multiple actors or the potential for joint value creation, instead seeing it as either inherent in the product or service or the result of a benefit-cost trade-off (Minkiewicz *et al*, 2014). This point is explored in more detail in the following section.

Developments in relationship and services marketing literature during the 1980s (e.g. Grönroos, 1982; Gummesson, 1987) saw a greater interest in conceptualisations of value that did not fit in with rational and utilitarian approaches associated with economics. One of the key differences in these alternative views was a radical reformulation of the relationship between customers and organisations, which regarded consumers as playing a much

more active and involved role. Observing this trend, Webster (1992) hailed the importance of this transition, stating:

> "*… the relatively narrow conceptualisation of marketing as a profit-maximisation problem… seems increasingly out of touch. We are now considering phenomena that have traditionally been subject of study by psychologists, organisational behaviourists, political economists, and sociologists. The focus shifts from products and firms as units of analysis to people, organisations, and the social processes that bind actors together in ongoing relationships.*" (Webster, 1992:10)

As psychological and sociological influences brought welcome nuance to conceptualising value and its formation, the role of the customer in creating, or realising, value was enhanced (Normann, 2001; Prahalad and Ramaswamy, 2004; Vargo and Lusch, 2004). Proponents of this view hold that "*…value is neither objective as economists might argue nor subjective as psychologists might, but rather a contingent effect of interaction… human activity is at the foundation of value creation*" (Arnould, 2014: 130-131). Acceptance of this new perspective challenged the assumption that value creation only took place in the context of 'exchange'. Instead, in the context of 'use', value is defined and created by customers through the application of operand and operant resources (Vargo and Lusch, 2004). In recognition of the enhanced role of consumers and the importance of interactions, 'value-in-use' has also been termed 'interactive value formation' (Echeverri and Skålén (2011).

These approaches move beyond the idea of customers being merely rational decision-makers, interested in functional features and benefits that are

evaluated through 'means-end' considerations (Schmitt, 1999). Instead customers are viewed as both rational and emotional, evaluating potential and experienced service encounters in terms of the outcomes they offer and realise. As consumers have become empowered through the interrelated forces of globalisation, technological advancement and access to information, their role in value creation is much more complex, interdependent and dynamic (Heinonen and Strandvik, 2015). Correspondingly, the locus of where value is controlled and defined moves from the organisation to customers, and other actors (Edvardsson *et al*, 2012; Helkkula *et al*, 2012b). It is essential to integrate the role of customers when attempting to understand value creation, so organisations must strive to better appreciate how customers engage different types of providers (Heinonen and Strandvik, 2015).

Among the pioneers of this alternative, service-centred approach, Normann (2001) highlights the transformation of the organisation-consumer dyad that has profound implications for marketing as a discipline and a practice: the organisational focus changes from *production* to *utilisation*, from *product* to *process* and from *transaction* to *relationship*. Interactive value between consumers and organisations is the construct that underpins the new service perspectives. It is at the heart of Prahalad and Ramaswamy's (2004) groundbreaking work that introduced the notion of a co-creation experience, triggered by consumer-provider interactions. Synthesising contemporary debates, Vargo and Lusch's (2004) seminal article on customer co-creation of value confirmed the paradigm shift in marketing thought. Introducing their service-dominant logic (SDL), it was the most widely cited marketing article from 2000-2009 and succeeded in bringing service marketing to the attention of a much wider audience. There is now a consensus within contemporary literature that value-in-use, or interactive value, is the value concept that is most closely related to the process of customers' value creation, whether referring to goods or services (Grönroos and Ravald, 2009).

An important construct at the heart of interactive value is the notion of the service experience. Indeed, an alternative conceptualisation of value – value-in-experience – contends that "*… interactions are the source of experiences and that value is derived from a consumption experience.*" (Minkiewicz *et al*, 2014: 38; also Helkkula *et al*, 2012b). This builds on the work by Holbrook (1999; 2006) and Prahalad and Ramaswamy (2004) that adopts an experiential mindset towards value creation. In light of the centrality of the service experience to this thesis, it is therefore necessary to establish a working definition.

Reflecting the more nuanced understanding of value, the notions of interactivity and subjectivity feature strongly in definitions of the service experience (Schmitt, 1999). Phenomenologically, the desirable service experience is portrayed as a highly positive and memorable event (Pine and Gilmore, 2011; Schmitt, 1999), though this is counterbalanced by Carù and Cova (2003). Their important paper recognises that 'successful' experiences where desired outcomes are met can also be ordinary and transactional in nature, especially when describing functional services. The experience includes a range of sensory, emotive and cognitive responses as the customer interacts with an organisation's offering (Pine and Gilmore, 2011). The influence of others in determining how engaged individuals become with an experience must also be factored in (Carù and Cova, 2003). This thesis will adopt the view that the service experience contains the sensory, emotive and cognitive responses identified by Pine and Gilmore (1998). The service experience is grounded in visitors' interactions; families will experience value individually and collectively, and in an iterative manner, based on their general service experience, knowledge and expectations (Helkkula *et al*, 2012b). However, limitations of its conceptual development must be acknowledged, as there remains a pressing need for some form of measurement tool for the global customer experience that can incorporate all customer touchpoints with an organisation (Palmer, 2010).

2.3 Perspectives on value creation

While SDL has generated the most interest and conceptual debate, there have been growing concerns in the literature that there has been insufficient critical analysis of some of its central propositions (e.g. Grissemann and Stokburger-Sauer, 2012; Grönroos, 2011; Minkiewicz *et al*, 2014). Divergent views on a number of fundamental issues led to the emergence of CDL (Heinonen *et al*, 2010; Heinonen, Strandvik and Voima, 2013; Heinonen and Strandvik, 2015) and also SL (Grönroos, 2008; Grönroos, 2011; Grönroos and Gummerus, 2014; Grönroos and Ravald, 2009; Grönroos and Voima, 2013). The limited critical attention on the definition and actual meaning of key constructs has hampered the conceptual development and empirical investigation of SDL (e.g. Grönroos, 2011; Grönroos and Ravald, 2009). The conceptual shortcomings within SDL have been attributed partly due to its roots within the North American school of service marketing, where the concepts of value creation through facilitation and interaction are not as well developed as in other schools, such as the Nordic school, where, for example, interactive marketing (e.g. Grönroos, 1982) and relationship marketing (e.g. Gummesson, 2002) are more widely established. This point is acknowledged by Vargo and Lusch (2008) themselves, who recognise that much theoretical work on the tenets of SDL is still necessary.

Among the challenges this thesis must overcome is that very little is known about the actual process of value creation and what is actually created (Minkiewicz *et al*, 2014; Tynan and McKechnie, 2009). Questions regarding when the process starts and ends, what is included in the process, and how different customers perceive value-creating situations in different ways are all relative unknowns awaiting more substantial consideration (Grönroos, 2011; McColl-Kennedy *et al*, 2012). This uncertainty is further complicated by the multitude of service contexts that exist. In an HVA setting, a visit is not an

everyday activity, but is undertaken with far different motivations and expectations of value gained from the experience.

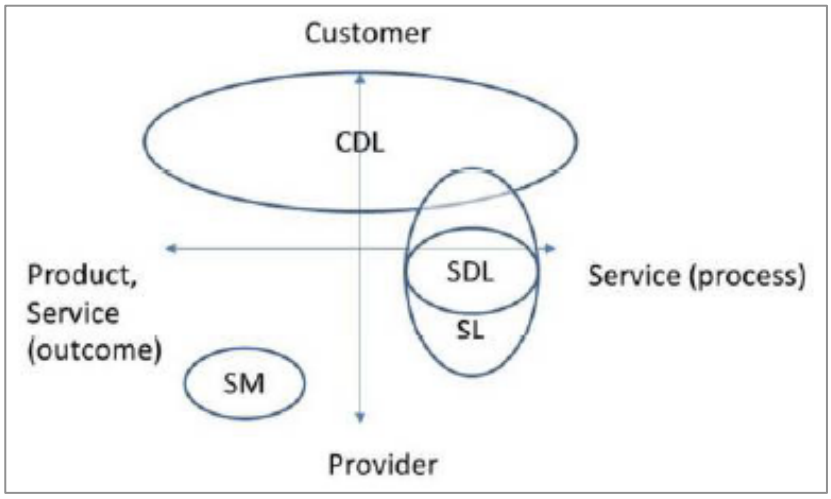
The overall research objective driving this thesis is to understand how value is created through a family service experience. It focuses on the experiences of local families, who undertake a visit to Edinburgh Castle in the company of people who they share daily routines with. There are more extensive opportunities for interactions between visitors and the service provider than can be found in the average B2C relationship. As discussed earlier (see Section 2.2), this research is adopting the phenomenological view of the service experience. This holds that families' experiences and the value they derive will be heavily influenced by situational factors (Vargo and Lusch, 2008) *as well as* more general factors, such as their general consumer experiences (Helkkula *et al*, 2012b).

The research questions relate to what activities the families partake in and the resources they utilise in order to achieve desired outcomes. With CDL, SDL and SL all offering differing perspectives on the characteristics of service and the formation of customer value, it is therefore necessary to adopt the perspective that best reflects the complex nature of this service setting. An in-depth review of the differences between them is beyond the scope of this thesis; a more thorough consideration may be found elsewhere, e.g. in Grönroos and Gummerus (2014) or Heinonen and Strandvik (2015). Given that the majority of the marketing literature has focussed on SDL and that CDL has an overt customer focus, at first glance these logics may appear to be the more natural choice for this thesis. However, key aspects of these logics will be critically considered in outlining why SL is the favoured conceptualisation.

Figure 2.1 positions the different service perspectives in relation to each other, based on their focus. It provides an understanding of how service management (SM), CDL, SDL and SM relate to and differ from each other on two dimensions:

(X) the perspective of either outcome (goods-dominant) or process (service-dominant), and (Y) the perspective of either provider or customer. Compared to the research objectives guiding this study, SDL focuses on value co-creation between generic actors on a societal level, with networks playing a facilitating role (Akaka *et al*, 2012; Heinonen and Strandvik, 2015; Vargo and Lusch, 2004).

Figure 2.1: Positioning the service perspectives



From: Heinonen and Strandvik (2015: 5)

With SDL emerging as the dominant paradigm and the cutting edge in marketing thought (Fisher and Smith, 2011; Tynan and McKechnie, 2009), the terms 'co-creation' and 'co-production' have become fixtures in the marketing lexicon, yet the concepts remain abstract and removed from the intricacy, complexity and difficulty that characterise the real dialogue, interactivity and collaboration between organisations and consumers (Fisher and Smith, 2011). As noted at the start of this section, there is agreement that SDL literature has been heavily weighted towards the conceptual and abstract, providing little guidance for the empirical enquiry of this study (Arvidsson, 2011; (Grissemann and Stokburger-Sauer, 2012; Grönroos, 2011; Heinonen *et al*, 2010; McColl-Kennedy *et al*,

2012). These factors can perhaps explain the lack of theoretical explanation, conceptual frameworks and practical understanding of both the general process of value co-creation (Echeverri and Skålén, 2011), as well as more specific aspects of the process such as the influence of social roles on value creation (Akaka and Chandler, 2011).

Additionally, more fundamental concerns with the SDL value creation process must be addressed in order to provide a firmer theoretical base from which to establish research aims. The SDL assertion that firms make value propositions to customers (e.g. Lusch, Vargo and Tanniru, 2010) implies that the organisation is in charge of a value-creating process and the customer is invited to join as a co-creator. This must be rejected, for this not only contradicts the whole concept of marketing, where organisations adapt themselves to meet the needs of customers, but also the value-in-use notion. Customers as the users and integrators of resources are in charge of their value creation; it is the role of organisations to facilitate this process (Grönroos, 2011). Rather than co-creating, organisations should instead *facilitate* customers' value creation.

The value construct as encapsulated in SDL theory is only of limited use in the endeavour to better understand the value creation process relating to family visits to an HVA. Vague propositions such as 'the firm and the customer are co-creators of value' (Vargo and Lusch, 2004) are correct at a remote level of abstraction, yet are of little use as they are, "*… too simplistic to allow for theoretical development or practical decision making in any way*" (Grönroos, 2011: 280). More seriously, without adequate definition of what is actually meant by value and value creation, SDL may be misunderstood as implying that value creation is an all-encompassing process from where value emerges for both provider and user. This contradicts the value-in-use notion that is at the heart of interactive value formation (Grönroos, 2011).

Even more recent refinements by the original authors, (e.g. Lusch *et al*, 2010) are unsatisfactory. Arguing that rather than creating and adding value, firms can only make and follow through on value propositions (Lusch *et al*, 2010) does not address the customer-organisation relationship as found within a number of service environments, such as an HVA context. This implies that the firm is in charge of the value creation process and the role of the customer is reduced (Grönroos and Ravald, 2009). This places unacceptable limits on the role of the firm and the diminishing of the importance of interactions in creating value. With its systems perspective, SDL has also been criticised for focussing too heavily on the organisational side, rather than considering the customer's own experiences and perspectives (Heinonen *et al*, 2010). Given the processual and conceptual limitations of SDL, it was not selected as the underpinning logic for this thesis.

While Figure 2.1 perhaps indicates that a CDL perspective would be appropriate to the research objective under investigation, it is the least conceptually developed of the three new perspectives. Its desire to better understand business and marketing based on the primacy of the customer brings much-needed focus on the user , and there is considerable merit in seeking to uncover how customers integrate different service and goods providers into their processes (Heinonen *et al*, 2010; Heinonen *et al*, 2013). According to Heinonen and Strandvik (2015: 8), CDL is so named because the term 'dominant' refers to customers having a dominant role within the organisation: "*Thus, a provider applying CDL is dominated by customer-related aspects rather than by products, service, costs, or growth.*"

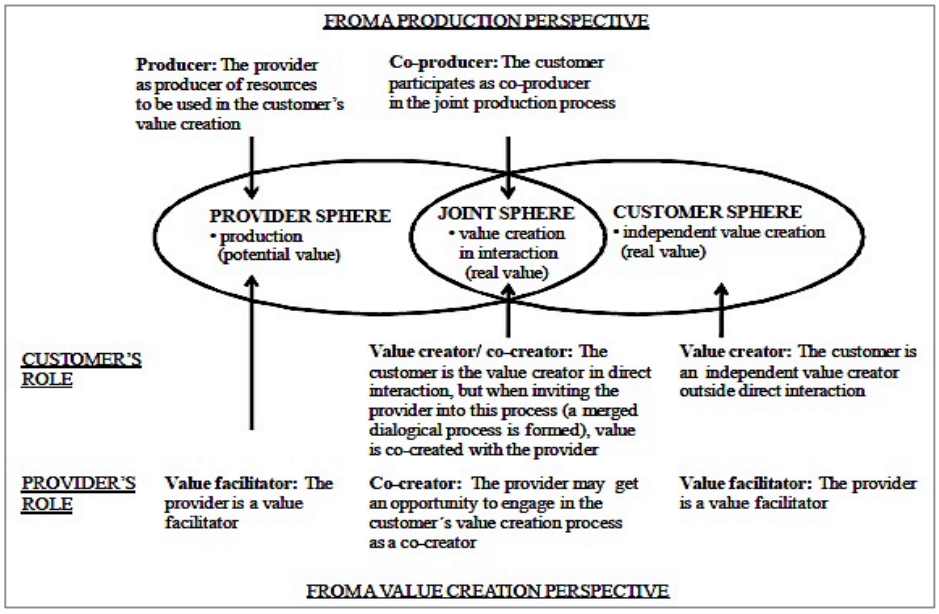
The prime focus of organisations should be how they can become involved in customers' lives, and in order to do so, CDL argues that "*… the entire customer's world… needs to be recognised*" (Heinonen and Strandvik, 2015: 9). Its micro-focus on understanding individual customer's life-worlds may bring interesting insights, though the resources involved would be a challenge for

companies, with data that may only be relevant to a very specialised market segment. Furthermore, CDL exhorts companies to uncover tangible and intangible influences, in order to understand the 'how, why and when' behind customers' choices regarding product or service selection. Although CDL purports to hold a business and managerial perspective, such unrealistic and unachievable demands seem to prove otherwise. While vague reference is made to the need to develop suitable observational methods that can generate the level of insight CDL demands, it seems that much work is still required before CDL can be effectively operationalised. In light of the conceptual issues identified above, it is clear that adopting an SDL or CL perspective would limit the ability of this research to develop a full understanding of the value creation process relating to families' experiences relating to an HVA visit.

This study instead favours the SL approach that conceptualises value as originating from three possible 'spheres' of value creation: *the provider sphere*, *a joint sphere* and *the customer sphere* (Grönroos, 2011; Grönroos and and Ravald, 2011; Grönroos and Voima, 2013). As depicted in Figure 2.2, within the provider sphere, the role of the provider is limited to designing the service delivery system and enhancing its organisational processes that may facilitate customer value. Of much greater interest for this study are the two additional spheres. The joint sphere is where actual value *co-creation* takes place through interactions between the provider and the customer(s). As direct interactions can take place, the provider is able to influence customers' value in use, so it is possible to use the term value co-creation to describe this process. The customer sphere is where customers interact with each other or with the operand resources of the provider; there is no direct role for service personnel. As the provider cannot impact directly on customers' value in use, the role of the organisation can best be described as one of facilitation. Hence, interactions are a central construct within this conceptualisation, as it is only through provider-customer interactions that value co-creation is possible (Grönroos and Ravald, 2011; Grönroos and Voima, 2013).

Research that adopts the 'value *co-creation*' conceptualisation (e.g. Vargo and Lusch, 2004 and Akaka *et al*, 2012) neglects this third sphere of value creation, i.e. where customers can create value through their own activities. The importance of the interactive construct is also recognised by McColl-Kennedy *et al* (2012), who identify customers' self-generated activities as an additional potential source of value. Building on their work, this study thus focuses on how family visitors create value in these two spheres and how the spheres can complement each other.

Figure 2.2: The Value Creation Spheres



From: Grönroos and Voima, (2013: 141)

Chandler and Vargo (2011) contend that in order to acquire understanding of value creation it is necessary to diverge from the prevalent focus in the management literature on the organisational perspective. We must instead consider the phenomenon from micro (customer and organisation), meso (value systems) and macro (society) levels, as value creation takes place within a

service system that is embedded in a wider social system, and is highly relational (Akaka *et al*, 2012). The phenomena that emerge from interactions at a micro level underpin value creation and so must be better understood. In order to do so, it its necessary to more fully appreciate the facilitating role of interactions, which are the focus of the next section.

2.4 Facilitating value creation: Incorporating the interactions construct

The concept of managing interactions between organisations and their customers for mutual benefit has existed within service marketing since the 1990s. Although interactions are an integrated part of the marketing process, their implications for value creation have not yet been considered, as the SDL literature fails to fully grasp their significance: "*… interaction is indeed a key construct… which in this literature is either totally missing, or rather seen as a consequence of the logic than as a construct.*" (Grönroos, 2011: 292) By describing customers as 'resource integrators', creating value by responding to value propositions, Vargo and Lusch (2004 and 2008; also Lusch *et al*, 2010) only implicitly acknowledge the interaction concept and by doing so unnecessarily restrict the potential role of the provider. The firm is then limited to making value propositions that may or may not be integrated by customers.

However, within service encounters interactions of some kind are highly likely to take place – especially in a service system like Edinburgh Castle – and it is during these that potential exists for value creation and co-creation. In situations where overlap exists between the organisation and customer value creation processes, i.e. within the joint sphere, then value co-creation can take place. In the customer sphere, there is no direct role for the service provider, as customers can interact with each other, with other customers and also with operand resources (Grönroos, 2011). While the interactions in themselves do not automatically mean that value is created, they allow the organisation to

influence the outcome of the visitor's value creation process (Grönroos, 2011; Prahalad and Ramaswamy, 2004).

It is only very recently that calls for empirical research on value creation through the new service perspectives have been heeded, and despite the limited number, nature and scope of these studies, illuminating insights have already been gained that highlight the importance of the notion of interactions. Shaw *et al* (2011) reveal how an interaction of 'operant' resources – customer service staff interacting with long-term customers – was central in a hotel's development of new room design. Echeverri and Skålén (2011) investigated the interactions between passengers and staff in a public transport context. By treating interaction as an essential construct (as opposed to a consequence) they established a conceptual framework on the impact of different interaction value practices on value creation – and destruction. From a relationship marketing perspective, Flint, Blocker and Boutin Jr., (2011) also found how customers constantly evaluated companies on their ability to facilitate or block desired value outcomes through interactions. By acknowledging and identifying that a fuller range of value outcomes and evaluations is possible, these few examples provide interesting and revealing results that helped guide the formulation of this study's objectives.

The interaction concept can work in ways not envisaged by companies or the management literature. Fisher and Smith (2011) reveal that *customer-to-customer (C2C) interaction* in an online context as a powerful tool for value creation (also Pongsakornrngsilp and Schroeder, 2011). Facilitated by technology, this chaotic process is very much driven by consumers, with huge implications for business-to-customer (B2C) marketing and brand management (Fisher and Smith, 2011). Online value creation appears to be rapidly evolving to a consumer-led process, with companies urged to facilitate C2C value creating interactions and respond when appropriate. While the future role of companies in such value creation processes is unclear, in an HVA context is

envisaged that B2C interaction will be an essential aspect of HVA visitors' value creation. SL does not extend the interaction construct to C2C interactions, yet it is anticipated that this will play an important role in value creation, particularly in the context of a family group.

The notion of interactions is central to SL, as it allows organisations to directly and indirectly influence value creation and co-creation. The importance of the interaction construct to service marketing research is not a recent revelation, as the idea of value being created during provider and user interactions can be traced back in academic literature over 30 years. Extending the work of Shostack (1977) and Grönroos (1982), Holbrook (2006) firmly subscribes to the centrality of interaction, arguing that value resides in actions and interactions, and that is collectively produced but subjectively experienced. This fits in with the view that value is created as a result of operant resources acting in conjunction with, or upon other resources (Vargo and Lusch, 2004). By viewing the skills, knowledge and experience of customers and the company as operant resources, then it is from the interaction of these that value is created. Advancing this viewpoint, Grönroos (2011) argues that while the user is always a value creator, only under certain circumstances are both the firm and customer value creators; the firm's main role is *facilitation*. This has important implications for HVAs, as there are extended interaction opportunities for the attraction to influence the visitors' value creation and value for both parties can emerge from this *integrated interaction process*. Importantly, there is a conceptual fit between this view of the value creation process and with the subjective, multidimensional nature of value adopted by this study. Thus in an HVA context, value can be predicted to emerge from interactions between:

- *operant resources of the visitors* (skills, experience, knowledge) and *the operant resources of the HVA* (staff skills, experience, knowledge; also the organisational culture particularly concerning the visitor experience)

- *operant resources of the visitors* (skills, experience, knowledge) and *the operand resources of the HVA* (the visitor interface, particularly the interpretative methods, the site itself as well as the ancillary services provided)
- *operant resources of the individual visitors* (their skills, experience and knowledge, with a focus on the other members of the family group)

Building on the small but growing numbers of empirical investigations in the literature, this study explores the various activities through which value is created (and destroyed) for both users and providers from different categories of interaction that will vary in terms of time, depth and purpose. Previous empirical studies have identified different typologies of interaction between provider and user. In studying value creation interaction between media agencies and their customers, Ots (2010) found activities corresponding to *conversing*, *socialising*, *negotiating*, *delivering*, *listening*, *briefing* and *evangelising*. Echeverri and Skålén (2011) conducted an exploratory, single-case study of interactions between the staff and customers of a public transport system and found value creation and destruction took place through the practices of *informing*, *greeting*, *delivering*, *charging* and *helping*.

Within a healthcare setting, McColl-Kennedy *et al* (2012) uncovered varying 'styles' of customer involvement, with value emerging through a range of activities: *cooperating*, *collating information*, *combining complementary therapies*, *colearning*, *changing ways of doing things*, *connecting*, *coproduction* and *cerebral activities*. This study also adopts definitions of activities and interactions adopted by the McColl-Kennedy *et al* (2012) study: activities are defined as 'performing' or 'doing' (cognitive and behavioural) and may incorporate both passive and active behaviour. Interactions are the ways individuals engage with others in their service networks to access and integrate resources. It may be remembered that the research questions under investigation in this study are:

1) What activities are undertaken by families in value creation?
2) What resources do families utilise to create value?
3) What are the value outcomes for families?

It is clear from the literature that a more detailed consideration of the concept of resource integration in the overall process of value creation and co-creation is required. The following section considers this in more detail, including the emerging distinction between value realised from the resource integrative process and value that emerges as a result of the value outcomes.

2.5 Value creation through resource integration

Recent theoretical (e.g. Akaka *et al*, 2012; Edvardsson *et al*, 2012) and empirical (e.g. Mohd-Any *et al*, 2014; Piacentini *et al*, 2014) explorations of how actors utilise resources to facilitate value creation have made important advances and enhanced its potential applicability to practitioners. As noted by Baron and Warnaby (2011), there has been growing emphasis within the literature and at marketing forums on the need to collaborate with marketing practitioners in order to progress the new service logics beyond conceptualisations. Heralding the greater focus on the facilitative role of resource integration, their empirical research revealed that this can "… *have resonance with practitioners at the executive and senior management levels* …[and] *can provide organisations with a different lens through which to view their users/clients and build relationships.*" (Baron and Warnaby, 2011: 217; see also Mohd-Any *et al*, 2014) This section contends that adopting a resource integration approach to the value creation process can assist in the study's key aims of advancing understanding of the value creation process. As well as providing the service provider with actionable and relevant recommendations it

also further illuminates the intricacies of the value creation process, providing an additional layer of insight into analysis of families' value creation activities.

The concept of resource integration is covered more thoroughly in literature relating to SDL as opposed to SL; therefore most of the conceptual development discussed in this section is in relation to SDL. In mapping the shift to service dominant logic, value is created by the more active consumer, a process that emphasises the use of operant resources to manipulate operand resources (Peñaloza and Venkatesh; 2006, Vargo and Lusch 2004). Resource integration is defined as "*The ability of consumers to employ their resources individually, or collectively as co-consumers, to determine and enhance their own consumption experiences* (Baron and Harris, 2008: 115). It is one of the central aspects of SDL, as the (updated) ninth Foundational Premise of SDL states: "*All social and economic actors are resource integrators*" (Vargo and Lusch, 2008: 7). SDL emphasises the importance of operant resources, such as knowledge, skills and experience, which can "… *multiply the value of natural resources and create additional operant resources.*" (Vargo and Lusch, 2004: 3) Yet the existence of resources is not, in itself a source of value; rather the resource must be capable of enabling or facilitating users' value creating activities (Vargo and Lusch, 2008). Vargo and Lusch (2012) describe how resources can be accessed from private sources (e.g. friends and family), public sources (e.g. communal or from different branches or levels of government) and market-facing (i.e. those provided by the organisation in question, or other organisations that provide comparable or complementary service).

Resource networks – also referred to as social systems – are spatial and temporal constellations of interconnected actors and resources, which customers can move within and between during the value creation process (Mohd-Any *et al*, 2014). Arguing that value is co-created through multiple interactions, Prahalad and Ramaswamy (2004) emphasise the importance of customers' 'experience networks'. Normann and Ramirez (1993) introduce the

concept of 'network density' and how this plays a vital role in facilitating actors' value creation. This density is defined as "… *the amount of information, knowledge, and other resources that an economic actor has at hand at any moment in time to leverage his or her own value creation.*" (Normann and Ramirez, 1993: 69) In order to fully understand the processes at work within such a resource network, three important points must be considered: the role of the actors, the process of resource integration and the outcomes of the integration process.

2.5.1 Actors and resource integration

Actors are viewed as active and dynamic as they appraise and integrate resources to assist their value creation. They are capable of navigating within and between the systems of actors, resources and social structures to which they belong in order to achieve desired outcomes (Edvardsson *et al*, 2011). While all resource integrators have ability and experience, those with deeper and varied experience and wider public and private resources at their disposal will be more skilled and enterprising (Vargo and Lusch, 2012). It is through drawing on their diverse resources that allows actors to realise the value embedded in service consumption situations (Akaka *et al*, 2012; Vargo and Lusch, 2008).

Piacentini *et al* (2014) identify the need for a more nuanced understanding of resource integration, highlighting in particular the need to learn more of the expanding effect of operant resources and their capacity to both activate other resources and generate value. It is not only the *resource availability* and *resource quality* that determine the value derived, but also the actors' own *resource usability* – their ability to make use of the relevant resources at the opportune time (Kleinaltenkamp *et al*, 2012; Mohd-Any *et al*, 2014). The idea of *resource usability* has been supported, where tourists' resource availability and successful utilisation in a Norwegian nature tourism setting explained a

significant variance in outcome determination and satisfaction (Prebensen, Dahl and Vittersø, 2013). The recent developments in the literature provide a deeper understanding of resource integration and it is predicted to be a vital facilitating factor in families' value creation. Prior to this, there was an unfortunate tendency in the literature to build analysis and interpretation on a homogeneous view of the consumer as having the access to sufficient resources and the ability to utilise them (Piacentini *et al*, 2014).

2.5.2 The process of resource integration

Kleinaltenkamp *et al* (2012: 204) call for research to investigate resource integration, observing that "*… much work remains to unravel the nature of this intriguing construct.*" In a thorough review of the value literature, Gummerus (2013) identifies how the majority of work has focused on value outcomes. This tendency has arguably contributed to the significant ambiguity relating to definitions, dimensions and measurement of value that the current literature displays. Recent empirical research on resource integration emphasises the benefit of distinguishing between processes and outcomes. "*Service customers may experience value as a critical element of the resource integration process itself and as a critical element of the resource integration outcome… differentiating between these two building blocks will better capture the complexity of an actor's value perceptions*" (Mohd-Any *et al*, 2014: 12). Value outcome determination is related to the type of value outcomes that visitors or other actors perceive. Value creation processes instead consider the parties, activities and resources that are involved in the value creation process (Gummerus, 2013). Expanding the remit of this study to also focus on including the processes of value creation allows a much fuller picture to emerge and can help to advance conceptual understanding of value. Table 2.2 helps to distinguish between the two aspects of value creation.

Table 2.1 Criteria for distinguishing between value creation processes and value outcome determination

Value	Creation process	Outcome determination
Aim to understand	How value comes to be (Actions)	What value is and how it is perceived/evaluated (coginitions/feelings)
Value basis	Activities/resources/interactions	Customer reactions/experiences
Time focus	Continuous	Transient
Result	Identification of how resources/ activities/interactions create value	How much value is gained/what type of components value consists of/how to maximize customer evaluations

(from Gummerus, 2013: 22)

Following recent tourism research on resource integration in a tourism context (Prebensen *et al*, 2013), this study adopts the approach that resources represent only potential value (Lusch and Vargo, 2012). Table 2.2 highlights how the activities and interactions of the family members must be analysed to reveal how resources are used to create desired outcomes. This will not only look at the interactions within the service environment but will extend to the different resources that the family utilise and how these are employed. Following on from the definitions of operand and operant resources earlier in the chapter, Arnould *et al* (2006) offer an enhanced vision of the customer as an active resource integrator, who draws upon physical, social and cultural types of resources. Physical resources are the visitors' energy, emotion and strength; social resources extend from visitors' internal relationships to the various formal and informal networks they belong to, and cultural resources include knowledge, experience and skills (Arnould *et al*, 2006). Despite the recent interest in resource networks, it must be acknowledged that the concept is not new, and can be traced back to work on value constellations (Normann and Ramirez, 1994) and consumers' central role in realising value from goods and services (Wikström, 1996).

2.5.3 Resource integration outcomes

Social networks are complex phenomena and studying them is made more difficult as actors can migrate between and within different networks in order to achieve desired outcomes. The outcomes of visitors' resource integration could be both deterministic and emergent, depending on the nature of the interactions between family members, other visitors and the interface, the decisions made and the level of autonomy between the different actors (Ng, Badinelli, Polese, Di Nauta, Löbler and Halliday, 2012). This is supported by Lusch and Vargo (2012), who contend that actors have imperfect control over the integration process, which creates uncertainties regarding the outcomes.

Given that value is centred on the customers' experiences (Prebensen and Foss, 2011), outcome determination against desired outcomes is thus a subjective process (Gummerus, 2013), and is the result of resource integration that may or may not involve other people or the organisation (Grönroos, 2008). This study will adopt the proposition that instead multiple perspectives on value coexist (Gummerus, 2013). This is in line with the perspective that the value creation process is an interactive, relativistic, preference experience (Holbrook, 2006) and will vary between family members. Evaluations may be negative and/or asymmetric (Gummerus, 2013) and will feature both individual and group assessments within the family. As different actors will have varying aims, their actions may not be aligned, the relationships between them may be uneven and actors may behave irrationally or opportunistically (Edvardsson *et al*, 2011).

This description is from a business and customer setting, though can easily be reapplied to a family's internal relationships, including any interactions with other visitors. In contrast to Gummerus, who claims these assessments are '*tied to a specific point in time*' (Gummerus, 2013: 21), this study will investigate instead whether family appraisals vary during and after their visit. This would support the observation that outcome determinations can be dynamic, capable of

changing during the process from positive to negative, and vice versa (Mohd-Any *et al*, 2014). In summary, this study's beliefs are consistent with those of Akaka *et al* (2012: 16), who state "*… a deeper understanding of the nature of networks can help to provide a stronger foundation for future studies on value creation.*"

2.6 Value creation within tourism marketing

A tourism context is an ideal setting for the investigation of value creation, providing a very sophisticated body of knowledge that can facilitate conceptual development (McCabe, 2014). Among a host of business perspectives on tourism-related topics, marketing is by far the most active, and has become an important field for tourism studies (Li and Petrick, 2008). The marketing of tourism is markedly different from marketing products, and the tourist experience displays all the characteristics of services: intangibility, inseparability from production and performance to its consumption, lack of heterogeneity and lack of ownership (Prentice *et al*, 1998a; Williams and Soutar, 2009). The need to provide unique and memorable experiences is a strategic necessity for tourism service providers, which makes the notion of co-creation especially relevant (Grissemann and Stokburger-Sauer, 2012). These factors make the tourism industry well placed to adopt new marketing theories, such as SDL (Li and Petrick, 2008). Despite this assertion, their review of tourism marketing concluded that the field is suffering from a lack of theory building and conceptual thinking. Much research still incorporates traditional views of marketing – provider-based, goods-centred and transaction-oriented – or merely replicates previous findings. By investigating families' experiences from the SL perspective, this thesis is in part a response to their call:

> "*… the sustainable and healthy growth of our field relies mainly on its ability and courage to take intellectual challenges…more research is needed on the tenets proposed by Vargo and Lusch in tourism settings, which may further break us free from old ways of thinking.*" (Li and Petrick, 2008: 241-3)

As previously highlighted, there is an incomplete understanding of the visitor experience within tourism literature. The new service logics propose a radically altered relationship between firms and customers, with the emphasis moving from the traditional perspective on managing resources and capabilities, to managing the customer experience (Tynan and McKechnie, 2009). Integral to this process is the interaction between consumer and producer as opposed to the product, and on co-creation of the experience, with the consumer playing an active part (Scott, Laws and Boksberger, 2009; Vargo and Lusch, 2004). The ability of heritage attractions to utilise their unique resources to provide 'edutainment' (a blend of education and entertainment) is a vital strategic tool that can deliver differentiation and competitive advantage (Park, 2014; Stickdorn, 2014). Investigation of the consumer experiences in different settings is also supported by Tynan and McKechnie (2009), who argue that SDL holds the key towards advancing understanding of the complex value creation process.

In addition to providing much-needed empirical research on value creation (Minkiewicz *et al*, 2014), this study aims to fill the considerable gap in the tourism marketing literature, where the new service logics have received little consideration. This is in spite of the calls highlighted above and its apparent applicability to a number of different aspects of tourism, including the visitor experience at HVAs. In the field of tourism, the growing gap between practitioners and academics is apparent. Even before Vargo and Lusch's

seminal article, there was evidence among tourism practitioners that customers were no longer being regarded as the end point of a value chain, but were instead being considered central to both sales and marketing and also product development and corporate strategy (Erdly and Kesterton-Townes, 2003). This was in contrast to Lusch and Vargo's (2006) literature review a few years later, which gloomily reported that the tourism marketing literature lacked in relevance, reflecting concerns that academic thinking lagged behind real-world development.

This unfortunate trend has not been reversed, as key developments in marketing management – notably the new service logics – have largely been neglected in tourism management and marketing studies (Shaw *et al*, 2011). Recent empirical articles on value creation have been particularly welcome (notably Grissemann and Stokburger-Sauer, 2012; Minkiewicz *et al*, 2014), yet neither demonstrates awareness of the conceptual divergence and differences that exist between CDL, SDL and SL, or the facilitating role of resources and networks. While these empirical studies have added to understanding of value creation and the consume experience, there is still an urgent need for further investigation. Value creation does not take place in a vacuum (McColl-Kennedy *et al*, 2012). The following section will establish why a heritage visitor attraction is such a rich context for developing understanding of the complexities of the value creation process.

2.7 Servicescape: A value creation context

The final section of this chapter contends that the environment in which the value creation occurs is a vital, and often overlooked facilitating factor. Theoretical notions of 'memorable experiences', 'resource integration' and 'value creation' must be grounded in the context in which consumers interact with the provider and the service delivery system. To do so, this study will use the

servicescape framework. Conceived in the field of environmental psychology, the framework has been widely used in a number of service situations to determine the impact of tangible and intangible aspects of the environment on consumers. This section will identify key concepts from the servicescape literature, examining how the environment can influence visitor behaviour through configuration of the attraction's ambient, design and social dimensions.

Although unique in many aspects, the visitor experience at an HVA shares a number of the features that characterise services. Among these is intangibility, and this means that visitors will often rely on tangible cues in evaluating their experience and assessing their satisfaction during and after consumption. Thus the service system, or servicescape, is of great importance for service providers such as HVAs to communicate service quality attributes, setting visitor expectations and facilitating the visitor experience (Wilson, Zeithaml, Bitner and Gremler, 2008). Kotler (1973) asserted that customers make cognitive and affective judgements on service providers through a number of tangible and intangible cues; these influence customer experience and interaction with the service provider, and as such, offer a significant advantage to firms (1973). Crucially for service providers, this emotional state determines their subsequent behaviour and whether they will interact further or seek to avoid additional interaction (Mehrabian and Russell, 1974).

Demonstrating the effect of servicescape manipulation, Turley and Milliman (2000) reviewed sixty studies over a 34-year period, and found that each one identified a significant relationship with consumer behaviour. Servicescape research has covered a number of aspects, particularly ambient factors (background conditions such as scent, music and lighting) and design factors (aesthetic or functional elements such as colour, layout and materials used). Indicating its versatility, the servicescape framework has been taken online with a number of studies considering the effectiveness of firms' electronic physical environment (e.g. Koernig, 2003). Although it has been investigated in a

number of different service fields (such as retail, restaurants, hotels), this has not yet been extended to an HVA context and studies have tended to focus only on a limited number of aspects, as opposed to the servicescape as a whole.

The following sub-sections will show how the servicescape framework can be utilised within an HVA context and identify the limitations inherent within the framework. This is achieved by reviewing the framework's assumptions and its underlying theory. In doing so, a better understanding can emerge of the influence of the service environment on customer behaviour during value creation.

2.7.1 Servicescape framework: Incorporating HVAs

In locating HVAs within the servicescape framework, we can utilise Bitner's typology (1992) that considers how organisations differ in terms of the servicescape complexity and its ability to influence customers. The environment within an HVA can be described as an 'elaborate' servicescape that provides 'interpersonal services', where both customer and employee are present and active. Appendix 7 contains a Visitor Map of Edinburgh Castle and illustrates the appropriateness of an 'elaborate' designation. The typology dictates that in such complex environments, the servicescape must be carefully planned to attract, satisfy and facilitate the activities of customers and employees, with careful consideration given to the social interactions between and among both groups (Bitner, 1992; also Wilson *et al*, 2008).

Kotler (1973) contends that there is no ideal servicescape composition applicable to all industries; this lends support to the case for HVAs as offering a valuable context that can offer transferable insights. Kotler argues that as each market consists of customers with varying needs and tastes, then the servicescape provider should base their design on (a) the target audience, (b) what the target audience is seeking from the buying experience, (c) the

servicescape variables that can fortify emotional reactions sought by the buyer and (d) the ability of the servicescape to compete with competitors' servicescapes (Kotler, 1973; also Ezeh and Harris, 2007). As buying is only one of the desired approach responses from the HVA visitor, HVAs will have to be highly resourceful in their servicescape design.

Given the importance of the physical environment in facilitating consumption of the service, this research can provide valuable insights from users and providers into the effectiveness of servicescape design and how this facilitates visitors' value creation and destruction. Manager and visitor interviews can shed light on the intended and actual impact of the servicescape, as, "*… managers have to understand the communicative power of environmental cues from the customer's point of view, rather than from the architect's or manager's point of view.*" (Hutton and Richardson, 1995, cited in Ezeh and Harris, 2007: 64) It can also address the crucial issue of congruence, which in an HVA context is the experience as intended by the servicescape designer and the visitor's evaluation of the actual experience. From a resource-integrative perspective this can be viewed in terms of reducing discrepancies between the perceptions of what HS think its visitors value against what visitors actually experience as valuable (Gummerus, 2013). Reducing such discrepancies is a key aim that can help organisations in enhancing their competitive advantage.

2.7.2 Applying the servicescape framework

The conceptual development of the servicescape framework has been strongly influenced by environmental psychology, notably the work of Mehrabian and Russell (1974). Their behavioural framework held that environmental cues from within a situation ('environmental stimuli') led to certain emotional states ('pleasure', 'arousal' and 'dominance', hereafter referred to as 'PAD') that in turn generated a response ('approach' or 'avoidance'). From a service management perspective, the framework had the potential to evoke desired responses

through manipulating particular stimuli. Altering the service environment could enhance consumers' feelings of emotional satisfaction, which could elicit a sense of control. Such feelings were conducive to encourage engagement with the service provider, or indirectly, though utilising provider resources.

Prior research into specific aspects of service environments has provided extensive evidence of enhanced performance by the service provider as a result of changes to the servicescape (Ezeh and Harris, 2007). Alterations to the sensory and tactile stimuli, such as with different colours, lighting or imagery, had a positive influence on increasing consumers' propensity to approach and interact with the environment. Analysing the range of responses, Mattila and Wirtz (2001) found that consumers reacted to both individual stimuli and holistically, to global perceptions of the environment. The arousability of an environment in terms of its novelty and complexity can influence the analytical response of consumers, with less complex and more familiar environments facilitating analytical processing (Alba and Hutchinson, 1987). Care must be taken to avoid overloading consumers with excessive cognitive and sensory stimuli, however, as this will impede their ability to engage on an analytical level and may discourage approach behaviour (Donovan and Rossiter, 1982).

In the context of an HVA visit, visitors interact with the attraction and its interface in order to better understand it, and to achieve various outcomes, desired or unintended. Recent research on the museum visitor experience demonstrated that cognitive immersion into the experience was a key aspect of a co-created experience and allowed visitors to become much more engaged and immersed. The provision of opportunities for active participation through sensory and tactile tools greatly facilitated emotional immersion and interaction, which instilled feelings of personal relevance and connection to the experience (Minkiewicz *et al*, 2014).

Applying the servicescape framework to an HVA context, where visitors co-create their experience through interactions with each other and the attraction, offers an interesting insight into the castle's ability to inspire and instil arousal and approach behaviour. As it is an elaborate servicescape, visitors often need to engage analytically with the operand and operant resources, so the levels of stimuli must be carefully controlled. Those visitors who are familiar with aspects of the environment should have fewer difficulties navigating and achieving desired outcomes (Mattila and Wirtz, 2001; also Donovan and Rossiter, 1982). Well-designed environments can foster a range of positive approach behaviours, including overall satisfaction, the desire to revisit, spend more time in the service environment, be more willing to explore and also to communicate with staff (Donovan and Rossiter, 1982).

However there are conceptual weaknesses in the framework and in the methodology surrounding its application that must be borne in mind. Its efficacy has been questioned, as the literature has often featured laboratory studies or studies on single aspects of the servicescape in isolation (Ezeh and Harris, 2007). Consumer emotional reactions observed during the course of research are poorly understood, as the link between behavioural responses and emotions remains largely without substantive explanation (Turley and Milliman, 2000). A shortcoming in the PAD model is the reductive role 'assigned' to the consumer, who is conceptualised as a passive stakeholder (Ezeh and Harris, 2007). This is also an inherent weakness within the servicescape framework, as the overwhelming focus on the service environment fails to adequately consider the motivations and abilities of consumers.

Servicescape research has largely been skewed towards investigating ambient and design factors, while failing to examine social factors and the more ambiguous human factor. This unsatisfactory trend was identified by Baker, Levy and Grewal (1992), who considered the servicescape as containing not only material stimuli, but also as a social construct of humans who play a

significant role in influencing behaviour. Baker's servicescape typology differed from previous approaches, as its consideration of the sociological aspect – acknowledging the influence of human interactions in shaping the service experience – lends itself to the study of the visitor experience and ties in to the SL constructs of interactions and value creation.

This has been advanced further by Aubert-Gamet (1997), whose constructivist approach incorporates the customer's role in creating the service experience. There is an obvious overlap with social constructivist approaches in the tourism literature (e.g. Prebensen and Foss, 2011) that hails the role of the visitor in co-creating their experience and how the organisation and visitor jointly co-create the value in experiences through interactions. There are a number of behaviours people adopt in new or challenging situations, ranging from avoidance and coping to accepting, learning and adapting (Prebensen and Foss, 2011), even in the form of 'acting' on a stage provided by the service provider (Pine and Gilmore, 1999). In light of the issues identified above, there is a clear need to build on recent work by Pareigis, Echeverri and Edvardsson (2012) that adopted a novel focus on customers' experiences, as opposed to the vast majority of the servicescape literature that is from the provider perspective. Their study revealed useful insights into customer interactions and activities while attempting to create value through integrating resources.

Having thus established the theoretical context for this study, the next chapter in the literature review considers the literature surrounding the physical context. This includes an analysis of effective HVA servicescape design.

Chapter 3 Literature Review: The Visitor Experience and Families

Introduction

As Chapter 2 analysed the theoretical context of this study, focus now turns to the setting of the empirical research: the investigation of families' experiences at Edinburgh Castle. As well as making timely contributions to several literature streams relating to value creation, this study also brings valuable insights into other areas of the literature. From a tourism management perspective there is a clear and pressing need for more in-depth studies on the visitor experience and visitor behaviour. As consumption patterns change and consumers become more discerning, it is imperative that a greater awareness of the underlying processes within the visitor experience is developed. The results of this study can not only add to the understanding of how value is created for visitors to an HVA, but also the particular needs of the family group in consuming a tourist experience. This latter point is particularly significant as the tourism and marketing literature has an overwhelming focus on the individual's experiences (e.g. Obrador, 2012). There is a need for greater emphasis on both children and families, as the importance of gaining a deeper and truer understanding of under-researched groups of visitors such as those is identified as one of the priorities in helping to better understand tourism (e.g. Edwards *et al*, 2008).

3.1 Heritage and HVAs: Definitions

As noted in the introduction, this study defines heritage as things of value – sites, spaces, artefacts as well as practices, knowledge and events (UNESCO, 1995) – that have been passed from one generation to the next. Highlighting the 'malleability' of heritage, Ashworth (1994: 16) defines it as "… *a contemporary commodity purposefully created to satisfy contemporary consumption.*" Many definitions of heritage attractions are viewed as incomplete as they focus exclusively on the supply side, merely describing an attraction's

material components (Leask and Yeoman, 1999). Such accounts fail to take into account the demand, or 'actor-centred', side and the importance of the individual's experiences and perceptions (e.g. Apostolakis, 2003; Chang, Milne, Fallon and Pohlmann, 1996). Valuable contributions have been made, though these tend to take a managerial approach (e.g. du Cros and McKercher, 2014). The need to deliver a rewarding visitor experience is finally becoming more widespread and accepted (Park, 2014), as attractions and museums are now less 'curatorial' in their approach to service provision. Focusing on the experiential perspective, Kaufman and Weaver (2006), define heritage tourism as an experience that visitors seek to have at historic sites.

For purposes of discussion, the definition of heritage visitor attractions is restated: "… *a permanent resource, either natural or human-made, which is developed and managed for the primary purpose of attracting visitors.*" (Hu and Wall 2005: 619) In light of the growing importance of facilitating an engaging and satisfying visitor experience, this study will combine both the physical and experiential components of these definitions. The experiential component is centred on visitors' behaviour regarding decisions to visit a particular destination, and pertains to motivations, expectations and cognitive perceptions formed by the visitor in an interpersonal, interactive process (Apostolakis, 2003). This process involves customers engaging and interacting with the service system – the physical component – as well as with other visitors in order to achieve desired outcomes. As this process of service consumption takes place in the carefully designed and managed HVA service environment – or servicescape (Bitner, 1992) – design issues will be considered.

3.2 The UK heritage tourism market

The modern tourism sector has evolved at a remarkable rate in a relatively short period of time. Its rapid development has brought significant challenges, not

least how to develop in a more sustainable manner that meets the needs of current and future generations. Yet for most tourism managers, the more pressing and tangible issue is the fierce nature of competition that characterises the sector as it becomes more professional and visitor-focussed, and the corresponding need to provide a rewarding experience (Minkiewicz *et al*, 2014).

Tourism generated a total impact of £127 billion of the UK's GDP in 2013, directly and indirectly supporting over 2.5 million jobs and with a total GDP contribution of 6.9% (VisitBritain, 2016; WTTC, 2014); figures roughly in line with the EU average (Rokou, 2010). Heritage tourism is considered the most popular form of special interest tourism (McKercher and du Cros, 2006; Mintel, 2006b). The literature confirms the importance of heritage as a component of the UK tourism package, being described as one of the major strengths of the UK tourism product (e.g. Caldwell, 2002; Garrod and Fyall, 2000; Mintel, 2004; Reino, Mitsche and Frew, 2006). The desire to visit heritage attractions is a commonly held motivation of visitors to the UK (Mintel, 2004; Mintel, 2006a; Reino *et al*, 2006). In light of its importance, it is clear that the UK heritage sector must similarly maintain and improve its service delivery and help provide memorable experiences that can inspire repeat visitation and positive word of mouth. Within the wider tourism industry, the HVA sector plays an important role. Its benefits include providing visitors with wet weather facilities, helping extend the length of stay and also help tackling seasonality by spreading the visiting season and increasing visitor spend (Fyall, Leask and Garrod, 2000; Garrod, Fyall and Leask, 2006; Mintel, 2006c).

A significant challenge facing the heritage sector is achieving a consistently high standard of visitor experience, as service providers are now competing on the quality of the memorable experience that they offer 'guests' (Pine and Gilmore, 1998). The UK's tourism portfolio is characterised by a considerable concentration of heritage attractions, many of them small or medium-sized and managed by a diverse range of agencies and organisations (Fyall *et al*, 2000).

Many of these are unmanned and are free to enter, which at a strategic level limits both the resources and the ability to invest in facilities, interpretation, etc. This is in stark contrast to a number of new, large, purpose-built visitor attractions that have entered the market in recent years, thanks to National Lottery funding (Garrod, Fyall and Leask, 2002). Intra-sector competition for visitors is intensifying, where HVAs are also competing with other leisure activities such as visiting museums and art galleries (Minkiewicz *et al*, 2014). Yet despite the challenging operating environment, a surprising feature of the HVA sector is the limited understanding of visitor behaviour at attractions and even the motivations driving visitors and the outcomes they hope to achieve (Prentice *et al*, 1998a). This is particularly so for the important family market, who are more affected by price sensitivity.

The Scottish visitor attraction market has a similar constitution to the UK. The top end of the market can boast a number of high profile paid and free attractions that enjoy national and international recognition. Yet the sector encompasses a wide variety of attractions run by a wide number of organisations, with important ramifications on a number of operational aspects. This impacts greatly on the resources available to commit to providing a memorable visitor experience for today's more demanding experience-seeking visitors. As a sign of the austere times the UK economy is experiencing, free entry to museums and galleries in Scotland is now potentially under threat due to financial cutbacks (Herald, 2010) and government grants (which make up the majority of Historic Scotland's budget) are being reduced by 25% (Historic Scotland, 2012).

Due to the diverse range of features that characterise HVAs, no standard model of operations management can adequately account for their operating conditions (Sharples, Yeoman and Leask, 1999). Table 3.1 highlights the most common of the features characterising HVAs and the major operational concerns that attraction managers face while attempting to provide memorable visitor

experiences. Both columns reveal the considerable challenges and constraints that HVA managers must operate within while attempting to create satisfying visitor experiences. The high fixed costs that must be incurred in the maintenance and upkeep of the attraction are a large impediment to designing an optimal service delivery system (Fyall *et al*, 2000; Leask, 2010). Maintaining and conserving the attraction's physical layout requires considerable commitment of financial resources that could otherwise be used for more visitor-focussed activities; the ability to adapt the attraction is also constrained, as most are listed buildings and protected by law (Leask, 2010) and whose strategic options are limited by a number of public, private and community stakeholder groups (Park, 2014). Organisations that operate HVAs (including HS that operates Edinburgh Castle) are committed to a number of goals including conservation, as well as education and outreach activities that require the commitment of organisational time and money (Historic Scotland, 2012). Such activities further curtail the resources available to more effectively design and operate cutting-edge visitor interfaces.

Despite the wide range of sites that can be termed HVAs, the management issues identified in Table 3.1 are often similar, relating to limited resources, competition for visitors and the ongoing conflict of conservation and access. There is also the challenge of identifying how successful management of HVAs should be measured. While HVA managers would welcome the revenue that increased numbers of visitors would bring, this would also bring a variety of negative impacts that could undermine the quality of the visitor experience. Edinburgh Castle has been welcoming record numbers of visitors in recent years, yet this increased visitation can damage the physical resources of the site. The impact on the intangible resources, such the awe-inspiring atmosphere of the castle, could also be negatively affected. Achieving actual, triple-bottom line sustainability is one of the fundamental challenges facing heritage managers (du Cros and McKercher, 2014). This is particularly true for attractions like Edinburgh Castle, which are viewed as a 'public' resource and

should therefore be run more sustainably and in line with the interests of the host community (Park, 2014).

Table 3.1: Operational aspects of HVAs

Common features of HVAs	**Major operational concerns**
• an experience-based product • high fixed costs • varying customer willingness to pay for the product • intangibility • education & conservation role • major role of consumer in consumption	• concept development/design of the site • presentation/interpretation of the concept • management/control of visitors • management of the site (buildings, equipment, facilities, etc) • management & monitoring of quality issues • organisation & training of staff • measurement of visitor satisfaction • matching of supply & demand • risk assessment & crisis management • resource management (leisure business, lifelong learning business, conservation business, facilities letting and retailing)

(adapted from Garrod and Fyall, 2000; Millar, 1999 and Sharples *et al*, 1999)

However there are real concerns for market saturation with oversupply (Urry, 2002) and the reality for many businesses is that there is insufficient expertise to effectively run HVAs, with skills shortages in several fields such as marketing, interpretation, customer service and site management (Lennon and Graham, 2001). Market research such as regular visitor surveys would allow HVAs to

identify visitor needs and motivations, as well as to reflect and respond to what matters most to visitors and what determines their choices, including how they acquired their knowledge of the attraction. Regular market audits are essential in revealing attractions' unique selling points, and how these could be marketed. Yet such surveys and audits that could reveal 'uncomfortable' truths are well down the priority list of many HVAs as they struggle with short-term survival, high rates of staff turnover and budget tightening (Caldwell, 2002; Lennon and Graham, 2001). Due to the competitive nature of the sector, it is unclear as to how much sharing of market insights and best practice goes on between attractions, though attractions such as Edinburgh Castle that are run by organisations such as HS have the benefit of organisational knowledge-sharing practices. A lot of practitioner reports or case studies are not widely available, often for fears over privacy and a desire to gain competitive advantage without revealing too much to potential rivals (Prentice, 1994).

3.3 Visitors and heritage visitor attractions

In seeking to understand how HVAs' operations and outlooks have been evolving to meet the needs of today's visitors, it is necessary to examine these 'users' of heritage. In an age characterised by growing uncertainty and change, people are becoming more appreciative of their roots and of seeking stability and comfort in nostalgia. Paradoxically, the irresistible advance of modernity has produced renewed interest in our past as visitors are seeking novel ways to communicate with the past (Nuryanti, 1996; Prentice *et al*, 1998a). Consumers of today have been variously described as fickle, discerning, resistant, savvy and less loyal (Mintel, 2004b; Robertson and Guerrier, 1998; Yilmaz and Bititci, 2006). Burns (2006) laments their transition from being much more innocent and carefree into litigious and demanding and with high expectations. The importance of the experience is becoming paramount, particularly if it is unique and authentic. Despite being notorious bargain hunters, 'new' visitors are willing

to pay a premium if the product (or experience) is significantly better than competitors' (Buhalis, 2000; Gretzel, Fesenmaier and O'Leary, 2006; Mintel, 2005).

Today's customers are less trusting of the media, and more favourably-inclined towards getting advice or recommendations from C2C sources, such as from 'engaged customers' (Jaakkola and Alexander, 2014) and word-of-mouth (Winch and Bianchi, 2006; also Derrett, 1999). With the prevalence of smartphones and mobile technology, organisations must provide multiple platforms for customers to engage with, otherwise they will risk losing out to competitors who offer such provisions. This is particularly so for young visitors and families (Park, 2014). Such technological advances have greatly facilitated tourism organisations' ability to build relationships and communicate with customers; these are not just younger generations, but also include technologically savvy older generations too (Buhalis and O'Connor, 2006; McCabe, 2009). The emergence in society of the new middle class is contributing directly to the changing face of the visitor attraction market. Visitors, flush with increasing levels of disposable income, are attaching greater importance to leisure lifestyles and consumption, placing HVAs in direct competition with the leisure industry for their patronage (Caulton, 1999; Fyall *et al*, 2000; Garrod *et al*, 2002; Page, 2003).

For destination and HVA development, including promotion and interpretation, managers need to understand how different visitor segments are likely to 'experience' their destinations and attractions, as well as those of competitors (Beeho and Prentice, 1997). By far the largest visitor segment for HVAs is the domestic market, accounting for 85% of visits (VisitScotland, 2013) although HVAs have been criticised for not trying to widen their appeal to local communities (Fyall *et al*, 2000; Garrod *et al*, 2006). The dominant segment within the UK market is England (Mintel, 2004b; Mintel, 2006a; Mintel, 2006c; Scottish Executive, 2006), though significantly, Scotland (per head of

population) is one of the best regions for supporting domestic tourism (Mintel, 2004).

3.4 Tourism and the visitor experience

In preceding chapters, reference was made to the paradigm shift that has transformed marketing approaches. One of the catalysts for this change was the seminal work of Pine and Gilmore (1998) that heralded the evolution of organisational strategy from service delivery to experience creation. This came at a time when tourism management was adopting a more visitor-focussed approach, a trend that extended to heritage attractions, which were gradually becoming less custodial (du Cros and McKercher, 2014). This section examines previous studies on the visitor experience within the tourism literature in order to establish how the visitor experience is conceptualised. As well as identifying the key components, or 'realms', of the visitor experience and how they can be managed, it also considers factors such as the impact of other customers. As this study is striving to establish an in-depth understanding of the visitor experience, it is essential to include the role of other visitors and how this may impact positively, or negatively, on families' own experiences. In line with the research objectives of this study, the role of other visitors is considered from a resource network perspective.

3.4.1 The visitor experience: tourism's 'core product'

As this section will illustrate, defining the concept of the 'visitor experience' has proved contentious among tourism researchers. After a review of the literature, Tung and Ritchie (2011: 1369) established a definition that synthesised the preceding debates. This study adopts their definition, though adapting it slightly to ensure that it is compatible with the context and conditions relating to family visits to an HVA. For the purposes of this research, the visitor experience is

thus defined as: "*The subjective evaluation and undergoing (i.e. affective, cognitive and behavioural) of events related to tourist activities that begin before (i.e. planning and preparation), during (i.e. at the attraction), and after the visit (i.e. recollection)*". The following sections will illustrate the key developments in the literature, notably how understandings of the visitor experience include different components (affective, cognitive and behavioural) and incorporate the temporal aspect (pre-, during and post-visit).

Interest in the literature of the subjective, experiential nature and temporal nature of tourism is not a new development. A considerable number of studies have focussed on the 'consumption' stage of the visitor experience, as it is the most obvious and visible manifestation of the tourism phenomenon. One of the most well-known of these, Urry's (2002) seminal work claims there is a 'spatial fixity' about the tourist experience as it must be consumed in very particular places and so thus emphasises the 'consumption' phase. Yet identifying the importance of the different stages of the visitor experience, Clawson and Knetch (1966) integrated the personal outcomes that visitors hope to achieve in the pre-visit stage. However, a number of recent studies reflect the strong support in the literature for the importance of each of the different stages of a visit in contributing to the overall experience (e.g. McCabe, 2009; Pearce and Kang, 2009). The powerful role of technology in facilitating interactions between consumers and providers during the pre- and post-visit stages of service consumption is also attracting increasing attention. Co-ordinated use of technology in better establishing a connection with consumers is now a critical success factor for tourism managers. Technology can make a vital contribution in enhancing the visitor experience by helping to set realistic expectations in the pre-visit stage and providing means to maintain attachments to a destination post-visit (du Cros and McKercher, 2014; Park, 2014).

King notes that it has long been apparent that tourism is increasingly more about experiences, fulfilment and rejuvenation than about 'places and things' (King,

2002). Visitors are becoming less motivated by the places and are more interested in the experiences and benefits they offer (Laws, 1998; Prentice, 1994). Tung and Ritchie (2011) criticise the prevailing tendency of tourism marketing to focus on attributes and features, as opposed to the experiential or emotional benefits perceived by consumers when creating marketing messages. This is a curious anomaly, as the beneficial experiences gained by the visitor are an integral component of the 'tourism product' (Pernecky and Jamal, 2010; Prentice *et al*, 1998a). Travel provides a sense of escape and freedom and a break from the routine, and affects the emotional, intellectual, spiritual and physical aspects of the individual (Gilbert and Abdullah, 2004). The experiences should be made as real, compelling and memorable as possible so as to engage each customer in an inherently personal way (Pine and Gilmore, 2004). Indicating an overlap with the interactive construct in value creation (e.g. Grönroos and Ravald, 2009), the visitor experience is characterised by inseparability from production and performance (Prentice *et al*, 1998a; Williams and Soutar, 2009), with visitors playing a key role in realising the latent value in the service environment (Vargo and Lusch, 2012).

One of the few in-depth studies to empirically investigate the tourism consumption experience confirms the considerable complexity of the experience, identifying a mix of functional, objective and tangible aspects, as well as subjective, hedonic, emotional and symbolic value dimensions (Williams and Soutar, 2009). Other studies aimed at providing insights into the tourist experience have focussed on various aspects, such as authenticity (e.g. Wang, 1999). This can feature both positive aspects, where visitor needs and the tourist performance are in harmony, and negative aspects, where a gap exists between visitors' expectations and the actual experience (Ryan, 1997).

The role of cultural heritage managers (in the public and private sectors) has undergone a notable realignment, from managers and custodians of cultural assets, to providers of products (du Cros and McKercher, 2014). The

increasingly competitive environment in which HVAs operate means the importance of the visitor experience to service firms such as HVAs has never been greater. The success of such organisations is closely linked to their capacity to consistently deliver satisfying consumption experiences (Patterson and Pegg, 2009). Practitioners are keenly aware of the need to provide a memorable experience, particularly as much of the competition HVAs face is from the leisure and lifestyle markets for people's time and money (King, 2002).

Industry initiatives aimed at increasing the quality of the visitor experience are becoming commonplace at both macro level (from organisations such as VisitScotland and HS) and at individual attractions. This interest has not been substantiated within the literature, due to the limited conceptual development and lack of qualitative study of the visitor experience and corresponding lack of in-depth awareness (Dolnicar and Ring, 2014). This puts tourism literature at a disadvantage in seeking to apply recent theoretical developments such as CDL, SDL and SL to investigate the visitor's role in creating value from the experience (Prebensen and Foss, 2011) or the organisation's role in facilitating this (Grönroos, 2011).

However there are a few notable examples from within the literature that can provide important guidance for this study. Otto and Ritchie (1996) were among the first to have combined awareness of the importance of the visitor experience with the desire to better understand the process through qualitative investigation. Until their seminal paper, research on the visitor experience had been heavily influenced by sociological and anthropological perspectives that, while producing interesting results, had hitherto failed in providing managers with practical tools and insights. Through highly effective use of mixed methods, they established the need to include the 'psychological environment', namely the subjective personal reactions and feelings experienced by consumers in the act of consumption, in understanding the visitor experience. In particular, their use of in-depth interviews was in contrast with previous research on the visitor

experience. Their approach provided contrasting and informative results; their investigation of visitors' perspectives also led to the development of widely used satisfaction scales (Otto and Ritchie, 1996).

Otto and Ritchie's research was published in between an important trio of studies (Prentice, 1994; Prentice *et al*, 1998a; Prentice *et al*, 1998b) whose contribution to the theoretical understanding of the visitor experience can be drawn upon in this thesis. Early pioneers of qualitative methods, results from their in-depth interviews with visitors contradicted the widely held belief that the primary motivation to visit HVAs was to learn. The studies revealed visitors had multiple and varying motivations for going to attractions and among the beneficial outcomes sought were entertainment as well as learning. The results showed the clash between visitor expectations and motivations and the curatorial attitude shown by many heritage providers, where the focus was on protection and preservation rather than access (McPherson, 2006). This provides an interesting example of visitors' increasingly active role in creating their own experiences, facilitated by the attraction. These studies contributed greatly to the understanding of visitor motivations and added to the awareness of what qualitative methods could achieve. This greater awareness of visitor motivations has contributed to practitioners being increasingly committed to creating enjoyable but educational visitor experiences – 'edutainment' – which is widely recognised to be driving the current design and delivery of interpretation (Garrod and Fyall, 2000; Park, 2014; Poria, Butler and Airey, 2003).

3.4.2 Dimensions of the visitor experience

To facilitate the development of a more nuanced understanding of the family visitor experience, this study draws upon Tung and Ritchie's (2011) exploratory research, which made an important contribution by uncovering the components within the tourist experience. Their investigation revealed that memorable tourist experiences consist of four dimensions: *affect*, *expectations*,

consequentiality and *recollection*. Their respondents had identified the affective component associated with their trips as a critical factor. Additionally, Tung and Ritchie's (2011) study made an unforeseen discovery, revealing that unexpected events or encounters were an integral part of memorable experiences. Consequentiality refers to the subjective assessments of the outcomes of the visit; these relate to four sub-dimensions: enhancing social relationships, intellectual development, self-discovery and overcoming physical challenges. The fourth dimension, recollection, refers to value created by visitors while recalling aspects of their experience.

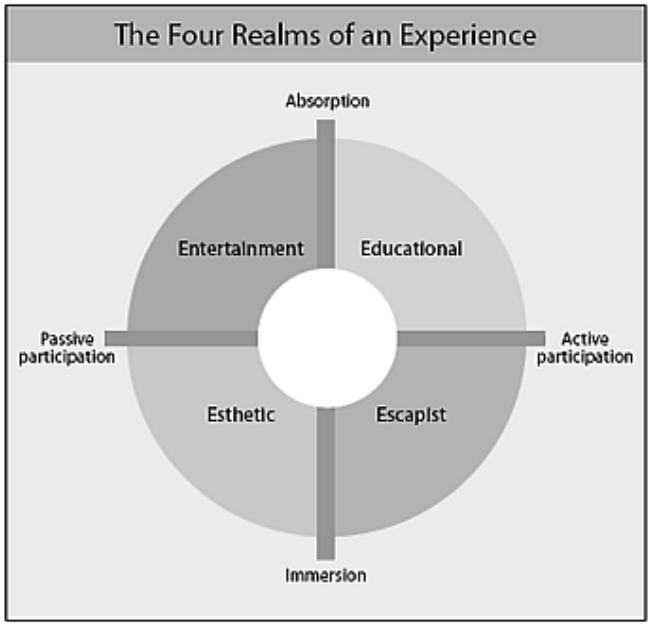
There are also distinct parallels with Pine and Gilmore's conceptualisation of the customer experience, whose assertions on experience marketing and memorable experiences conveniently touch upon the salient issues that are at the heart of this thesis. They contend that memorable experiences are particularly associated with excellent *design*, *marketing* and service *delivery* and have two dimensions; firstly, *consumer participation* which ranges from passive to active and, secondly, the connection which *links the customer to the experience event* (Pine and Gilmore, 2004; emphasis added). From Pine and Gilmore's statement, it can be deduced that for customers to have memorable experiences within a service environment then the service provider such as Edinburgh Castle must devote considerable resources to the *design*, *marketing* and *delivery* aspects of the service. As identified in the following section, the service system is the carefully designed processes and resources that the HVA provides to facilitate visitors having an enjoyable visit. This is at the heart of both dimensions alluded to by Pine and Gilmore, guiding patterns of *consumer participation* and *linking the customer to the experience*.

Pine and Gilmore's assertions on experiences being the key source of competitive advantage for companies are of direct relevance for this study and will be utilised in the data analysis and findings chapters. A well-designed interface will facilitate value-creating interactions, through provision of resources

in an accessible form that its users can utilise that can provide visitors with entertaining and educational experiences that help them form attachments to the attraction. HVAs have an advantage in that they possess the operand and operant resources that customers increasingly deem worthy of paying to experience, though this then raises expectations (Park, 2014). The problem has instead been the ingenuity and innovation required in the design and delivery of a service system to allow customers and the organisation to take full advantage of such resources (Pine and Gilmore, 1998), as HVAs have struggled with staffing issues and in sourcing talented individuals (Lennon and Graham, 2001).

In order to create a memorable experience that engages consumers, organisations such as HVAs must ensure their service delivery system contains aspects that connect with their 'guests' in different ways. Figure 3.1 shows how Pine and Gilmore view the experience as extending across two dimensions.

Figure 3.1 The Four Realms of an Experience



From: Pine and Gilmore (1998: 102)

The first is 'customer participation' and ranges from 'passive' to 'active', with active participation providing customers with opportunities to play key roles within the environment that hosts the experience. Passive participation in an HVA context could mean observing staff performances such as costumed re-enactors or tour guides; this could also extend to observing other customers interactions. The second dimension reflects the relationship that customers have with the event or performance and ranges from 'absorption' to 'immersion'. Immersive experiences will engage customers' senses, while absorptive activities will draw them in more; examples from an HVA context could be observing recreated scenes that contain visual, audio and olfactory stimulation, or dressing up in period costume and handling artefacts.

3.4.3 The impact of other consumers

As identified in the sections on value creation and resource integration, there is a strong consensus within the literature that the role of the organisation is now one of facilitator, supporter and collaborator in customers' value creation (Normann, 2001). In place of the conventional model of value creation, recent studies emphasise the participation and perspectives of multiple actors in value creation and co-creation (Vargo and Lusch, 2012). Individuals – or groups, such as families – engage in behaviours that make them better off in some respect, through the application of resources: these can be drawn from their own networks, from the resources supplied by the service provider or from other network actors (Grönroos, 2011; Sweeney, Danaher and McColl-Kennedy, 2015), such as other customers. Organisations are now just one source of resources and there is a need to understand how other network actors contribute to value creation (Hibbert, Winklhofer and Temerak, 2012).

Interest in, and awareness of, interactions between customers has increased in recent years. Stimulated by the emergence of SDL, service researchers are

now giving much more attention to the multitude of relationships that can occur in the production, delivery and consumption of services (Nicholls, 2010). Investigating the role of other customers in influencing service consumption has appeared in various service frameworks (e.g. Gummesson's (1993) modelling of service delivery and production) and service settings, including visitor attractions (Grove, Fish and Dorsch, 1998) and package holidays (Wu, 2007). Nicholls (2010) notes that although most customer-to-customer interactions (which he labels 'CCI') have an influence on customers' assessments of satisfaction, or dissatisfaction, with the service experience, CCI is not equally present in all services. The elaborate servicescape (Bitner, 1992) within Edinburgh Castle offers extensive opportunities for CCI and is therefore expected to play a part in families' value assessments.

Interestingly, some of the recent literature on value creation and resources networks has incorporated the role of other consumers as an expedient construct. This includes the work on value co-creation (e.g. Grönroos, 2011; McColl-Kennedy *et al*, 2012; Prahalad and Ramaswamy, 2004; Vargo and Lusch, 2004) and resource integration (e.g. Akaka *et al*, 2012; Edvardsson *et al*, 2012) and has tended to adopt either a collaborative perspective or an interactive approach. Collaborative value creation (labelled 'CVC') views customers deriving benefits from service situations either jointly with the service provider, or independently, accessing and integrating their own and the service provider's resources (Moeller, Ciuchita, Mahr, Odekerken-Schröder and Fassnacht, 2013). As outlined in Chapter 2, this study favours the interactive approach that conceptualises value as originating from three possible 'spheres' of value creation: the provider sphere, a joint sphere and the customer sphere (Grönroos, 2011). The joint sphere is where family visitors can interact with other visitors which may result in the realisation or impediment of value.

Compared to other service settings, a heritage tourism research context may facilitate greater instances of CCI and CVC. Tourism represents a unique and

important context for social capital, trust and interactions to build between strangers, who regularly benefit from the kindness of other travellers (Glover and Filep, 2015). Such interactions and shared experiences with others forms a crucial part of the service experience, and can be a key source of value (Rihova, Buhalis, Moital and Gouthro, 2014; also Prebensen and Foss, 2011).

The findings of Minkiewicz *et al* (2014) that crowded experience spaces in museums and galleries impaired efforts to create value reflect the majority of results in the literature. Yet some studies into the influence of other customers on value assessments have revealed counter-intuitive results, such as that of Naoi, Yamada, Iijima and Kumazawa, (2011), which found that some visitors to historical districts actually enjoyed crowded conditions. Rather than being put off by crowded, bustling conditions, these respondents desired the associated 'buzz' and the unplanned interactive opportunities it offers. While such studies can perpetuate the 'myth' that service providers are relatively powerless about CCI, Nicholls (2010) contends that the growing number of studies have revealed the various forms that CCI takes, and proposed corresponding tools and techniques for managing it. Guided by market research, service managers can establish the nature of these exchanges and what kinds of resources their customers exchange, and so can better devise service delivery systems that can facilitate desired interactions. Managers can specifically design aspects of the physical service environment (Bitner, 1992), the social dimension of the servicescape through staff training and customer education (Aubert-Gamet, 1997) and utilise technology (Nicholls, 2010). In an HVA, management can devise interpretive mediums and messages that could promote greater levels of consumer interaction, with other consumers as well as the physical and social dimensions of the attraction. From observing visitors and qualitatively investigating families' experiences this study can generate valuable insights to advance understanding of CCI.

This sub-section has demonstrated that despite some important advances towards developing an understanding of the visitor experience, a study that can investigate the visitor experience from an SL perspective would make a valuable contribution. Lamenting the preponderance of quantitative survey methods, Williams and Soutar (2009) call for more qualitative, in-depth research to address "*… the lack of understanding about the nature of these experiences or their relationship with marketing constructs such as service quality, customer value or satisfaction.*" (2009: 415) This need for research is not new, as the limited awareness of how notions of quality and value intrinsically link satisfaction with service experiences was highlighted over a decade ago (Cronin, Brady and Hult, 2000). The numerous calls for in-depth research into the customer experience, how value is created and what kinds of value can emerge in both the tourism and marketing literature indicate the important contribution that this study can bring to both academic and practitioner understanding.

3.5 Managing the HVA visitor experience

From a service delivery perspective, HVAs strive to operate a service system designed to meet with the needs of the visitor balanced with the specifics of the site and the resources available (Park, 2014; Sharples *et al*, 1999). Most HVAs are not purpose-built attractions, so the service system must be designed around the site's physical location and layout. The three facets of the servicescape are outlined below:

- *Interpretation*: the medium and the message the site uses to tell its story and its significance to the visitor. This includes both inanimate objects (such as information boards, audio-visual displays, guidebooks and leaflets) and staff (guides at specific locations within the attraction and tour guides). Effective

interpretation is a key factor in facilitating a memorable experience and is considered in more detail in Section 3.5.

- *Attraction staff*: the staff that constitute the social dimension, who the visitor will interact during with the course of the visit. These staff will help facilitate visitors' usage and enjoyment (such as at the ticket office, the visitor centre, stewards and issuing of interpretive or informational material) though are not directly involved in the site interpretation.
- *Ancillary services*: the facilities provided for the visitors that are not part of the core attraction, though which facilitate visitor satisfaction (such as the visitor shops, cafés, restrooms, car parks, etc.).

(adapted from Sharples *et al*, 1999)

Visitor interactions with the service system will have a direct, and significant impact on visitor intentions to spend, recommend or visit again, making it extremely significant from a management and marketing perspective (Alegre and Garau, 2010, Jaakkola and Alexander, 2014 and Rodriguez del Bosque and Martin, 2008).

This context of this study is Edinburgh Castle, Scotland's most popular paid visitor attraction (VisitScotland, 2014). It is manned throughout the year, and as a VisitScotland 5*-rated attraction, which implies commitment to delivering and maintaining high levels of service. This ensures that they will be operating at a certain externally accredited standard, have full-time staff that have received training in management and have access to resources to enhance the visitor experience. In contrast to smaller, resource-poor attractions, the Edinburgh Castle management team and HS strategic management will be aiming to attain or exceed agreed levels of service quality for visitors. Dedicated staff will be able to account for the rationale behind operational decisions to enable the researcher to establish a framework of understanding.

3.6 Interpretation and value facilitation

"*The central challenge in linking heritage and tourism lies in reconstructing the past in the present through interpretation.*" (Nuryanti, 1996: 252) Interpretation is how a site tells its story, and is a key component of the HVA service delivery system. As one of the main ways a site connects with the visitor, informing them of its uniqueness and significance, it is where most of the opportunities for direct interaction with the attraction are. Yet it is far more than just recounting lists of facts, names or dates (Tilden, 1977). Careful consideration must be taken in the design, delivery and supply of resources, i.e. what is told, which information should be included, and, crucially, how it is presented. HVAs clearly need interpretation to make their story relevant to the general public (Garrod and Fyall, 2000) and it is a vital link between the site and visitors. Visitors to HVAs expect to be entertained as well as educated (Crang, 1996; Prentice *et al*, 1998b) and this can be achieved through well-designed and engaging interpretation.

Interpretation is an art and a skill; Tilden's (1977) synopsis of effective interpretation, despite being well over 30 years old, still remains the most incisive. The six fundamental principles are:

- The simple provision of information is not interpretation; interpretation is revelation based upon information – an entirely different concept
- Interpretation which does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile
- Interpretation is an art, which combines a range of methods, media and management best suited to what is on display
- The main aim of interpretation is not to inform or to instruct, but to provoke, be it a provocation to think, to empathise, or to challenge preconceptions

- As far as it can, interpretation should aim to present a whole, rather than a part
- Interpretation addressed to different visitor segments should follow a fundamentally different approach

(adapted from Tilden, 1977: 9)

Different people respond differently to interpretation so accordingly, creativity must play a very important role if the significance of the site is to be successfully conveyed to the visitor (Nuryanti, 1996). If heritage is to have meaning, then it must be made accessible and relevant to those who wish to experience it, and they must enjoy doing so (Buhalis, Owen and Pletinckx, 2006; Garrod and Fyall, 2000; Poria *et al*, 2003). Consideration must be taken of the motivations of visitors and who the average visitor is, with the challenge being to appeal to both casual visitors and enthusiasts alike (Boyd and Timothy, 2006; Buhalis *et al*, 2006). Effective interpretation will enhance the nature and quality of interactions between visitors and the attraction and from an SL perspective, allow the attraction to both facilitate visitors' value creation and participate in value co-creation.

HVA management is acutely aware of the importance of interpretation to the quality of the visitor experience: 88% of practitioners surveyed in Scotland assigned very high importance to their staff having interpretation skills, though 55% acknowledged there to be an acute skills shortage in this area (Lennon and Graham, 2001). In light of the necessity in ensuring different visitor segments have the capability to interact with the interface, this study answers a call by Poria *et al* (2003). Their call relates to the need for a far greater understanding and appreciation of HVA visitors to facilitate more efficient management, including the interpretation provided. Although the interpretation at most attractions is standardised for all visitors, there are some HVAs such as Edinburgh Castle that include variation in their interpretation, specifically aimed at younger visitors.

Prior to visitor surveys, the assumed motivation of visitors was a desire to learn. While this may be one of the motivations, a seminal study of HVA visitors challenged this assumption, concluding "*… to a significant minority the educational function identified would seem not to appeal to them as pleasurable… the dominant educational role may be a deterrent*" (Prentice, 1994: 276). However, this has not been universally accepted within HVAs, with some managers and frontline staff finding the transition from a 'curatorial' mindset to a more visitor-oriented approach challenging and threatening as control is ceded (McPherson, 2006).

Interpretation that can connect with visitors helps make them more 'mindful' and considerate of the attraction – as visitation can damage or wear out irreplaceable resources (Buhalis *et al*, 2006; Moscardo, 1996). Facilitating visitors in developing an expanded awareness of such issues provides a practical example of value creation from a provider's perspective. Fostering engaged customers through skilled interpretation can create persuasive 'ambassadors' that can spread awareness of the organisation and its goals (Jaakkola and Alexander, 2014), thus helping HVAs become more sustainable (Park, 2014). It must be emphasised that the use of information and computer technologies (hereafter referred to as 'ICT') to enhance interpretation does not replace, but augments the human presence at HVAs. Prentice *et al* (1998a) disproved the view held by proponents of traditional forms of interpretation that visitors substitute one medium for another more preferred by them. There seems to be consensus that a mix of mediums should be employed by HVAs.

From a value creation and facilitation perspective, interpretative resources allow visitors to gain value from taking part in producing the experience (Prebensen *et al*, 2013) as well as the outcome of this process (Mohd-Any *et al*, 2014). Recent research on value creation in a tourism context demonstrated that consumers attached more value to an experience that they have played an active role in

creating (Grissemann and Stokburger-Sauer, 2012). This was particularly so with service that was self-designed, i.e. in the 'customer' sphere. HVAs must take into account the needs and preferences of a range of visitors, and ensure the resources are usable and in an accessible form (Mohd-Any *et al*, 2014). Managers must also make allowances for novice and inexperienced users, who take more time to orient and adapt, and also overseas visitors, who may need assistance with utilising and interacting due to preconceived cultural norms (Minkiewicz *et al*, 2014). In order to make the interpretation more accessible and appealing to different visitor segments (including families) entertainment has been introduced into interpretation; education and entertainment are complementary, not a threat to the authenticity or credibility of the site (Park, 2014).

3.7 Families and young visitors

Tourism has faced justifiable criticism for not seeking out and including the voices of minority or neglected groups, such as families and young visitors, a group whose perspective is not often heard, easily overlooked, but conceptually important (Carr, 2011; Gamradt, 1995). The lack of attention given to children's travel, in particular their own perspective on their tourist experiences has been described as a 'critical gap' (Poria and Timothy, 2014). Families have been the focus of a considerable volume of studies in consumer marketing and decision-making, yet until recently a significant gap existed in tourism (Kang and Hsu, 2005). As Small notes (2008: 772): "*Little has changed in the twenty-five years since Graburn's observation* [in 1983] *of the absence of children in the tourism literature.*" The need for more tourism research with families as the major focus was identified three decades ago (Michie, 1986; Stringer, 1984), and has only recently been responded to (e.g. Carr, 2011; Schänzel *et al*, 2012).

Classical representations of tourism, as separated from everyday life and an escape from social and professional obligations, do not sit comfortably with family and the idea of home (Small, 2008). Tourism is intensively group based and families form a significant consumer segment of many visitor attractions. Yet families and children remain unnoticed, with most tourism research featuring, *"… a solitary, disembodied subject without family, children or friends.*" (Obrador, 2012, p.402) They are a major contributor to domestic tourism (Schänzel *et al*, 2012), though this form of tourism is also less visible in the literature when compared to international travel. Discussions of families and their behaviours rarely include any negative aspects and fail to address diversity in terms of cultural background and family composition (Shänzel, 2012a). Understandings of family decision-making and family democracy still assume too much homogeneity and too little disagreement and there is a need for deeper insights (Bronner and de Hoog, 2008). There is a notable absence of research that reflects the growing diversity of family forms that do not conform to the prevalent images of happy, middle-class and nuclear families (Carr, 2011; Schänzel, 2010).

Cullingford (1995) identified children's views on tourism as significant due to their role as future tourists and potentially important influence on decision-making. Children's neglect by researchers can be attributed to assumptions that they are not believed to be significantly influential in decision making and submit to whatever choices their parents make. Cooper *et al* (2006) identifies the poor linkages between industry and academia as inhibiting the production of knowledge – such as actionable insights into families' service consumption behaviour – that could provide practitioners with competitive advantage (also Michie, 1986). Previous studies found that children have substantial influence on purchasing decisions (e.g. Rose, Boush and Shoham, 2002) and in a tourism context on the choice of destination (Connell, 2005). Children's influence must not be ignored; the more importance a teenager attaches to a product or service

and in related decision-making, then the higher the likelihood that they will be motivated to participate (Wang, Hsieh, Yeh and Tsai, 2004).

By its very nature, the family group visit will be a social experience with strong social value for families and family members. Studies have revealed some of the main aims of such visits, such as the strengthening of social ties (Blud, 1988), spending time together as a family, interacting with loved ones while enjoying new experiences (McCabe, 2009), away from the distractions and stresses associated with everyday life (Carr, 2011). This is echoed by Yeoman, McMahon-Beattie, Lord and Parker-Hodds (2012: 45), who declare that "*… tourism is the facilitator of quality time… family tourism has an opportunity to be the social glue that increases the opportunity for family interaction.*" Yet this is not always possible due to the time pressures and commitments of the various family members, especially once the children become teenagers. The family's experience will be heavily influenced by the relationships between the different family members and their unique set of personality traits, influenced by their age, gender and experiences (Argyle, 1994).

Argyle (1994) notes the importance of age for family dynamics, as all aspects of social skill increase as children become older. First-born and only children are more independent; younger siblings are generally more sociable in outlook. Teenagers are more likely to become susceptible to social anxiety, in particular concern with social disapproval by peers and undue self-attention, with possible symptoms including embarrassment and lowered self-esteem. The presence of children of any age will increase the complexity of family interactions and decision-making as interpersonal constraints increase. Family 'democratisation' and a more liberal parenting style by 'modern' parents (Shaw, 2011) have given children more influence on family decision-making. One consequence being less family in-fighting as older children exercise their 'right' to spend decreasing amounts of time with the family and instead be with friends or do 'their own thing' (Yeoman *et al*, 2012).

Gender adds further layers of complexity within social situation in families. A visitor study involving families found that mothers addressed almost all their interactions to their children, with fathers engaging in much less verbal behaviour. Daughters were the least likely to engage in verbal interaction, particularly with their fathers, while sons directed their verbal communication equally to both parents (Blud, 1988). Parents generally allow boys more independence and encourage them to compete; in contrast they are usually warmer and more protective towards girls. While males score higher on measure of assertiveness, females score higher on most other components of social competence, particularly empathy, cooperativeness and communication. Boys typically model themselves on their fathers, girls on their mothers (Argyle, 1994).

Gender differences within a generational dimension are also apparent. Mothers tend to work harder than before so often prefer more passive and emotional involvement with the family (Schänzel, 2012b). Fathers feel pressured by society to be seen to fulfil the dual roles of economic provider and 'new father' (Schänzel, 2012a), tending to favour more 'purposive' time together (Zabriskie and McCormick, 2003). A recent study revealed how many fathers identified the stresses associated with spending 'quality time' with their families, due to feeling expected to physically entertain the children, in order to allow the mother to pursue their own interests (Schänzel, 2012b). Parents reported feeling under more pressure due to the 'idealisation' of family leisure (Backer and Schänzel, 2012) and to conform to certain roles, as they are now "*… more influenced by society and current ideologies of what constitutes 'good' parenting.*" (Schänzel, 2012a: 24; also Shaw, 2010) The expectation on parents to facilitate rewarding learning activities for their children that are also fun was a feature of modern family leisure (Webster, 2012). Awareness of these complex factors helped in conducting and analysing the interviews with the families.

Each family will have differing norms and standards of among other things, conversation, decision-making, politeness, empathy and cooperation (Kozak, 2010). This will become more nuanced and expressive as children grow older and they become more adept at influencing and negotiating (Cullingford, 1995). These are highly complex social skills that are not fully developed in children; parents must take this into account in situations where leadership is required, such as the need to consult, persuade and negotiate (Argyle, 1994). The social comparison theory – where group members evaluate their own preferences and outcomes in light of each others' decisions – was utilised by Kozak (2010) and can help guide analysis of families' post-visit evaluations. Additional insights may also be gained from role theory, with each member's expectations, learning and audience skills, conflict propensity and enactment modified by their role-adoption (Stringer, 1984). It is believed that in making decisions on choice of holiday destinations and activities, family members play diverse roles, including the initiator, influencer, decider, buyer, user or gatekeeper (Kotler, Bowen and Makens, 1999; Michie, 1986; Stringer, 1984). Table 3.2 identifies the range of decision tactics family members may adopt.

Table 3.2: Explanations of decision tactics

Tactic	**Explanation**
Persuasion	The decision is made by simply convincing others about the value of preferred choice
Bargaining	The decision is made by employing a 'win-win' strategy which means parties negotiate to achieve an outcome by which all parties are better off by various degrees
Compromise/'Golden Mean'	The decision is made by the settlement of a dispute by mutual concession
Coercion	The decision is made by the way the strongest partner simply forces the other
Intimidation	The decision is made by one party simply threatening or deterring the other(s) to agree
Sacrifice	The decision is made by one party giving up their own choices for the sake of someone else or the 'greater good'

Giving priority to the other	The decision is made by simply giving priority to the other(s), regardless of the power distribution
Influence of children	The decision is made by taking into consideration the preferences of children within the family, taking into account ages and previous decision-making
Recommendation by sellers	The decision is made by taking into consideration the opinion of sellers
Recommendation by friends/relatives	The decision is made by taking into consideration the opinion of friends/relatives

(Adapted from Kozak, 2010; Bronner and de Hoog, 2008)

The following section considers various theories and frameworks that could provide a conceptual underpinning for this thesis. Despite family travel growing at a faster rate than all other forms of leisure travel, the importance placed by tourism businesses on the family market is not reflected in tourism research (Schänzel *et al*, 2012). With the vast majority of tourism research focussing on the individual perspective the mainly one-dimensional understanding of tourism experiences cannot be applied to family groups (Yarnal and Kerstetter, 2005). It was therefore necessary to consider models from across disciplines, including anthropology, sociology and marketing.

3.8 Understanding family behaviour

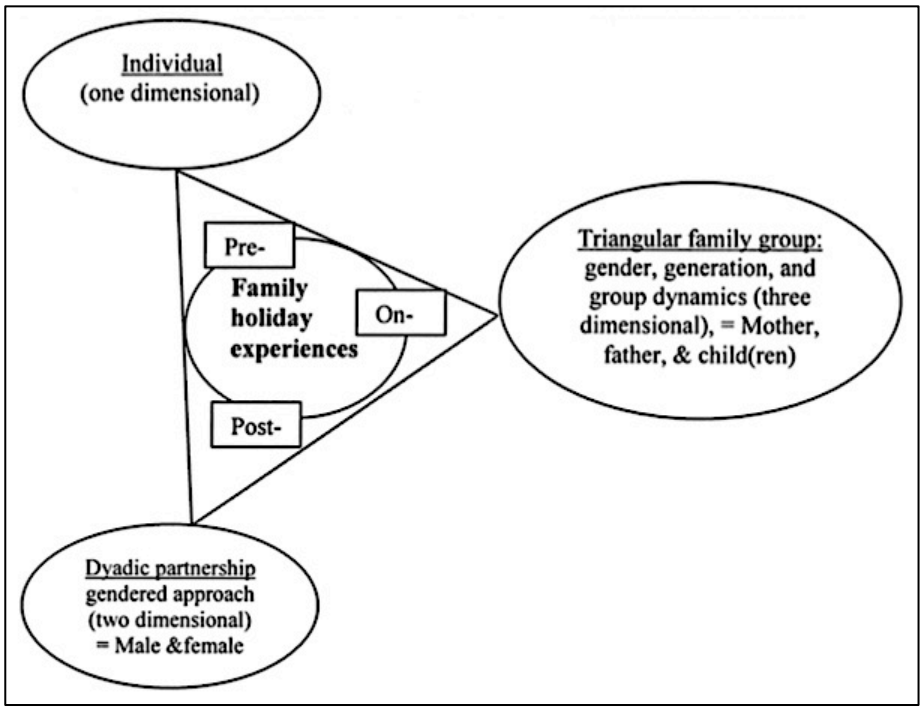
> "*The vast majority of consumer decision-making research is grounded on two important assumptions. First, most choices reflect decisions made by individuals. Second, these decisions are primarily a function of the individual's own personal attitudes, beliefs, and preferences. When considering decision-making in the context of close relationships, however, one must go beyond the individual to understand how decisions are made.*" (Simpson, Griskevicius and Rothman, 2012: 304)

The literature review revealed two significant surprises. The first related to the lack of conceptual development relating to the consumer experience, particularly within tourism, which is centred around the visitor experience. The second was the limited availability of suitable theories and consumer decision-making models that could be applied to a family service consumption context. As the above quote recognises, there has been an overwhelming focus on the individual, even within models that focus on understanding relationships or groups. This study requires a theory or conceptual framework that allows a more detailed and nuanced understanding of the experiences of all family members. While a comprehensive review of all possible theories and models is beyond the scope of this literature review, the following sub-sections consider some of the most promising theories relating to better understanding family dynamics and interplay. It will then justify why the Framework of Identity Interplay (Epp and Price, 2008) was selected before introducing the conceptual framework.

3.8.1 The Schänzel *et al* (2012) triangular analytical framework

The recent conceptual framework of Schänzel (2010; also Schänzel *et al*, 2012) is an important advancement in the tourism literature in facilitating research that can generate a more detailed and nuanced understanding of family holiday behaviour. It has two significant features: it includes the views of all family members and incorporates a time perspective. The framework can be seen in Figure 3.2, which shows the triangular perspective towards the investigation of family holidays. This framework contends that it is necessary to consider a generational perspective (between parents and children) and a gender perspective (mother-father, daughter-son) as well as the traditional focus on individual experiences.

Figure 3.2 The Schänzel triangular analytical framework



From: Schänzel (2010; also Schänzel *et al*, 2012)

This study adopts a similar temporal approach, investigating the different stages of the tourist experience in order to develop a fuller understanding. Extending the focus beyond an individual's role within a family by including dyadic partnerships along with gender and generational dimensions represents an important step in comprehending the drivers of family consumption behaviour. However, although it represents welcome progress, the framework lacks depth when compared to other theories and frameworks from beyond the tourism literature. In particular, the Framework of Identity Interplay (covered in Section 3.8.3) provides a superior method of uncovering the dynamics and relational interplay within families.

3.8.2 Social Exchange Theory (SET)

SET was developed in order to provide a systematic theory of social behaviour that could account for why and how individuals act the way they do. Regarded as among the most influential conceptual paradigms for understanding behaviour, it can trace its roots beyond sociology, drawing particularly from anthropology and economics (Cropanzano and Mitchell, 2005). Among its core assumptions is the belief that individuals are rational decision-makers, who with limited and imperfect information, gauge potential costs and benefits before acting (Sabatelli and Shehan, 1993: 396). Individuals' exchanges with others are driven by their desire to maximise rewards and minimise costs (Klein and White, 1996). These exchanges, which are either economic or social in nature, are governed by certain rules and norms, notably reciprocity (Blau, 1964; Cropanzano and Mitchell, 2005). Unlike economic exchanges, social exchanges have the potential to create enduring social patterns and generally correspond to relations between family members. In contrast to economic exchanges that are characterised by financial interchanges and contractual compulsions, social exchanges entail unspecified obligations: "*… only social exchange tends to engender feelings of personal obligations, gratitude, and trust; purely economic exchange does not.*" (Blau, 1964: 93-94).

In order to advance understanding about the dynamics of social exchange, Foa (1971) developed the resource exchange theory, which holds that within the context of social exchange, individuals can exchange six different types of resource with one another. These are: love, status, information, money, goods and services and they can be distinguished through two dimensions: concreteness-symbolism and particularism-universalism. Concreteness refers to how tangible a resource is, while particularism refers to the value of the resource in relation to the person who has given, or exchanged it.

Despite SET being extensively applied, including in management research, there are a number of issues that precluded its adoption in this thesis. At the systemic level, Cropanzano and Mitchell (2005: 875) identify a major difficulty regarding the application of SET: "*The core ideas that comprise SET have yet to be adequately articulated and integrated*." This has meant that many previous studies testing SET have omitted crucial variables, while ambiguity relating to some fundamental constructs undermines its applicability. Additionally, with the strong focus within SET on rationality and reward-maximisation, it is unclear how suitable it is to uncover the dynamics that drive intra-family interactions and decision-making during a visit to an HVA. This issue is highlighted by Stolte, King and Cook (2001), who observe that SET is ideally suited for dealing with material/extrinsic exchange. Pointing to the economic and behaviourist influence on SET, they argue that this has the unfortunate tendency of reducing social exchange to a set of transactional and goal-based exchanges. The appropriateness of such a rational and behaviourist model to the study of internal and external family interactions is uncertain, particularly as market-economic exchange is often influenced by the fuzzy, autonomous structure of social action within which it exists (Stolte *et al*, 2001).

In SET, individuals' cognitive orientations are understood in terms of fairness, norms of reciprocity and norms of equity, while intra-relationship power is understood by focusing on resources and dependence (Blau, 1964). These key assumptions, and the underlying logic of SET indicate it is perhaps better suited to investigating significant events that families must negotiate, as opposed to visiting a castle. This may be evidenced in the numerous applications of SET on weighty family issues, such as marriage and divorce (Yogev and Brett, 1985), prenatal care among low-income families (Schaffer and Lia-Hoagberg, 1994) and the work-life-home balance (Berardo, Shehan and Leslie, 1987).

Families are a rich aggregate of norms, evolving relationships, fluid interactive patterns and coalitions. In light of the nature and assumptions of SET, it is far

from certain that it could capture these various nuances, as well as the powerful emotions and irrationality that can characterise family members' decision-making. By focussing on rational goal-seeking behaviour, there is a danger that the underlying social structures and family norms may be downplayed. Although consumers seek to become better off in some way through interaction and resource integration, this can be for a variety of different reasons, including altruism and a feeling of personal responsibility for other customers (Rosenbaum and Massiah, 2007). While offering rich potential for certain situations, particularly organisational behaviour (Cropanzano and Mitchell, 2005), it was felt that SET was not the most suitable theory for the research questions under investigation in this study.

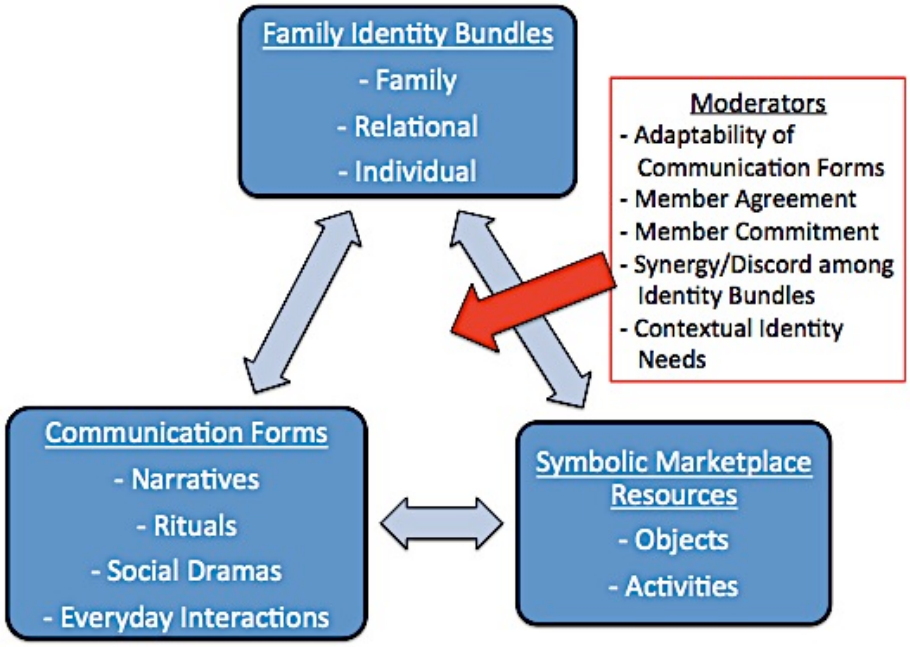
3.8.3 Framework of Identity Interplay (FII)

With the research questions in mind, it was felt that the Framework of Identity Interplay (Epp and Price, 2008) provides the most appropriate and extensive framework for approaching the empirical research and data analysis. It was developed to better understand family consumption behaviours, as existing research failed to properly address the complex interplay of relations. As the creators explained, "*… without an improved theoretical framework, family consumer researchers cannot understand … family identity enactment…*[or] *how families engage in consumption activities to manage those identities*." (Epp and Price, 2008: 51). In contrast to the SET that seeks to understand social exchanges through individual benefit-maximisation, the FII seeks to demonstrate how families' consumption behaviour is used to manage identity interplays at different levels within the family. Through addressing three key limitations in existing research, the FII offers an enhanced ability to uncover the processes driving consumption. This section will discuss the strengths of the framework in relation to existing research and explore its key conceptual constructs.

The primary weakness in prior research on families' consumption was the overwhelming focus on the individual, and their role in influencing others through various strategies (e.g. as contained in Table 3.2). While these strategies may be valid at a certain level, they are merely manifestations of deeper factors. FII instead recognises that families are a complex amalgam of individual, relational and collective identities, and it is the interplay of these that drives consumption decisions (Epp and Price, 2011). In addition to family members' individual identities, and a family collective identity, relational identities encompass 'coalitions' (such as between siblings, or mother-daughter) and have a significant impact on family behaviour. Demonstrating the multi-layered context that drives decision-making, Epp and Price (2008) note that any of these unique 'bundles' of identities has its own rituals and narratives that govern its evaluation and interactions, and these may be altered through interactions with other individuals or collectives within the family. Compared to other models of family behaviour, the FII is able to incorporate these underlying complexities in order to more fully comprehend family behaviour.

The second weakness of existing theory is to rely on individual- or dyadic-focussed perspectives in accounting for family activities. Epp and Price (2008) contend that fuller understanding is only possible when the potential impact of relational identity practices on family-level identity practices is incorporated. These relational units cut across prevailing approaches that tend to focus on the role of a child/children or a parent/parents. Through interviewing families it was possible for them to clearly discern the existence and influence of such relational units on family decision-making and consumption activities (also Epp and Price, 2011). Identifying the final weakness – disruptions and recalibrations of family activities based on changing membership – the FII can accommodate what Epp and Price (2008: 51) refer to as "*…the ebb and flow of individuals, relational units, and families into and out of households*." Existing theory can identify activities or behaviours – the manifestations – but lacks the ability to suitably account for these. Figure 3.3 shows the framework:

Figure 3.3: Framework of Identity Interplay in Consumption Practices



Adapted from Epp and Price (2008: 52)

The components of the framework are explained below. The framework has been adapted from the original to suit the empirical context of this study.

Family Identity Bundles

As identified earlier, the FII reflects the different identities present in families.

- The *Family* collective contains character descriptors apparent in everyday life. This incorporates shared activities, shared traits, similar temperaments, common tastes and common values.

- The *Relational* identity is defined by the qualities and attributes that make it a distinct subgroup. It can also be established through consumption rituals. Membership may change and new identity bundles may emerge. *Relational* identities may define themselves through different descriptors than those used by the *Family* as a whole or by other *Relational* units.

- The *Individual* family members have their particular descriptors that may be similar or different to the *Family* traits.

Communication Forms

The family will utilise particular communication forms that constitute, build, manage and pass on collective identity.

- *Narratives* are essential practices in building, maintaining and evolving identities. These consumption stories may be jointly constructed, are sometimes contested and are continuously revised.
- *Rituals* are enacted behaviours that can take place in relation to special events or activities. These can help define and reinforce membership, including through times of change.
- *Social dramas* are responses to any disruptions that may occur, such as norm violations. These occur at the interface between a group or individual and a wider system of social relations. The action and narratives that emerge may help reinforce or alter boundaries.
- *Everyday Interactions* are the behavioural and communicative acts that are unique to each identity. These may be stimulated to a greater or lesser degree through various 'props', such as consumption objects and activities.

Symbolic Marketplace Resources

Objects and *Activities* play a variety of symbolic roles for each identity. These could be brands, products or shared activities that help create and maintain the identity bundle. These can reflect the values and preferences of the identity.

Moderators

The following factors all moderate how families constitute and manage their identity.

- *Adaptability of Communication Forms* refers to the ability and willingness among families to adapt and reinterpret their means and methods of communication and consumption based on the family's evolving needs.

- *Member Agreement* is the extent to which the family members accept or differ over descriptions and enactments of the family's collective identity, and whether and how that identity is linked to consumption symbols and activities.
- *Member Commitment* refers to the varying levels of commitment towards certain enactments of family identity. These can vary from habitual activities to more significant undertakings that must be negotiated and championed.
- *Synergy/Discord among Identity Bundles* is the compatibility of the different identity bundles with each other. Tensions between these collectives lead to a constant flux as consumption activities are employed to construct, differentiate or reform their identities.
- *Contextual Identity Needs*: Internal and external changes to the family's physical and social environments may stimulate changes to the identity needs of the family. This may prompt some families to adopt reactive behaviours to maintain or reassert collective identity.

In contrast to other theories, application of this framework provides an excellent opportunity to gain enhanced understanding of the complex interplays within the family that drive their consumptive decision-making. The FII is capable of revealing the extent to which the visit to Edinburgh Castle is used by different families as a means to reassert and define the collective and relational identities. Before introducing the conceptual framework, the final sub-section will briefly consider other decision-making theories and models relating to group behaviour and explain why they were not adopted.

3.8.4 Additional group behaviour models

Attachment Theory: Bowlby (1969) argues that humans have strong instinctual orientation to form attachments with others, particularly family members, close friends and romantic partners. Their approach to forming and maintaining relationships is influenced by their attachment orientation, which can be mapped on *anxiety* and *avoidance* dimensions. This has important ramifications for

relational aspects such as commitment and willingness to accommodate. Developed in psychology and relationship science, this theory grounds individuals' behaviour in their orientation, yet it would offer limited guidance in attempting to better understand the behaviour of 'coalitions' or families' collective actions.

Interdependence Theory: This is a seminal theory in the study of relationships. Individuals are believed to become dependent on their partners on the basis of the unique benefits that they can provide. Through evaluating the relationship in terms of how it compares to what they believed they 'deserve', and also in light of potential alternatives, individuals are more or less responsive and accommodating when making decisions (Thibaut and Kelley, 1959). While highly suited to analysing dyadic relationships between couples, it is less suited to the intra-family dynamics that involve multiple subjects, including children, who are less capable of the reasoning inherent in the theory's assumptions.

Social Power: Social power is a key construct in longer-term relationships, as power imbalances between relationship partners inevitably develop (French and Raven, 1959; Thibaut and Kelley, 1959). This power disparity drives decisions with the more powerful person has greater capacity to influence behaviour and attitudes. Social power emerges from six sources: coercion, reward, legitimacy, expertise, credibility and referent (French and Raven, 1959). Certainly coercion and reward are recognisable in family relationships and in driving family decisions. Yet in modern families, children are playing increasingly important roles in decision-making, and parents often make personal sacrifices in forgoing their preferred decision in favour of their child(ren)'s needs (e.g. Connell, 2005; Gunter, 2009; Rose *et al*, 2002). Also, parents are feeling greater pressure to conform to the 'idealisation' of family leisure (Backer and Schänzel, 2012; Shaw, 2010). These factors could potentially negate or disrupt regular power structures and patterns; it is also unclear as to how germane the construct is in a child-parent or coalition-individual context that exist in families.

While each of the theories considered have their merits and are conceptually grounded, it is clear that the FII is the framework that can facilitate the most comprehensive analysis of family behaviour in line with the research objective. This thesis is investigating value creation and co-creation in the customer and joint spheres, and the facilitating role of the provider in family value realisation (Grönroos, 2011). It is aiming to better understand the role of resource accessibility and usability (Mohd-Any *et al*, 2014) and the different activities that consumers undertake while attempting to create value. It is adopting an 'interactive value formation' perspective. The FII provides the conceptual depth that can bring the desired understanding. By focussing on the ontological nature of the family, the epistemological 'outputs' – their consumptive and interactive behaviour – can be better grounded, understood and applied towards the research questions. The final section in this chapter introduces the conceptual framework.

3.9 Conceptual framework

After conducting the Literature Review it was then possible to design the conceptual framework upon which this study is based. A process map is deemed more suitable to dealing with concepts that are related to specific events or situations (Maxwell, 2012), so Figure 3.4 adopts this format for exploring how value is created during a family visit to an HVA. Looking at Figure 3.4, the principal unit of analysis is the family group. In line with the critical realist approach that this study adopts (see Chapter 4 for a more detailed consideration), the family group is a social structure that has ontological status (Bhaskar, 1978). It consists of individuals who possess their own beliefs and sense of identity, and whose abilities are emergent and iterative. Of particular relevance to this study is the belief that relationships between actors have causal powers that both enable and constrain activities (Peters, Pressey, Vanharanta

and Johnston, 2013). Although the family group is autonomous from the family members, it is dependent on both the individual members and the social structures it operates within (Bhaskar, 1994). This view resonates with the resource network theory that views the family and the HVA service system as embedded in the macro-level social system (e.g. Akaka *et al*, 2012; Edvardsson *et al*, 2012).

Figure 3.4 Conceptual framework: the value creation process from family visits to Edinburgh Castle

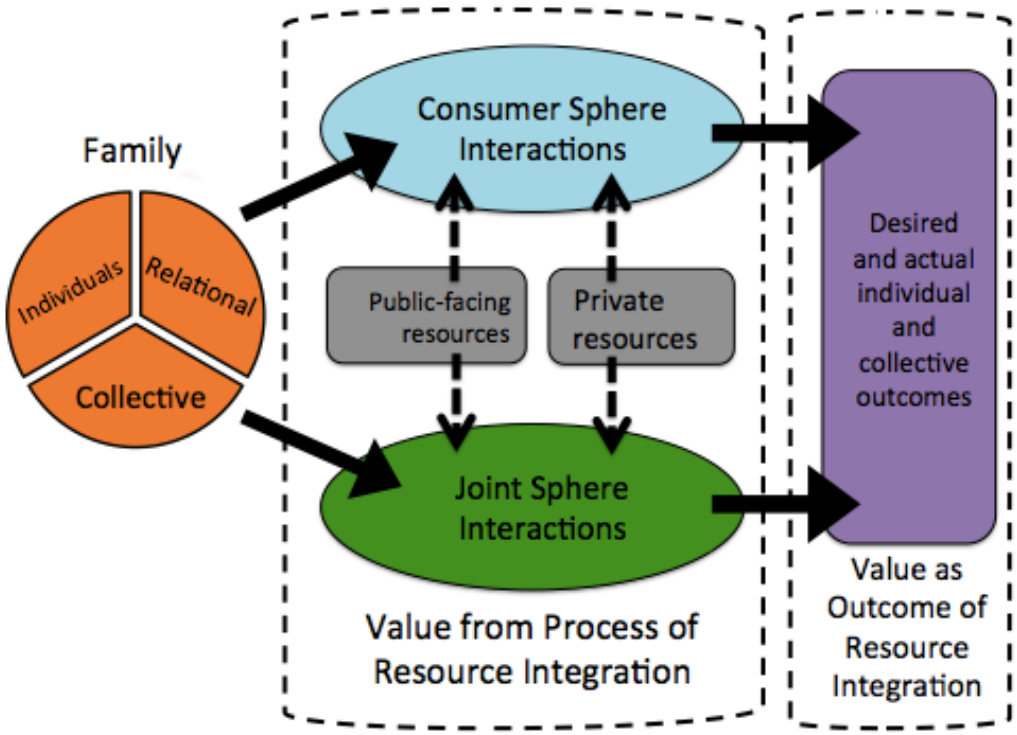


Figure 3.4 shows that the family and its constituent members represent a major source of causal mechanisms – particularly their ability to access and use operant resources – that will result in value being realised or impaired within the service environment. It draws from the framework proposed by (Epp and Price,

2008), who contend that in order to fully grasp the richness of detail within the holiday experiences of all family members it is necessary to consider the family constitution. Each family is a unique amalgam of identities, which includes the family's collective identity, individual family members' identities as well as the relational identities of smaller groups. Each of these identities has its own rituals and characteristics that drive everyday interactions and consumption behaviour (Epp and Price, 2008; also Epp and Price, 2011). It is assumed that value will emerge from four processes: interactions to achieve desired collective outcomes, interactions to achieve desired relational outcomes, interactions to achieve desired individual outcomes and interactions that are not planned but a result of the unique geo-historical conditions relating to a particular opportunity occurring (Sayer, 2004).

Chapter 2 established the conceptual context for the empirical research and identified that it is still unclear **what customers actually do** when they create or co-create value with service providers (Tynan and McKechnie, 2009). As Figure 2.2 demonstrates, the SL perspective (Grönroos, 2011) portrays value creation as taking place in three distinct spheres. Figure 3.4 shows an adapted version of this, in light of the particular phenomenon under investigation. Two spheres, the consumer sphere and joint sphere, are the focus of this study as they involve the consumer. The third sphere – the provider sphere, involving exclusive organisational activities such as supply chain management – is not included within the parameters of this investigation. The dotted lines in Figure 3.4 demarcate the value derived from the value creating process from the value that emerges as an outcome of this process.

In the consumer sphere there is no direct role for the service provider, as consumers create value through utilising various resources. In contrast, the joint sphere is where value co-creation can take place, as interactions between the consumer and provider may result in value being realised (Grönroos, 2011; Grönroos and Voima, 2013). Within both spheres the potential exists for value-

creating interactions with other visitors. Interactions with strangers – co-creating shared experiences – are a crucial part of the service experience and can represent a major source of value (Glover and Filep, 2015; Prebensen and Foss, 2011; Rihova *et al*, 2014). As value creation does not take place in a vacuum (McColl-Kennedy *et al*, 2012), the consumer sphere interactions and joint sphere interactions occur within the castle servicescape. The activities identified within these two spheres help to answer Research Question 1 ('*What activities are undertaken by families in value creation?*').

The literature review highlighted the renewed interest in the importance of customers' constellations and how these are a source of resources to assist value creation and co-creation. Individually and collectively, the family is predicted to navigate between the network of actors, resources and social structures to which they belong with the aim of achieving desired outcomes (Edvardsson *et al*, 2011). It is widely held that organisations are just one source of resources that customers can utilise (e.g. Grönroos, 2011; Hibbert *et al*, 2012) as they engage in behaviours that make them better off. Resources may be private resources, located within consumers' networks, or public-facing resources that the provider has made available (Vargo and Lusch, 2008). The amount of value that families derive from these will depend on the family members' abilities to access and use resources (Mohd-Any *et al*, 2014).

There is an urgent need for research at the micro-level that can illuminate how customers' networks facilitate value creation and identify the locus of value: is families' value the result of resource integration outcomes, or can the actual integration process itself be a source of value? Just how does the 'intriguing concept' of resource integration add to understanding of families' value creation (Baron and Harris, 2008; Kleinaltenkamp *et al*, 2012)? One of the major features of Figure 3.4 relates to the potential locus of value from the family visits to Edinburgh Castle. Figure 3.4 proposes that value for families can be intrinsic within the interaction experience ('Value from Process of Resource Integration')

as well as derived from experienced outcomes ('Value as Outcome of Resource Integration') (Gummerus, 2013; Kleinaltenkamp *et al*, 2012). The resources that can be identified in families' value creation help to answer Research Question 2 ('*What resources do families utilise to create value?*').

It is predicted that multi-dimensional value can emerge from the families' visits to the castle: functional, emotional, social, symbolic and epistemic value (McCabe, 2009; Otto and Ritchie, 1996; Schänzel *et al*, 2012; Smith and Colgate, 2007; Williams and Soutar, 2009) may emerge to greater or lesser degrees. It is believed that families can also gain value from anticipating and reliving memories of the visit (Palmer, 2010; Tynan and McKechnie, 2009). Research that can shed light on the varied forms of value would be most welcome: within the literature, customers' value outcomes are almost universally assumed to be positive, with few authors acknowledging that value may also be destroyed or impaired (Echeverri and Skålén, 2011). The value that families can realise from their visit can help answer Research Question 3 ('*What are the value outcomes for families?*').

This study is believed to be the first of its kind that investigates value creation within such an elaborate servicescape. The novel setting of family visits to an HVA is a welcome addition to management literature that too often assumes a detached focus on the experiences of an individual subject, without family, children or friends (Obrador, 2012). It also builds upon recent studies in marketing and tourism (e.g. McColl-Kennedy *et al*, 2012; Pareigis *et al*, 2012; Tynan *et al*, 2014), that have adopted a much-needed customer perspective (Dolnicar and Ring, 2014), which can assist academic and practitioners grasp how interactions and shared experiences with others forms a crucial part of the service experience (Rihova *et al*, 2014). Adopting a consumer, as opposed to an organisational perspective provides benefits for practitioners too: in exploring the congruence between the managers and users of the service system,

managerial insights can be generated into how the system is facilitating, or even impairing visitor value creation and interaction (Gummerus, 2013).

It is now necessary to consider the methodology underpinning this research and the research methods selected to best uncover the nature of the value creation phenomenon.

Chapter 4 Methodology

Introduction

The emergence of the new service logics has generated considerable debate in the marketing literature, yet understanding of the value creation process remains largely conceptual (Gummerus, 2013). There is an urgent need for exploratory research that can facilitate conceptual development and make the logic more accessible to practitioners. This can be achieved by generating 'middle-range' theory to bridge the gap between the current 'grand' theories and the micro- and meso-level context (Brodie, Hollebeek, Jurić and Ilić, 2011). Similarly, it is essential to develop greater understanding of the facilitating role that resources play in value creation, particularly as recent literature addresses resource usability as a fundamental precondition for resource integration (Gummerus, 2013; Kleinaltenkamp *et al*, 2012; Mohd-Any *et al*, 2014).

The context of this research is the family visitor experience at a heritage visitor attraction. The literature review has already identified the limited research relating to the visitor experience and the lack of attention paid to family groups. It is only very recently that exploratory studies investigating these new service logics have been undertaken (e.g. Echeverri and Skålén, 2011; McColl-Kennedy *et al*, 2012; Mohd-Any *et al*, 2014; Tynan *et al*, 2014). Common to these studies has been the use of qualitative methods of investigation, from which valuable insights into the behaviour and intentions of the research subjects have emerged. The research questions demand a deep understanding of the visitor experience from the perspective of the various actors involved, so it was decided that a qualitative approach was most appropriate. This chapter establishes the logic behind the particular methodology and methods adopted.

There has been criticism that studies emerging from a tourism context have sometimes been characterised by a lack of philosophical clarity and researchers are often guilty of vagueness with regards to the underlying assumptions of their

work (e.g. Pernecky and Jamal, 2010; Tribe, 2004). With such observations in mind, it is felt both necessary and desirable that the fundamental methodological positions of this research be outlined, including the reasoning behind their adoption. Ontological, epistemological and methodological issues – concerning the nature of reality, the nature, origins and limits of knowledge and beliefs as to how it can be accessed – are of considerable importance to the selection of appropriate and compatible methods. The first section will briefly examine the emergence of non-positivist paradigms and the increasing philosophical heterogeneity within tourism and management research. Following from this is a more considered analysis of why this study adopts a critical realist approach and the implications of such an approach on the research methods. Attention then turns to grounded theory and how grounded theory methods are compatible with the ontological and epistemological assumptions underpinning this research and how this will help address the research questions.

The final two sections of the chapter introduce the study population and procedures relating to the recruitment of research participants, before concluding with a consideration of the ethical issues that are associated with this research and how the concerns in conducting research with families and children are addressed.

4.1 Qualitative inquiry and this research

> "*… in the past, marketers focused more on how producers created value for consumers. This means we probably lack much needed insights into the way in which consumers create value and how they go about doing it.*" (Fisher and Smith, 2011: 327)

Although Fisher and Smith correctly identify the problem at hand, we may omit the word 'probably' from their diagnosis, which unfortunately still remains applicable today. As highlighted in the literature review, there is an evident lack of empirical research on the value creation process. While this can be attributed to a number of factors, it is apparent that there is a pressing need for research that empirically investigates this phenomenon. In developing these "*much needed insights*", one of the significant challenges in undertaking such research "*… is finding methods that capture these processes as they occur in their specific details and contexts.*" (Fisher and Smith, 2011: 332)

The nature of the phenomenon under investigation and the specific research questions must drive the researcher's approach (Gummesson, 2007). The complexity and the limited understanding of the phenomenon – the process of value creation including the facilitating role of the service system and families' resource networks – and the subjective nature of value suggests a qualitative, exploratory approach should be adopted (e.g. McColl-Kennedy *et al,* 2012). This study's particular research questions, which are concerned with building up an in-depth understanding of the value-creation process from participants' own perspectives and in their own words, would further support this approach (Strauss and Corbin, 1998). Indeed, Fisher and Smith's (2011) own study focussed on the consumer perspective on value creation and utilised a blend of interpretive research methods. In creating a study that was sensitive to the interaction, dialogue and consensus that characterised families' service experiences, revealing insights into the chaotic nature of the value creation process were captured. However, rather than unquestioningly adopting qualitative methods, it is worthwhile to consider them in more detail, particularly their acceptance within the field of tourism. The first sub-section looks at the emergence of qualitative research within tourism. This is followed by a consideration of the issue of 'quality' within qualitative research, and the notion of researcher subjectivity.

4.1.1 Tourism and qualitative research

When compared to other social science fields, tourism as a subject is relatively immature, with academic journals only commencing publication in the 1970s (Phillimore and Goodson, 2004). There has been a strong 'applied' nature that is still evident today; one consequence of this has meant the quantitative approach to research has tended to dominate, which has often been conducted through a positivist paradigm (Ren, Pritchard and Morgan, 2010; Tribe, 2004). This approach assumes researchers are able to detach themselves from their subjects and remain completely objective and value free. Such research is undertaken with the aim of proving or disproving a hypothesis in the pursuit of one 'real' truth awaiting discovery (Belhassen and Caton, 2009; Jamal and Hollinshead, 2001). While there is no 'right' or 'wrong' method, the limits of such approaches have become more apparent (Jamal and Hollinshead, 2001; Platenkamp and Botterill, 2013).

Gummesson (2002) argues that for organisations to offer something of value to the market and society, it is essential that they know their customers and align their activities to meeting their needs and delivering satisfaction. To this end, management research increasingly features qualitative studies whose techniques have allowed researchers to access phenomena that 'escape' the gaze of quantitative research and delve deeper into complex areas such as customer satisfaction. Prime examples in tourism are the seminal texts on the visitor experience at HVAs (Prentice, 1994; Prentice *et al*, 1998a). The increasing body of qualitative research within tourism has sought to utilise a variety of qualitative methods to discover how phenomena are locally constituted (e.g. Belhassen and Caton, 2009; Tribe, 2010).

Challenges facing the tourism industry and practitioners have also facilitated this growing interest in the potential offered by qualitative research. As a relatively young discipline, tourism has benefitted from having drawn considerably from

sociological, anthropological and psychological fields, yet it is argued that this has produced little in terms of practical tools and insights for tourism managers and practitioners (Otto and Ritchie, 1996). Since the 1990s, heightened competition and more demanding consumers have seen the tourism industry attempting to become more visitor-conscious (Fyall *et al*, 2000), and there is an acceptance that qualitative methods can provide academics and practitioners with insightful and actionable results. Rather than entering what Gummesson (2003) terms the 'pseudo-conflict' between qualitative and quantitative research, the real issue is the choice of research methodology and techniques that support access and validity while best addressing the research objectives. However, before analysing the philosophical perspective and the research methods of this thesis, the next two sub-sections discuss important issues: the quality of qualitative research and the role of the researcher.

4.1.2 The quality of qualitative research

While Section 4.4 outlines the debate surrounding the particular research methods, this section looks more generally at the issue of quality within qualitative research. Within the fields of social science and humanities, qualitative approaches have been becoming increasingly accepted. Reflecting a broader, postmodern shift towards unmasking the cultural context of research and knowledge-making in academia (Ateljevic, Harris, Wilson and Collins, 2005), the issues of researcher bias and subjectivity were brought to the fore. The seminal work of Lincoln and Guba (1985) was one of the first to develop a framework to facilitate the assessment of the quality of qualitative research and remains just as relevant today. This established three key criteria: *credibility*, *transferability* and *dependability*. These will be outlined below, including an account of how these were applied during this research.

Credibility

This refers to the truth of the data and its interpretation; for Lincoln and Guba (1985), this meant establishing confidence in the findings. When considering the data produced, it is necessary for the researcher to ensure that the research participants are suitably qualified to contribute. This has an obvious influence on the perceived value of the findings. When I was selecting the interviewees from Historic Scotland, this meant identifying individuals who could provide me with a comprehensive insight into the influences and logic driving the management and operation of Edinburgh Castle and the servicescape design. In order to fully achieve this, I endeavoured to interview both executive and operational level staff. There was also a purposive selection process to the families relating to the age of the children to help generate data of sufficient quality. Please see Section 4.4 for more details on the sample selection.

When considering the research findings, Lincoln and Guba (1985) emphasise the key role that peer review can play. Within this process, fellow researchers and experienced academics with no involvement in the research can critically examine the research, including its methodology, analysis and findings. Findings from this research at various stages have been presented at a range of domestic and international conferences. Through a process of blind single- and double-peer review, recommendations have been incorporated that led to several publications in conference proceedings and a book chapter. This has additionally been subjected to annual departmental reviews, which is consistent with the peer review process. A report was also returned to Historic Scotland, which in turn generated valuable reflections on the findings.

Transferability

Lincoln and Guba (1985) suggest the use of an established and structured methodology to firstly generate, and then to analyse the data. This chapter

provides a detailed consideration of the methodological perspectives adopted in this research. This includes analysis of why grounded theory methods are appropriate, how they were followed and the compatibility with a critical realist stance. Based on this methodology, researchers should then provide 'thick descriptions' of data and the findings, so readers are able to evaluate the transferability. Extensive excerpts from families' pre- and post-visit interviews are utilised in order to demonstrate how the emerging findings have been analysed, and how this addresses the relevant research question. The reader can also see from the sample coding process tables and conceptual memo (in Appendix 8) how findings from the data have driven the analytical process.

Dependability

When producing qualitative research, researchers should strive to follow a clearly documented process that would allow others to repeat the empirical investigation and, ideally, achieve similar findings (Lincoln and Guba, 1985). Clearly establishing and following the research process – tying in to the points raised in the 'credibility' section above – and providing coding tables to show the analytical 'trail' goes a considerable way in facilitating this. In light of the exploratory nature of this research in investigating value creation through an SL perspective, it is important that my results are credible and dependable.

Yet as the following section on researcher reflexivity and subjectivity demonstrates, the physical, social, cultural and psychological conditions surrounding the research and the factors driving my behaviour and influencing my analysis are unique and particular to this research. My analysis and findings are, to a large degree, a result of my unique perspective, and reflect the parts of the story that I have chosen to focus on (Platenkamp and Botterill, 2013). Within a critical realist grounded theory approach, adopting mixed methods is one way of improving dependability through reducing the potential for researcher bias and greater denser data (Oliver, 2011; Strauss and Corbin, 1990). After reading

the next section, readers are encouraged to then consult Appendix 9, for a personal statement that identifies factors that may have influenced the analysis and subsequent findings.

4.1.3 The role of the researcher

The aim of this research, the methodologies adopted, the action taken, my position and voice, and the relationship between the research participants and myself. All these aspects of empirical investigation are not, as was once argued, neutral, and value-free standpoints of an objective 'manufacturer and disseminator' of knowledge (Ateljevic *et al*, 2005). With the 'critical turn' in social science research, addressing *how* we study phenomena and create knowledge has become of great importance, since all the above aspects of research have since become 'problematised' (Pritchard, Morgan and Ateljevic, 2011; Ren *et al*, 2010). Recognising the worldviews, ontological positions, social conditions and values of researchers is now seen as an essential part of being reflexive (Ateljevic *et al*, 2005). The need for reflexivity is increasingly regarded as essential to the conduct of studies that adopt grounded theory methods, as "*… our findings are a product of data* plus *what the researcher brings to the analysis.*" (Corbin and Strauss, 2008: 33)

Although reflexivity has been the subject of explicit and extensive discussion within social science, it is only since the turn of the millennium that the embodied and voiced researcher has been heard – and valued – within tourism studies (Tribe, 2004). Accordingly, it is no longer tenable to consider a research body of knowledge 'behind' the researcher, with a physically demarcated research field 'in front' to be entered or left (Ren *et al*, 2010). As argued by Ateljevic *et al* (2005: 10), reflexivity is an acknowledgement of the agency of not just researchers, but also the researched and the wider research context. Being reflexive "*… means looking and reflecting inwards upon ourselves as researchers …* [and] *recognise the macro and micro forces which underpin the*

production of tourism knowledge, and acknowledge our interaction with and responsibilities to the 'researched'."

Reflexivity demands that researchers explicitly acknowledge their agency. Writing in myself and my position at a personal and social level allows the reader to make sense of who I am and how my insights emerged, especially as my life-world and academic-world influences my positionality during interactions with the research participants (Ateljevic *et al*, 2005). This process allows us to examine our own self-image and others; the resulting analysis then better reflects the human element and my cultural consciousness (Platenkamp and Botterill, 2013). The debate over reflexivity within tourism studies has been criticised for engaging overwhelmingly with epistemological and methodological concerns. Rejecting an untenable relativist stance, reflexive researchers are urged to adopt a critical realist position (Botterill, 2007; Chambers, 2007). Section 4.2 demonstrates in detail how critical realism foregrounds ontology over epistemology and thus resolves this ontological question (Pritchard *et al*, 2011). The following sections analyse critical realism and grounded theory and establish the logic behind their selection.

4.2 Critical realism

The next two sections look at critical realism and grounded theory and present the case for their adoption in answering the research questions. Both were developed as reactions against dominant research approaches. Critical realism (hereafter referred to as 'CR') and postmodernism emerged as intellectual responses to both positive understandings of natural science and the 'linguistic turn' in attempting to understand social phenomena. Postmodernism succeeded in problematising previous naïve notions of intellectual and scientific progress, yet it is regarded as increasingly inadequate as an intellectual response to the times we live in (Potter and López, 2001). Since its inception, CR is being

increasingly adopted as the philosophical underpinning for research in many fields (Platenkamp and Botterill, 2013) including marketing (e.g. Easton, 2002 and 2010; Matthyssens, Vandenbempt and van Bockhaven, 2013; Peters *et al*, 2013) and tourism (e.g. Botterill, 2007; Botterill, Pointing, Hayes-Jonkers, Clough, Jones and Rodriguez, 2013). The following sub-sections consider the fundamental tenets of CR, before looking at how the value creation process and family groups can be integrated.

4.2.1 Critical realism and reality

CR offers researchers a more suitable framework from which to engage the philosophical, scientific and social challenges of this new century (Potter and López, 2001). Its popularity has been largely attributed to its ability to transcend some of the classic dualisms of the social sciences, particularly positivism-interpretivism (Bhaskar, 1998). This transcendence occurs through a new conceptualisation of ontology (Bhaskar, 1998; Smith, 2006). When considering research methodology, critical realists foreground ontology over epistemology. Instead of asking how we can know something, we must begin instead by considering what the world must be like to generate a particular phenomenon. Only with hypotheses about what exists is it possible to undertake research in an attempt to know it (Botterill, 2007; Smith, 2006). This is what Weber referred to as the "*problem of the problem*" (2003: iv, cited in Smith, 2006). The phenomena under investigation in this study are complex processes; these require ontological and methodological perspectives capable of not only dealing with this complexity but also enabling the researcher to move beyond detailed description and towards analytical generalisation (Ryan, Tähtinen, Vanharanta and Mainela, 2012).

The fundamental tenet of realism is that the world is independent from what is thought about it and that it can be known. Exploring and attempting to understand the nature of this mind-independent reality is what drives critical

realist research (Botterill, 2007; Platenkamp and Botterill, 2013). Yet CR is not a general theory with which to approach problems that marketers are actually confronted by (Easton, 2002); instead, it is a 'meta-theory' (Bhaskar, 1978) with implications as to how theory about reality might be developed (Matthyssens *et al*, 2013). CR makes a distinction between the intransitive and transitive objects of knowledge, where intransitive objects exist in nature independently of human beings and their activities. As the world is believed to exist independently of our knowledge of it, it is possible for ontological realism to coexist with epistemological relativism. The intransitive dimension is complemented by the transitive dimension that helps us better understand reality (Bhaskar, 1978 and 1998). Transitive knowledge is explicitly time-bound and context-dependent, being a product of the science of the day (Bhaskar, 1998; Peters *et al*, 2013). CR thus views the process of science and scientific knowledge as historically emergent, political and incomplete (Smith, 2006). It produces truth claims based on judgemental rationality that are deemed practically adequate – and thus fallible (Botterill, 2007; Oliver, 2011).

Besides differentiating between the transitive and intransitive, CR proposes a stratified ontology between the distinct domains of the *real* (what exists), *actual* (events) and *empirical* (observable events) (Bhaskar, 1978). The social and physical phenomena that exist at the *real* level have particular structures and capacities to behave in particular ways. These mechanisms combine to generate the flux of phenomena that constitute the *actual* states and happenings of the world. When the generative mechanisms of causal powers activate to produce results referred to as the *actual*, it is in the domain of the *empirical* where those events may be observed (Bhaskar, 1978 and 1998; also Smith, 2006). It is important to note that this *real* should not be conflated with social reality, which has a distinct ontological character (Botterill, 2007). So what does this mean for this research and the questions under investigation?

4.2.2 Interpretive approach within CR

Compared to positivism and interpretivism, CR is compatible with a wide range of research methods (Sayer, 2004). The epistemological relativism of CR grounds these approaches at the transitive, epistemological level, and views the data and theories generated as contributing to attempts to better understand the intransitive structures that generate phenomena. It is essential that the selected research methods allow actors to tell their own story and in their own terms, not on the terms of received theory and accepted concepts (Gummesson, 2003). A weakness inherent in an interpretivist approach is relativism: the question of by what standards one interpretation of a phenomenon is judged to be better than another (Platenkamp and Botterill, 2013). This becomes more problematic when the interpretations are particularistic as this makes any form of comparison problematic (Easton, 2010). A CR approach by this study can resolve this quandary, as it is using interpretivist methods to *attempt to better understand the underlying mechanisms in the value creation process*, rather than claiming that this new understanding represents some kind of reality.

CR researchers should view interviews as a chance to reveal the mechanisms that contributed to certain outcomes. Critical realists "*… argue that there should always be competing explanations since different interpretations of the data ensure that the 'best' current interpretation is made.*" (Easton, 2010: 122) Particular attention should be paid to how the family members organise their experiences, and the ordering of these that will help illuminate the structures at play (Ryan *et al*, 2012). CR acknowledges that social phenomena are intrinsically meaningful, with meaning both descriptive and constitutive. An interpretive approach is highly appropriate to this study as meaning must be understood, given that it cannot be measured or counted (Sayer, 2004). A CR approach will still oblige me to reflect upon my 'role(s)' within the interview (Holstein and Gubrium, 1995) and the impact this will have on the data generated, so as to avoid directing, projecting and selection that misrepresents

the objects, i.e. Historic Scotland staff and the family group (Sayer, 2004). CR recognises that researchers come to the research 'pre-loaded'. By viewing all knowledge as theory-laden, CR acknowledges that how I will see the value creation process will be partly shaped by my pre-existing theories and understanding (Ryan *et al*, 2012).

4.2.3 Value creation process and CR

This study is focussing on the processes within family value creation during a visit to an HVA. As Smith (2006: 201) highlights, "*The crucial insight to take away from this ontological stratification is that structures and their generative mechanisms are ontologically decoupled from the events that they produce.*" From a CR perspective, the ontological focus of this research is directed towards the factors that can individually or collectively combine to facilitate the realisation of the latent value within the service environment as contained in Figure 3.4. The use of 'can' is necessary as these factors may or may not be activated, depending on the complex configuration of causal powers (Matthyssens *et al*, 2013); exploring the underlying reasons behind this will prove to be an interesting angle of inquiry. This correlates with the belief that value is inherent, and may or may not be realised (Vargo and Lusch, 2012) and that the accessibility and usability of resources play a significant role in value creation being facilitated or impaired (e.g. Edvardsson *et al*, 2012; Mohd-Any *et al*, 2014). Establishing not only what happened, but what could happen or what has not happened is a powerful strategy in attempting to understand the nature of the structures (Matthyssens *et al*, 2013; Oliver, 2011; Ryan *et al*, 2012).

Individually and collectively, structures that have a significant social configuration such as the family group or HVA servicescape, are afforded ontological status within CR (Bhaskar, 1978; 1998); such structures emerge from a combination of structures and causal powers and are irreducible to their constituent parts (Ryan *et al*, 2012; Smith, 2006). For critical realists, the core relationship within social

reality is that between agency and structure: our actions are influenced, but not determined by the social structure (Easton, 2002; Oliver, 2011; Sayer, 2004). This study is concerned with what arrays of resources within the service system and visitors' social networks may or may not facilitate the value creation process and attempt to establish the causal mechanisms through observation and interview.

4.2.4 Family group as social structure

The family group is a social structure, composed of individuals who have emergent powers such as a continuous sense of self, personal identity, beliefs and interpretations. These are predicted to constitute some of the more significant causal mechanisms that will operate in the creation or destruction of value within the service environment setting (Easton, 2010; Sayer, 2004). The family group as social object is both autonomous from individuals while dependent upon their activities. The group has social properties that causally impact on the individual members that constitute them as well as on other social structures (Bhaskar, 1998).

The relationship between the family and the events they cause is rich and varied (Easton, 2010; Peters *et al*, 2013). This pattern of influence and affect corresponds to the interactions within the value creation process between the operant resources of the visitors and the operant and operand resources of the service provider. As shown in Figure 3.4, the families' internal and external interactions may be a rich facilitator of value realisation. As the mechanisms within the HVA servicescape that can facilitate value creation are only tendencies, so the family visit to Edinburgh Castle represents a potential rather than a guarantee that these mechanisms will be activated (Bhaskar, 1998; Smith, 2006). Which mechanisms are activated is a function of the unique geo-historical conditions of that family visit (Sayer, 2004).

4.2.5 Critical realism and the research process

> "*Reality flows like a river in which the exact contents of the water are never the same. No portrait of a social phenomenon is ever exactly the same as another. Because all physical, social, cultural and psychological dynamics are connected to a larger fabric, researchers will produce different descriptions of an object of inquiry depending on what part of the fabric they have focused on – what part of the river they have seen.*"
>
> (Platenkamp and Botterill, 2013: 118)

When considering the practical implications that taking a critical realist viewpoint has on the research process, the above quote from Platenkamp and Botterill is a very apt starting point. The layered ontology of critical realism means that the structures and mechanisms at the 'real' level are essentially unknowable (Bhaskar, 1978). Empirical investigation of events at the mid-level 'actual' is pursued with the aim of gaining insights and acquiring representations of the mechanisms present in any given situation. Interviews are a highly suitable research method: given the autonomy of the individual from the underlying structures and the causal properties inherent in relationships they are a useful way of accessing the individual experience (Peters *et al*, 2013; Smith and Elger, 2012). Although the physical, social, cultural and psychological structures inherent in a situation will influence behaviour, they do not determine the actions of individuals or groups. Indeed, critical realists aim to use interviews "*… to appreciate the interpretations of their informants and to analyse the social contexts, constraints and resources within which those informants act.*" (Smith and Elger, 2012: 6).

Yet as the opening quote illustrates, the 'portrait' that I have painted of a particular social phenomenon will differ from other possible portraits due to what aspects I have focused on. The role of the researcher in determining the details of what they are observing is central. Within CR there is explicit recognition that all knowledge is fallible (Oliver, 2011; Smith, 2006). While CR researchers actively explore how phenomena are related to laws, models or frameworks, the concepts and findings that emerge are the product of the theories of the time; they are concept-dependent and there is always room for error and critical scrutiny (Bhaskar, 1978; Peters *et al*, 2013). Researchers, like their informants, are social actors, whose subjectivity and interpretive abilities are influenced by social context. As Oliver (2011: 4) notes, "*It is impossible to step outside our own perspectivism*". CR acknowledges the subjectivity of researchers and empirical data, though regards it as an additional layer that obscures the underlying structures and mechanisms (Easton, 2010).

There are a number of approaches that CR researchers can follow in an attempt to reduce the influence of researcher subjectivity. These can be grouped thematically into two categories, the first of which relates to the management and execution of data collection, particularly through *triangulation*. The other relates to the proper management of the interviewer-interviewee relationship within the 'hierarchy of expertise' (Pawson and Tilley, 1997).

4.2.5.1 Data collection procedures

When considering data collection, it is essential to select research methods that can provide a comprehensive and accurate picture of the event and its context. Mixed methods, as adopted in this study, are the favoured approach of CR researchers (Oliver, 2011). By capturing as many of the different layers of data as possible, the data can provide rich contextual detail that can increase explanatory power (Matthyssens *et al*, 2013; Smith and Elger, 2012). The goal of CR research is to develop the best available empirically supported account,

which can render intelligible more of the phenomenon in question than other competing explanations (Will, 1980; referenced in Oliver, 2011: 5).

Following the example of (Matthyssens *et al*, 2013), this study adopts triangulation, in order to ensure this CR research fully explores the rich data while maintaining analytical focus on the objects studied. 'Horizontal' triangulation aims for the contrasting of different subjective experiences, rather than description (Easton, 2010; also Platenkamp and Botterill, 2013). It involves the "*… inter-relating of different respondents, data sources and theories to evolve towards a better fitting explanation of the phenomenon under study.*" (Matthyssens *et al*, 2013: 409). CR researchers then use 'judgemental rationality' in evaluating which voices provide deeper and more practically adequate accounts of the 'real' (Botterill, 2007). This study adopts a blend of methods, including interviewing users and providers of a service and supplements this with covert observations of service users. Through acquiring data through a range of sources and using methods adopted in previous research, this study can attempt to isolate, or minimise, the subjectivity inherent in the data, and identify differences and commonalities.

As argued by Bhaskar (1978), CR researchers can expose their subjective assumptions through dialogue. This was achieved by engaging in discussion and dialogue with my supervisors, who challenged me to seek alternative conceptualisations and justify my choices. Aspects of this research have also been presented at several conferences (see Appendix 1 for a full list), where my findings and methods have faced critical analysis from peers and experienced academics. As noted by Matthyssens *et al* (2013), these steps were particularly useful in exposing assumptions and reviewing my conceptualisations where necessary.

4.2.5.2 The nature of interviews

The second regards the management of the interviewer-interviewee relationship. Adopting interviews as the sole research method is risky, as there is always the possibility that they will not reveal the real causes of action, and provide only a partial picture, so CR research usually features mixed methods (Oliver, 2011; Smith and Elger, 2012). CR researchers view interviews as providing access to both 'information' (knowledge about events and processes) and 'perspectives' (interviewees' opinions and judgements of events and what might be driving these attitudes) (Bhaskar, 1978; Smith and Elger, 2012). Pawson and Tilley (1997: 162) note that interviewees "*… are always knowledgeable about the reasons for their conduct but in a way that can never carry total awareness of the entire set of structural conditions that prompt an action, nor the full set of consequences of that action.*" In contrast, I am the expert about the issues being investigated, with greater ability to identify and locate the wider contexts and outcomes of actions (Pawson and Tilley, 1997). Awareness of the dynamics in the interview situation can prove valuable in helping to isolate the effect of subjectivity (Peters *et al*, 2013). Acknowledging the 'hierarchy of expertise' (Pawson and Tilley, 1997) and appreciating what each party is bringing to the interview situation can help researchers focus on individual action and the underlying social structures. Oliver's (2011) observations – that CR researchers must also consider the silences, hidden positions and structural discourses of interviewees – were of great benefit in 'operationalising' CR during my interviews with HS staff and the visiting families.

Operating with a CR perspective, the aim of the interviews is to seek contextualised explanations of how different causal mechanisms are manifested under specific conditions (Oliver, 2011). To gain insights from the provider's perspective, I was careful to select a range of informants from both executive and operational levels. Top-level management staff at Historic Scotland and

Edinburgh Castle provided expert knowledge on why particular policies have been implemented, the challenges and opportunities involved and the specific influences at play. By revealing elements of the social structure that dictated policy decisions, these interviews enabled a wider perspective to be formed. This was supplemented by interviews with operational staff, who possessed detailed knowledge on aspects of the visitor experience within the servicescape. Such a situation reflects the fieldwork discussed by Smith and Elger (2012). This was further complemented by interviews with the family visitors, before and after a visit.

As the focus was on the user perspective I felt pressure while attempting to properly achieve a balance between the experiences and observations of the families while at the same time remaining alert to what they were revealing about the generative mechanisms at play. As Matthyssens *et al* (2013: 409) state, the challenge for CR investigation "*… lies in fully exploring these rich data while maintaining an analytical focus on the objects studied.*" Following their guidance, I endeavoured to make short summaries of the interviews on the same or the following day, trying to identify themes and contrasts with previous interview findings. This had the benefit of informing consequent interviews. Through the process of 'vertical' triangulation (Matthyssens *et al*, 2013), I used these notes and interview findings to broaden my range of interpretations relating to families' value creation. This helps to isolate their experiences at the empirical level and the generative structures and mechanisms at the 'real' level.

One danger I was particularly aware of was the risk of exposing my emerging research 'agenda' to interviewees. Pawson and Tilley (1997) warn that such exposure – which can be in the form of pointed or leading questions, or attempting to 'guide' informants to desired end-points – risks biasing responses, and possibly alienating the interviewees. This requires careful contextualisation of the domain in which the interviewees reflect on their experiences, and clear and intelligible questions that are suitably sequenced, in order to elucidate areas

of interest (Pawson and Tilley, 1997; also Smith and Elger, 2012). I endeavoured as best as I could to avoid 'leading' informants on key themes, such as SL and resource integration. The selection of semi-structured interviews (see Section 4.4. for a fuller discussion on the selection of research methods) was also important. After reviewing the literature relating to SL and value creation, I developed a list of themes that I wanted to explore during interviews. This provided a valuable analytical framework; from an operational and CR methodological perspective this served to guide questions and suggest probes and directions for further discussion. This enhances the depth and complexity of the accounts being developed (Smith and Elger, 2012).

Finally, reflecting the message within Platenkamp and Botterill's opening quote, my background, experiences, conceptual preferences and characteristics will undoubtedly influence the observations, interpretations and findings contained within this research. The issues, points and events that I choose to focus on, and the structures and influences that I identify will be heavily influenced, and this will lead to a picture of events that will vary from what other researchers might construct. In an effort to limit the impact of researcher bias and subjectivity, Appendix 9 contains a short autobiographical statement. As well as increasing self-awareness this can alert readers to possible factors that have consciously or sub-consciously affected my analysis and findings.

This section has presented the case guiding adoption of a critical realist approach and linking it to the particular research objectives. The next section will consider why it is believed that grounded theory methods are most appropriate for this study.

4.3 Grounded theory

As mentioned at the start of this chapter, researchers must account for the ontological and epistemological underpinnings of their research and how this will answer the research problem. Accordingly, this section will cover grounded theory and its underlying assumptions, analysing how its epistemology lends itself to this study and justifying its selection. It will consider the lessons that can be drawn from prior studies and how its evolution and multiple interpretations offer greater flexibility that can help tackle the research questions. It concludes by addressing some of the criticisms that have been levelled at grounded theory and common misconceptions that surround it.

4.3.1 Background

Grounded theory (hereafter referred to as 'GT') can trace its disciplinary traditions to both American pragmatism and sociology's symbolic interactionist school of thought. Given one of the intended areas of focus of this study is an investigation of the role of inter- and intra-family group interactions in creating value, there is a clear epistemological and methodological overlap with the American pragmatists. The symbolic and social character of human thought and behaviour was at the core of their beliefs, which stressed the importance of the researcher achieving a close connection with the subjects and situations to best understand the cognition and meaning behind their actions (Locke, 2001). Humans' sense of self both influences interactions with others and constructs the actions that humans take towards the objects in our world (Mead, 1934). This study aims to investigate SL theory by analysing family members' actions and words in order to understand how meanings attributed to external stimuli affect behaviour.

While GT can be clearly traced to the symbolic interactionists, it only emerged in 1967 and was very much a product of its time. In contrast to the hegemonic research paradigms that they viewed as being excessively abstract and of having little application to the reality of people's everyday lives, Glaser and Strauss conceived of a research approach that had analytic induction at its core (Glaser and Strauss, 1967). By providing systematic procedures, GT made notable advances in raising the conceptual level of qualitative research and legitimising it in the eyes of sceptics and detractors (Charmaz, 2006). In contrast to the dominant research methodologies and strategies of the time, GT was predicated to qualitative, holistic-inductive empirical studies (Jennings and Junek, 2007). This meant starting in an exploratory and open-ended manner, then becoming more focussed on particular themes as the research develops (Hodkinson, 2008). Theories would emerge from data that is generated by researchers entering the social worlds of the people they study, and their translations of what they have observed into the language of their research discipline (Glaser and Strauss, 1967; also Denzin, 1989; Locke, 2001). GT researchers are very much interested in patterns of action and interaction between and among various types of subjects and discovering the conditions governing process, hence it is highly germane to this study (Strauss and Corbin, 1992).

Within their systematic research approach, Glaser and Strauss (1967) offered researchers a flexible set of tools. Since its inception GT has been used by a great number of researchers to investigate a wide variety of phenomena in a range of different contexts. As a result it has undergone multiple interpretations, with distinct differences emerging in epistemological beliefs that significantly affect data analysis and interpretation. Value creation is both an abstract concept and an enacted process made real through the performance of actions. Following GT methods can offer integrated theoretical statements concerning the conditions under which value creation can be achieved or impaired (Charmaz, 2005). The next section will address the epistemology that guides the GT approach adopted by this study.

4.3.2 Epistemology behind grounded theory

At the heart of GT is an interpretive epistemology that obliges researchers to include the perspectives and voices of their subjects. Not only is there an obligation to 'tell their stories' but also to develop or use theory that will have some practical applications (Strauss and Corbin, 1998). This desire to produce research with direct or potential relevance for both academic and non-academic audiences (Strauss and Corbin, 1998) stems from the backgrounds of the Chicago and Columbia schools which Glaser and Strauss were part of. Providing rules that would facilitate transferability, it made a convincing case for moving away from the positivist approach of designing research to test preconceived hypotheses. Since its emergence, GT has become the best-known approach to inductive social research (Hodkinson, 2008). This can in part be attributed to its status as a general methodology, whose actual use in practice can vary according to the specifics of the phenomenon being studied, the purpose and focus of the research, the project contingencies and also the abilities of the researcher (Strauss and Corbin, 1998a).

While GT *as theory* contains both positivist and interpretivist inclinations (Charmaz, 2006), the multiple interpretations of GT that have emerged have generally divided into either an objectivist or constructivist camp (Jennings and Junek, 2007). It should be noted that all the emergent interpretations retain the core principles of theoretical sampling, constant comparison and theory development. The objectivist approach tends to operate under positivist 'givens' concerning the world as an external reality, relations between the researcher and researched, the nature of data and researchers' representations of their participants. However this research instead follows the interpretive-constructionist approach of Charmaz (e.g. 2005 and 2006), instead viewing the 'givens' as social constructions that can be questioned and altered. The theoretical analyses that this research will produce will be presented as

interpretive renderings of reality, not as objective reportings of it. Despite objectivist claims, analysis is never neutral, and the belief that data is something separate from the researcher, untouched by the competent researcher's interpretations (e.g. Glaser, 1978; 1992), is inherently flawed.

Following instead an interpretive approach, this study aims to provide understanding, rather than explanation, of the value creation process. Theoretical understanding is itself abstract and interpretive, as the understanding gained from the theory derives from the theorist's interpretation of the studied phenomenon (Charmaz, 2005; Charmaz, 2006). Research will proceed with the assumption of indeterminacy, and by viewing truth as provisional and social life as processual (Charmaz, 2005). Where this study will deviate from that of Charmaz is by rejecting the belief that multiple realities exist. As this research takes a critical realist approach, 'reality' is instead viewed as intransitive. Theories and concepts attaining to better understand this reality are transitive knowledge, whose temporal nature influences their interpretations. Given this approach, this research shares the interpretive belief that research can provide understanding, rather than explanation, and provisional theories as opposed to facts. The key difference can thus be seen as epistemological: whereas interpretivists' ontological views regard reality as multiple and emergent, critical realists instead view these 'realities' at an epistemological level, regarding them as attempts to better understand a reality that is intransitive and ultimately unknowable (Bhaskar, 1998). Both interpretive grounded theorists and critical realists acknowledge the fact that their theories are by nature fallible, though for different reasons.

4.3.3 Grounded theory and tourism research

Due to its ability to explain complex social phenomena and the rooting of emergent theory in the reality of the experience (Charmaz, 2000), GT has been applied widely in management research, including studies within a tourism

context. It is a highly flexible approach that can be applied to the study of phenomenon at all levels (Strauss and Corbin, 1998a). GT has proven adept in revealing variation, nuance and differences that 'grand' theory or quantitative research do not or cannot recognise (Strauss and Corbin, 1998b). It offers real potential for theoretical developments across a range of marketing phenomenon and is well suited to the study of any behaviour that has interactional elements (Goulding, 2002) such as that under consideration in this research. A GT approach has been used in heritage tourism contexts to develop marketing theories and insights on visitors' experiences (Goulding, 2000; Goulding, 2001), and in tourist consumption behaviour (e.g. Woodside and Dubelaar, 2002; Woodside and King, 2001). It has also been utilised to model visitor experiences at visitor attractions (Daengbuppha, Hemmington and Wilkes, 2006). More pragmatic versions of GT have been used in tourism research, i.e. not starting in a completely exploratory and open-ended manner (e.g. Hsu *et al*, 2007 on elderly tourists' motivations). Yet although it has been used to consider a wide variety of topics, it must be acknowledged that Goulding is one of the few authors who have used a GT approach and appeared in either a three- or four-star tourism or marketing journal.

4.3.4 Grounded theory methods

The emergence of GT in 1967 was a huge step in the wider acceptance of qualitative methods that had hitherto been seen as 'unscientific', 'impressionistic', 'anecdotal', 'unsystematic' and 'biased' (Charmaz, 2006). Conceived as a general methodology for moving qualitative enquiry beyond descriptive studies into developing theory, it describes a process where theory evolves and is 'grounded' in data that has been systematically gathered and analysed (Glaser and Strauss, 1967; also Charmaz, 2000; Strauss and Corbin, 1992). 'Theory' is defined as "*A set of well-developed concepts related through statements of relationship, which together constitute an integrated framework that can be used to explain or predict phenomena*." (Strauss and Corbin, 1998: 15) Theory should

enable prediction and explanation of behaviour and be useful in both theoretical advances and practical application, which will allow for some understanding and control of a situation. Additionally it should provide a perspective on behaviour that is 'grounded' in data and guide research on particular areas of behaviour (Glaser and Strauss, 1967). GT is explicitly abductive and emergent and has the aim of better understanding the underlying processes or components within a phenomenon (Oliver, 2011).

The research process is characterised by simultaneous data collection and analysis, with each informing and forming the other during the research process. The aim is to produce increasingly abstract ideas about participants' actions and meanings and to seek specific data to expand or refine the emerging conceptual categories (Charmaz, 2005). The process consists of theoretical sampling, coding and categorising of the data as it emerges, constant comparison of categories and concepts and continued interaction between participants, the researcher, empirical materials and the interpretation. Due to its inductive nature there should be a limited literature review, with extant research only being consulted in more detail once relevant themes have emerged naturally (Glaser and Strauss, 1967). The processes of data collection and analysis are conducted concurrently, from which theories are generated or grounded in data obtained from participants that have directly experienced the phenomena (Charmaz, 2000). Sampling is a key stage, not only driving the choice of research subject and method, but also interaction with empirical material sources (Charmaz, 2000; Charmaz, 2003). While theoretical sampling is by far the more common approach, targeted sampling of research subjects is also possible, for the concentrated elaboration of a construct identified in earlier data analysis (Hodkinson, 2008).

In following a GT approach, I will not unquestioningly 'cut and paste' different conceptualisations of the value creation process. These will instead be treated as sensitising concepts to be explored 'in the field'. SL concepts should be

viewed as problematic until their characteristics emerge and can be identified as lived and understood, and not as givens as regarded in the literature (Charmaz, 2005). While GT is used to generate theory, it can also be used to develop theory (Glaser and Strauss, 1967; also Charmaz, 2000; Hodkinson, 2008; Jennings and Junek, 2007) as will be done in this study. The following section considers the compatibility of adopting a critical realist perspective in combination with grounded theory methods.

4.3.5 Grounded Theory and Critical Realism

From an operational and methodological perspective it is important to consider the extent to which the tenets of CR are compatible with the methodology and assumptions behind GT. While GT has always been intended to be compatible within different theoretical perspectives (Glaser and Strauss, 1967), the evolution that has taken place in GT means there is an epistemological fit with CR (Oliver, 2011), and can allow the development of contextualised explanations of phenomena while liking them to underlying generative mechanisms (Charmaz, 2000). GT now embodies the intimate relationship between theory and practice envisaged by CR (Oliver, 2011). To demonstrate this, this section shows the overlap regarding the key points of 'retroduction' and 'fallibility'.

In outlining its significance, Oliver (2011: 9) observes how retroduction is a central tool of CR enquiry, "*It means asking of observed phenomenon the transcendental question 'what must be true for this to be the case?'*" Oliver goes on to note the shift among early GT practitioners from pure induction towards abduction has facilitated the use of GT methodology within a CR perspective. Those grounded theorists who follow the more flexible version (e.g. of Charmaz, which this thesis subscribes to) are now explicit about which theories they draw from when proposing possible hypotheses (Oliver, 2011). However, in such cases, the researcher must be open about any starting positions and consider it

provisional, and likely to be revised as investigation proceeds (Corbin and Strauss, 2008).

There is clear overlap between the methods employed to tackle informant and researcher bias. CR assumes that theories on the 'real' are fallible, based as they are on incomplete knowledge of the unseen generative mechanisms. As Oliver (2011: 8) argues, "*Grounded theory is well placed to operationalize critical realism's fallibilism.*" As GT obliges researchers to forego preconceptions in order to remain open to possible leads, its methods of open coding, constant comparison and interrogation of the data are intended to push the researcher beyond current conceptualisations and understandings (Corbin and Strauss, 2008). The CR method of 'vertical' triangulation entails peeling away observed experiences from 'real' events (Platenkamp and Botterill, 2013); this helps to isolate researcher subjectivity. Similarly, "*Making comparisons assists the researcher in guarding against bias…* [and] *achieve greater precision*." (Corbin and Strauss, 1990: 9). The next section considers a number of criticisms and operational issues surrounding the use of GT and how this study will address these.

4.3.6 Grounded theory: criticisms and issues

Data emergence and saturation

One of the appeals of using GT is that it allows for a wide range of data, not only interviews and observations, but also researcher memos, documents and quantitative data. Yet despite this flexibility, there is no guarantee that theory will emerge from the data, even if the correct procedures are followed. The researcher must remain flexible, be prepared to sample across several groups and beware of attempting to force interpretations from inadequate data (Goulding, 2002; Strauss and Corbin, 1998b). For inexperienced researchers it is also difficult to know when data saturation has been reached and it is

acceptable to pull out of the field. Ideally by conducting constant comparison between constructs emerging from the data it should become apparent that no new patterns or themes are appearing (Goulding, 2001). Following the more pragmatic form of GT associated with Charmaz, I have conducted a literature review. This can help in awareness of constructs that may emerge in relation to value creation, as contained in the conceptual framework in Figure 3.4, as well as drawing from previous studies that have employed GT methods.

Over-prescriptive

Criticisms of GT are often related to the prescriptive nature of the guidelines and the danger that this may inhibit the emergence of interesting constructs as well as creativity. Such charges may be levelled at the more rigid form of GT as espoused by Glaser (e.g. Glaser, 1967) and Strauss and Corbin (e.g. Strauss and Corbin, 1990) yet Charmaz (2006) points out that such critics are out-dated, often unaware of the other versions of GT. It has undergone numerous interpretations since its inception in 1967, and some approaches such as that followed by Charmaz are more flexible, viewing these as guidelines to be pragmatically adopted rather than rules to be unquestioningly adhered to (Charmaz, 2000; Charmaz, 2006).

Paradoxically, all versions of GT are uniquely characterised by both flexibility and strict procedures, whichever interpretation is being followed. Researchers are explicitly obliged to question and critically review their own interpretations during the different research stages, and that multiple perspectives must be systematically sought during the research. Yet unlike other methods that are prescriptive and rigid in their data collection, GT instead allows researchers freedom to seek out research subjects who are judged by the researcher to be significantly relevant and whose views should be incorporated into the emerging theory (Glaser and Strauss, 1967; also Strauss and Corbin, 1998), including later

on in the research process (Charmaz, 2005). A common misunderstanding is that by following the research guidelines and applying a theory to the generated data then this constitutes 'theorising'. However this merely represents an application of the theory; theorising denotes building theory, or in the case of this research, developing understanding and conceptualisation of value creation processes (Strauss and Corbin, 1998).

Researcher induction

A major criticism of GT is its perceived over-emphasis on using induction to develop concepts and theories from the data, rather than using existing frameworks to guide the research (Goulding, 2001; Hodkinson, 2008; Jennings and Junek, 2007). Such criticism is often based on the mistaken belief that researchers must approach the empirical research with no prior knowledge and bring no established frameworks/concepts for inquiry (Charmaz, 2006; Goulding, 2002). A careful reading of Glaser and Strauss reveals instead that,

> "*… the trick is to line up what one takes as theoretically possible or probable with what one is finding in the field. Such existing sources of insight are to be cultivated though not at the expense of insights generated by qualitative research, which are still closer to the data.*" (1967: 253)

GT has faced criticism for not fully addressing the role of the researcher in data generation, particularly their role in creating the data (e.g. Hall and Callery, 2001; Charmaz, 2005), as this has implications for the nature of the data, interpretation and subsequent theorising. This point is addressed in the discussion on research method selection in Section 4.4.

However this research will adopt the more pragmatic and less prescriptive approach of Charmaz (2006) that does not follow the strict coding regime of earlier works on GT, notably by Glaser (e.g. 1992) and by Strauss and Corbin (e.g. 1998b). This approach offers researchers a powerful means to understand the value creation phenomena and "*… generate understandings and explanations of events and relationships reflecting lived experiences of individuals, groups and processes central to the tourist experience,*" (Jennings and Junek, 2007: 202) which are beyond numerical representation (Goulding, 1999). In seeking to elucidate analytic processes, researchers should make their pre-existing but changing ideas explicit to account for the emergence of their theory, while being careful to avoid the forcing of theory. I believe that there is value in drawing from the work of others and have followed the more pragmatic approach in conducting a thorough literature review prior to commencing my empirical research. This issue of 'induction' and prior knowledge can be seen in a different light. Rather than viewing researchers' pre-knowledge as a danger, GT practitioners should view this as an asset (ten Have, 2004; Hodkinson, 2008) yet remain reflexive to bias and forcing of data. This approach can minimise the influence of researcher subjectivity on the research (Charmaz, 2010). Martin (2008) notes that on a practical level, etic interpretation by knowledgeable researchers is desirable and useful as subjects may not understand their own behaviour or be able to express it sufficiently or clearly.

Limited explanatory power

One of the serious limitations identified in using 'pure' GT is the unlikelihood of developing more conceptual and broadly applicable theory and the inevitable limitations of case- and time-specific data. One way pragmatic users of GT methods can counter this is to conduct a literature review, which can help connect the research to other contexts (Hodkinson, 2008). How this particular research develops will depend very much on the data generated and it is hoped

that this limitation can be pre-empted by interviewing both providers and users, and by keeping options open for sampling further groups. By completing a thorough literature review prior to initiating the research, I will be in a better position to conduct theoretical sensitivity and relate what is being generated to improving extant theory. This research is being conducted alone so I cannot draw upon the views of other researchers, whose input can assist in enhancing the generalisability and applicability of resultant theory (Glaser and Strauss, 1967; Strauss and Corbin, 1998a).

Resource intensive

Grounded theory research has also come under criticism for being very intensive in terms of researcher's time and effort, an issue identified by some tourism and marketing researchers (e.g. Daengbuppha *et al*, 2006; Goulding, 2002). This is a valid criticism of GT as it will require considerable time to go through the interviews 'line by line'. While there are computer programmes to assist with this process (e.g. Nvivo), this study will follow the recommendation that researchers do this process manually in order to gain intimacy and familiarity with the data and also for the personal experience that will be gained (Locke, 2001). GT research has been likened to a messy, non-linear process that can prove confusing, frustrating and bewildering to novice and experienced researchers alike (Denzin and Lincoln, 2000). I had to trust in the ability of myself and my diligent supervisors to effectively and efficiently manage this process, and I needed to be innovative and creative in trying to complete as much of the picture as possible.

As this research is not setting out with the intention of proving or disproving hypotheses, GT methods are adopted during data collection. The aim is instead to contribute to 'middle range' theory to advance the conceptual development of SL. Grounded theory methods allow me to discover the users' and providers' views on value, and the role of interactions in facilitating or hindering value

creation. In summary, while there are issues with a GT approach researchers should be aware of, I feel that these are very much outweighed by the benefits that can be realised through following such an approach. Insightful data on the value creation process can be generated in interviewees' own words in order to develop understanding. This method can contribute to the understanding and development of SL theory and the conditions under which value creation can occur.

4.3.7 Grounded theory and the research process

With this study adopting a critical realist grounded theory approach, the challenge for me was to use this to develop frameworks or theories that could help account for the individual and collective actions of families while they attempted to create value. As Corbin and Strauss (2008: 8) explain, in order to understand experience "*… that experience must be located within and can't be divorced from, the larger events in a social, political, cultural,* [and] *racial… framework and therefore these are essential aspects of our analyses.*" As Oliver (2011) notes, critical realists also strive to contextualise actions, seeking to generate theory that can trace families' actions from their deepest known generative mechanisms to the realised effect in the service system. This was achieved through a concurrent process of data collection and analysis (Charmaz, 2000; Glaser and Strauss, 1967).

In practice, this meant ongoing analysis of the incoming data created during interviews and observations. The data was in the form of memos – notes, observations and internal analytical dialogue – that I generated. Some of these were scribbled notes from during the interviews, as interesting comments, conceptual observations or illuminating examples emerged. Other memos emerged from the observations. The vast bulk of the data was derived from detailed coding of the interview transcripts, which I went through line by line (Corbin and Strauss, 2008). My notes included revealing words or phrases that

the respondents had used, as well as my own descriptions of what was being said and how it might relate to the research questions.

Early analysis utilised the 'constant comparisons' referred to in earlier sections. Here, incidents are noted that are then continually compared against other incidents for likenesses and dissimilarities. This brought dual benefits to my analysis: "*Making comparisons assists the researcher in guarding against bias… comparisons also help to achieve greater precision (the grouping of like and only like phenomenon*" (Corbin and Strauss, 1990: 9). Rather than simply trusting my initial conceptualisations, this method obliged me to constantly question these, in light of the new incoming data. I certainly felt that such ongoing questioning and comparing helped to refine the conceptualisations and ensure these were indeed sufficiently grounded. As a fairly inexperienced researcher, I also found that this helped bring order and structure to my analysis, through the seeking of regularities and integration of data. With a considerable amount of incoming data, such practices were of real assistance.

This initial stage is referred to as the open coding stage and is where underlying patterns in the data are conceptualised. Through coding, it was possible to categorise and sort the interview and observational data; codes can vary from simple concrete and topical categories to more general and abstract categories (Charmaz, 1990). These related to a diverse range of constructs, from the different types of value creating activities and interactive configurations observed, to the surprisingly active role that children played. My categories were developed when I compared emerging concepts against existing concepts and they appeared to relate to a similar phenomenon (Corbin and Strauss, 1990). Through constant comparison I was able to determine which of the identified concepts were significant enough to be considered categories; Strauss and Corbin (1990) classify such categories as having 'proven theoretical significance'.

During analysis of the interview transcripts and observational notes, my open coding process became simultaneously richer and more challenging when the later families were provided with cameras, capable of taking still pictures and video clips. As they had been instructed to use the cameras to record instances of value creation or what they deemed to be important observations, this allowed me to become much more intimately involved and connected with their interactive behaviours. Images and video clips were categorised according to which aspect(s) of family value creation they illustrated. Families adopted different approaches towards using the cameras, with some assuming a 'roving reporter' style, recording their expectations and evaluations of different parts of the castle servicescape. Methodologically, this brought a number of important benefits. Grounded theory is enriched through adopting multiple research methods that complement each other. As "*… more evidence will accumulate,* [then] *the more variations will be found, and the greater the density will be achieved. Thus there will be wider applicability of the theory, because more and different sets of conditions affecting phenomena are uncovered* (Strauss and Corbin, 1990: 191). Critical realism also welcomes mixed methods in order to enhance the level of insight and achieve a more thorough explanation on the likely causes of a phenomenon Oliver, 2011).

The next stage was axial coding, which aimed to find connections between the data. As predicted by Strauss and Corbin (1990: 148), I found myself moving between inductive and deductive thinking. When I was experiencing difficulties or finding the identification of particular categories challenging, they noted that "*… the researcher may turn to deductive analysis so as to identify possible situations of change… then go back to the data or field situation and look for evidence to support or refute or modify that hypothesis*." I experienced such flitting during the identification of the numerous value creation activities that families undertook individually and collectively. This was also the case when I was attempting to make sense of how family members' value creation was influenced not only by their resource availability but also their orientation

towards interaction – an important feature of the Conceptual Framework in Figure 3.4.

During the axial coding stage, the variety of interactive patterns that family members engaged in became apparent. Reflecting the multi-member family group, the open coding stage had revealed complex intra-family interactions, as well as externally-oriented interactions that involved individual family members, 'coalitions' and also the collective family unit. Interactions were not just the simple dyadic pattern as represented within the literature; instead, these occurred with the castle service system as well as the customer-facing staff and support staff deployed by the castle. Other visitors had also clearly influenced families' efforts to realise value, as had external factors, notably time and the weather. The potential interactive configurations are contained in Figure 5.1. This was an important advance, necessary to more fully answer Research Question 1 ('What activities are undertaken by families in value creation?').

It gradually became apparent that family members' orientations had a significant influence on their willingness and ability to interact within the service environment. Those family members who possessed dense networks from which they could draw resources from and had the skills and experience to facilitate their interactions were more successful in realising latent value within a situation. Yet some family members with rich operant resources were far more selective in their interactions, indicating a more nuanced approach to value creation than had hitherto been considered. This is represented in Figure 5.2.

The final coding stage is selective coding. As the analysis became increasingly abstract I was then attempting to describe the relationship between the numerous conceptual categories in a way that could explain the maximum amount of variation concerning families' value creation within the complex servicescape (Corbin and Strauss, 2008; Oliver, 2011). According to Corbin and Strauss (1990: 96-97), this higher level coding helps researchers unify the

disparate codes developed earlier in the process by considering their fit within the overall system. Table 4.1 shows how their generic system features were applied to this research:

Table 4.1: Corbin and Strauss coding system features

System Feature	Description as applied to this research context
Causal conditions	Intention to realise value
Phenomenon	Value creating activities; value creation; value co-creation; value impairment
Context	Family visits to Edinburgh Castle
Intervening conditions	Resource accessibility; resource usability; family orientation towards interaction; temporality
Action/Interaction	Value creating activities in the customer sphere; value co-creating activities in the joint sphere; individual and collective value creation
Consequences	Value realised during interactions; value created as an outcome; value creation facilitated; value creation impaired

Adapted from Corbin and Strauss (1990: 96-97)

From the selective coding stage it was possible to establish the full range of value creation activities that accounted for the families' interactive behaviour. These related to three distinct patterns: 'Decision-making', 'Realising' and 'Evaluating' and can be found in Tables 6.1-6.4. In tandem with Figures 5.1 & 5.2, these directly address the first Research Question. The second Research Question relates to the resources that families utilise to create value. Families' individual networks greatly facilitated their attempts to realise value, and the sources of these resources are contained in Figure 7.1. Naturally, Chapters 5 –

7 contain much fuller analysis and explanation of these findings. Examples of coding tables and a conceptual memo written after a family's post-visit interview can be found in Appendix 8.

Having considered how critical realism and grounded theory guided and facilitated the research process, the next section demonstrates why combining interviews and observations was believed to be the most effective method with which to achieve the study aims.

4.4 Research methods

It is through our methods that we can attempt to see the world as our participants do – from the inside (Charmaz, 2006). This research aims to provide a deeper understanding of the interactions between service users and providers. Its interpretivist approach and critical realist ontological stance explicitly assumes that it will produce an interpretive portrayal of this phenomenon, not an exact reproduction of it. This next section will look at how the research problems have guided the choice of methods.

4.4.1 Interviews

Interviews have long been used as a data-gathering method and are frequently used in interpretive inquiry as they facilitate an in-depth exploration of a phenomenon. Conducted under an interpretivist epistemology, interviews offer description and understanding of the actual human interactions, meanings and processes that constitute real-life settings (Gephart, 2004). Through in-depth analysis of visitors' accounts, actions and the meanings behind them, this research will build up a detailed understanding of visitors' experiences. Insights into how different visitor segments – in this case families – interact within the service environment and their resource accessibility and usability are of great

practical use to managers, not least in helping to enhance the service delivery system and providing competitive advantage (Baron and Warnaby, 2011; Beeho and Prentice, 1997; Gummerus, 2013; Mohd-Any *et al*, 2014). Due to the exploratory nature of this study and the attempt to establish a framework of understanding, it is essential that this is based on salient factors extracted from real experiences rather than educated guesses on behalf of the researcher, which run the risk of not being relevant (Pike, 2011).

Interviews offer families and various staff from the service provider the opportunity to more fully explain their situations, feelings and experiences, and to do so in their own words. There are a number of techniques available to participants that differentiate them from normal conversation. Table 4.2 contains a summary of these differences, which my interviewees (family members, Historic Scotland staff, Edinburgh Castle management and operational staff) and I can take advantage of in our attempts to build up understanding.

Table 4.2: Interview techniques to improve understanding

Interviewer techniques	**Interviewee techniques**
• Go beneath the surface of described experience • Stop to explore a statement or topic • Request more detail or explanation • Explore the interviewee's thoughts, feelings and action • Keep the interviewee on subject • Return to earlier points or topics • Restate interviewee's points to confirm • Shift the immediate topic • Slow or quicken the pace • Validate the interviewee's perspective/actions	• Reflect on earlier events • Be experts • Choose what to tell and how to tell it • Offer differing accounts from viewpoints afforded by alternative roles • Share significant experiences and teach the interviewer how to interpret them • Use interview setting to express thoughts and feelings disallowed in other relationships and settings • Tell their stories and give them a coherent frame

(Adapted from Charmaz and Mitchell, 2001; Charmaz, 2006; Holstein and Gubrium, 1995)

Rather than viewing the interview data as a topic, this research will use the interview data generated as a resource. This distinction is emphasised by Rapley (2001), who stresses that qualitative research often fails to acknowledge awareness of the interviewer's role in generating the data. Given there is so much reliance on the interviewer, there is a valid concern as to the subjectivity guiding what to include in interviews; it is always worth considering what interviews have left out (Silverman, 2007).

As a way of addressing this issue, the semi-structured interview format is an effective way of accessing the respondents' own meanings and interpretations. This style of interviewing "*… minimised the extent to which respondents had to express themselves in terms defined by the interviewers and encouraged them to raise issues that were important to them.*" (Shiner and Newburn, 1997: 520) Semi-structured interviews will allow more latitude to probe and elaborate than the more rigid survey style associated with structured interviews, and bring more focus than an unstructured interview. Such an approach has been applied in recent marketing studies from the SDL perspective (McColl-Kennedy *et al*, 2012) and CDL perspective (Tynan *et al*, 2014); these have made important contributions to academic and practitioner understanding. A basic format of questions helps guide the interview, but also improves the comparability of responses (Silverman, 2007). Adapting the questions and personalising the discussion improves the interviewer's ability to be understanding, non-judgemental, sympathetic, knowledgeable of the situation and appreciative of the interviewee's point of view, while enhancing the prospects of getting at underlying attitudes (Fielding and Thomas, 2008). Such qualities are the roots of qualitative interviewing (Rapley, 2001). As time allows, the interview should be flexible and open in structure, to encourage concepts and issues to emerge naturally, rather than being forced (Daengbuppha *et al*, 2006).

Just as the interpretivist approach to GT rejects the idea of a 'facilitative and neutral' researcher, the interviewee's actions and responses must be viewed in a

similar light. Both interviewer and interviewee are actively involved in meaning-making; rather than being merely elicited, meaning is communicatively assembled in the interview (Holstein and Gubrium, 1995). Due to the performative character of language interviewees' talk should never just be seen as a mere reflection of life outside the interview (Rapley, 2001). In looking beyond interviewees' words, researchers must seek to access what Holstein and Gubrium (1995) refer to as '*the subject behind the respondent*'. Their seminal text on interviewing shows how traditional concerns regarding reliability and validity are less relevant when viewing the interview as a dynamic, meaning-making occasion. Instead, the issues of how meaning is constructed, the circumstances of its construction and the meaningful linkages that emerge become the new focus of attention. Of great interest for this study is their assertion that respondents' stock of knowledge can alter during the course of the interview in relation to the role that they select. "*What the respondent accesses in her stock of knowledge depends on the role she takes, on whether she is speaking as a mother, as an adult daughter, or as a spouse.*" (Holstein and Gubrium, 1995: 30) Interestingly, this can also apply to the interviewer, who may adopt alternative roles; I needed to cast myself, for example, in some or all of the following roles: expert, fellow tourist, friend, father, breadwinner, local of Edinburgh, etc., during the interview.

Pilot interviews play an important role in developing a researcher's communication techniques, and the skills needed to interact effectively and efficiently with interviewees – such as role selection. Relaxed and unselfconscious interviewers can put respondents at ease and help limit tendencies to give answers that they anticipate that I will want to hear. Framing questions that help explore my topic and fit the interviewee's experience takes skill and practice (Charmaz, 2006). Learning what the salient issues are from respondents' perspectives help me enhance my questioning and establish a list of 'probes', i.e. topics to explore (Fielding and Thomas, 2008). Appendix 4 contains the proposed interview topics, probes and questions for the different

sets of interviews. It was thus decided to carry out a limited number of pilot interviews with families who fitted the desired profile and who were known to me personally.

In seeking to better understand actions, processes and the meanings behind them, I will need to be alert to a number of things happening in the interview (and observation) setting. An intriguing feature of Warming's (2011) study on children was her perspective on interviewee subjectivity, viewing it as fluid and performative as opposed to fixed and essential. This influenced her methods and approach and this study will adopt a similar approach while conducting and analysing interviews. This is particularly relevant as there will be power imbalances both within the family group and between individual adults and children that may influence group or individual perspectives. The following questions can help to assess what is significant:

- How do the observed social processes emerge? How do participants' actions construct them?
- Who exerts control over these procedures? Under what conditions?
- What meanings do different participants attribute to the process? How do they talk about it? What do they emphasise? What do they leave out?
- How and when do their meanings and actions concerning the process change?

(Adapted from Charmaz, 2006; Warming, 2011)

An essential technique is to listen carefully for interviewees' use of terms from the lexicon of their experience. In becoming familiar with these it becomes easier to bridge their experience with questions (Charmaz, 2006). Questioning also becomes easier through the use of a recording device. This will allow me to give interviewees the feeling that their views are being taken seriously (Holstein and

Gubrium, 1995) by devoting full attention to them, rather than trying to conduct the interview while furiously note-taking.

4.4.2 Provider interviews

Rather than relying on the views of either the service provider or the users, I endeavoured to establish a more nuanced and layered understanding by interviewing members from both groups. Eschewing a prescriptive and researcher-generated survey, in-depth interviews were purposefully chosen to provide rich, emic insights. Prior to the family interviews, I sought initially to build up an understanding of provider views on value and how value was realised within the servicescape. Table 4.3 has the details of the interviewees at HS and Edinburgh Castle.

The managerial-level interviews provided valuable awareness of the strategic issues that influence their decision-making, particularly at the executive level. These included the challenges in incorporating the needs of a variety of stakeholders ranging from UNESCO to the British Army (the castle is an active Army base), the difficulties in balancing conservation with access and also the various social, political, cultural and economical factors driving HS policy making. The other castle interviews were with guides and stewards who interact with visitors on a daily basis. Including interviews from operational- and executive-level staff proved an informed decision, as the combined insights brought a more intimate understanding of the service interface and visitor interactive patterns. These were followed by interviews conducted at HS head office, with the Marketing Manager and the Head of Customer Insights. This allowed me to develop a better awareness of the strategic environment head office are operating within, and how they viewed the castle as contributing to their operational goals. Crucially, the wide-ranging interviews enabled me to

better understand how the providers perceived value from a visitor perspective and their approaches to designing the service system.

Table 4.3: Historic Scotland interview schedule

Name	Position	Interview date and duration
Mr Nick Finnigan	Executive Manager, Edinburgh Castle	June 15, 2012
Mr Alex Monaghan	Portcullis (Main) Gift Shop Manager, Edinburgh Castle	June 21, 2012
Mr Malcolm McEwan	Retail Manager, Edinburgh Castle	June 21, 2012
Mr Fred Mobeck	Steward, Edinburgh Castle	June 21, 2012
Mr Chris Stevenson	Admissions Assistant, Edinburgh Castle	June 22, 2012
Ms Louise Keen	Admissions Assistant, Edinburgh Castle	June 22, 2012
Mr Jonathan Brown	Events and Promotions Executive, Edinburgh Castle	June 26, 2012
Ms Laura Cheyne	Marketing Manager, Historic Scotland Head Office	September 28, 2012
Ms Jenny Hess	Head of Customer Insights, Historic Scotland Head Office	Three informal meetings, June-September 2012

4.4.3 Family interviews

One of the major contributions of this study is to answer some of the criticism noted in the literature review that tourism has failed to adequately include the

voices of families and children. There is a need for research that goes beyond the fixation with the single subject position in tourism and management research and instead acknowledges multiple subject positions such as those within a family (Small, 2008). However, when considering the practicalities of designing and carrying out research with children, researchers must be extremely vigilant, particularly with regards their safety. The ages of the young research participants in this study ranged from four to 18 years old. Section 4.6 outlines the ethical approach that was followed in order to safeguard the interests of all participants, particularly the children. In following the current child research paradigm that emphasises research *with* children as opposed to *on* children (Christensen, James and Jenks, 2000), this study views both young and old family members as equal partners in the research process. Table 4.4 shows a number of the issues that should be taken into consideration when designing and conducting research with adult subjects as well as children.

It is essential to work on establishing and building relationships with research participants, especially the adult members of the families, which included parents and the partners of parents. This helps in establishing acceptance and commitment to the research and was vital in being granted access to interview family members. With children, the challenge was to strike a balance between "… *not patronising children and recognising their competencies, while maintaining their enjoyment of being involved with the research and facilitating their ability to communicate their views…* " (Punch, 2002: 315). There is the risk that the adult member(s) will be worried or uncomfortable reporting information that might make them 'look bad' (Cheney, 2011). Building relationships and rapport with the family, and interviewing them in the familiar home environment will hopefully avoid such occurrences.

Table 4.4: Issues in designing and conducting research with children

Research issue	Action to address issue
- Importance of building relationships and rapport	- Researcher's skill in building trust with both children and adult gatekeepers, and importance of honesty, understanding and approachability
- Greater need to consider research environment	- Be aware that children may not feel comfortable in 'adult' research environments or adult researcher 'invading' their space - Reassure children through input of parent - Reassure children that there are no right or wrong answers
- Need for appropriate research methods	- Be aware of children's more limited attention span - Use combination of 'adult' and task-based methods to treat children the same as the parents, allow them to display their competencies in different ways, and to enable them to feel more comfortable with an adult researcher
- Adults' fears, assumptions and attitudes affect their behaviour towards children, methods chosen and interpretation of data	- Researcher must be reflexive on impact of self throughout research process, particularly method selection and design
- Children won't understand the tasks or questions	- Clarity of language is vital and activities can be varied for different age groups; importance of pre-testing
- Children's accounts lack validity and reliability	- Be aware that children may lie for several reasons (to avoid talking about sensitive subject, to say what they think researcher wants to hear, through shame, to create favourable impression) - Invest time in establishing relationship and trust to encourage openness - Be aware that accounts will be from children's perspective and not necessarily reflect reality
- Choice of which data to include and the interpretation	- Consider involving child in data selection and talking through initial findings in pre-data analysis and in latter stages to confirm correct interpretation has been made

(adapted from Punch, 2002; Christensen and James, 2000)

4.4.3.1 Family demographics

As highlighted above, two interview streams took place. The first was with staff from Edinburgh Castle and Historic Scotland, while the second contained families living in Edinburgh. This second stream was focussed on the local families who had agreed to take part. Participating families were purposively selected, in that they contained at least one child between the ages of 11-17. As well as being able to adequately express their opinions with myself and other family members, it was felt children in this age-bracket would be most likely to get involved in the interviews and appreciate the research aims. Pilot interviews were conducted with two families from within my personal network that matched the desired profile. These are the two families highlighted at the top of Table 4.5. These provided rich data, and gave me an opportunity to work on my questioning and improve my technique. During the pilots, I also experimented with the interview format, as the family group was initially interviewed together and I then interviewed the adult(s) and child(ren) separately. However, as this format generated only limited additional insights I then decided to interview the family members together. The exact number of pilots was not decided in advance, though it was decided that two would be sufficient in light of the data and insights revealed.

Table 4.5: Details of participating families

Family code	**Family type**	**Family composition** (M = male adult, F = female adult, S = son, D = daughter; numbers after 'S' and 'D' refer to order of birth; children's ages at time of interview are in brackets)	**Visit to attraction**	**Video camera used**
GR (Pilot)	Blended	GRM - service engineer GRF - shop assistant GRS (17)	August 2012	No

BC (Pilot)	Single parent	BCF - retail manager BCS1 (11) BCS2 (8) friend of BCS1 (11)	September 2012	No
BE	Nuclear	BEM - financial adviser BEF - financial adviser BED1 (21) BED2 (15) BES (13)	September 2012	No
JP	Nuclear	JPM - assistant professor JPF - housewife JPD1 (12) JPD2 (7)	September 2012	No
DE	Single parent	DEF - local council social department officer DES1 (17) DES2 (13)	October 2012	Yes
KR	Nuclear	KRM - primary school headteacher KRF - primary school teacher KRS (13) KRD1 (10) KRD2 (7)	October 2012	Yes
MR	Blended	MRM - electrical engineer MRF - housewife MRD (12) MRS (9)	October 2012	Yes
KY	Nuclear	KYM - property maintenance engineer KYF - NHS manager KYD (12) KYS (6)	December 2012	Yes
SI	Nuclear	SIM - IT executive SIF - housewife SIS1 (12) SID1 (12) SID2 (8) SID3 (5) SIS2 (4)	March 2013	Yes
WI	Nuclear	WIM - medical researcher WIF - doctor WID1 (11) WID2 (8) WIS (8)	August 2013	Yes
TO	Single parent	TOF - author TOD1 (15) TOD2 (12) TOS (9) [TOD1 is the half-sister of TOD2 and TOS	August 2013	Yes
EK	Single parent	EKF - university administrator EKS1 (18) EKD (12) EKS2 (8)	September 2013	Yes

AD	Nuclear	ADM - teacher ADF - teacher ADD1 (17) ADD2 (14) ADD3 (11)	September 2013	Yes
JH	Nuclear	JHM - university admissions manager JHF - professor JHD1 (15) JHD2 (10)	September 2013	Yes

Prior to beginning the interviews, I received 'Disclosure' – the Scottish equivalent of a CRB background check that is issued in other parts of the UK – and clearance from the university's ethics committee (see Section 4.6 for further details), twelve more local families were recruited through local state schools. This contained a total of 57 respondents. Due to personal contacts, a secondary and a primary school in central Edinburgh were contacted and agreed to take part. After meeting senior school staff, the schools agreed to include information on my research in the newsletters that are regularly sent to parents by email. Interested families then contacted me directly and initial interviews were arranged. Participating families were mixed in both composition and in their socioeconomic background: Table 4.5 shows that eight families were traditional 'nuclear' families, with the others a mixture of single parent and 'blended' families, where one parent and a partner were living together but were not married.

The modest size of the sample is broadly in line with other studies that have adopted a qualitative approach to investigating consumer behaviour, i.e. research that has set out to develop in-depth understanding as opposed to generalisable results (Kerrane *et al*, 2012). This study has not sought to distinguish different behaviours with respective to family type, though I welcomed the fact that the sample contains a mixture of types, including single-parent and blended families whose voices are not often heard (Schänzel, 2012a).

4.4.3.2 The interview process with families

From the literature review, it became apparent that repeating interviews with subjects had proven an effective technique. Within a tourism context, conducting interviews in the preparatory and return periods of a trip had yielded revealing results (Stringer, 1984). This study thus sought to interview families in their home before a visit to Edinburgh Castle and then in the immediate post-visit period. The initial approach was for families to be interviewed collectively and then separately with the adult(s) and the children. It was felt that within group situations such as a family, conducting interviews collectively and also separately would allow distinct views to emerge and give the researcher greater richness of data (Stringer, 1984). However, after the pilot interviews, this approach was dropped. These had generated only limited additional insights, and as the family members seemed highly comfortable expressing opinions and discussing issues, I then decided to interview the remaining families together.

There were a number of aims relating to the family interviews and the format was decided in order to best address the research questions. Each family was interviewed twice: an initial interview took place prior to their visit, to establish family interests and experience and also their perspectives on the motivations and desired outcomes of their service encounter that they individually or collectively sought to achieve. During the initial interviews, the aims and objectives of the research were explained. Families were able to ask questions about the research process that ranged from data protection to the details of the visit. Families were told that they could withdraw from the research at any stage. After this introductory session, I issued them with a free 'Explorer' pass that allowed families free access to the castle. Ten of these had been provided by Historic Scotland's Marketing Department, with the others being paid for by myself. As Table 4.4 shows, later families were provided with video cameras and asked to record aspects of their visit. As this could provide me with 'first hand' accounts of their experiences and more tangible data, it was decided to give

cameras to ten families (see the next section for a more detailed discussion of this point). A post-visit interview was then conducted to investigate the practices family members had engaged in attempting to realise value.

With regards the objectives of this research, it is the post-visit interviews that were of primary interest, as these revealed what happened during the family visit and their value assessments. The post-visit stage is where family members, collectively and individually, make sense of their experiences. The post-visit interviews were conducted within a week of the visit, in order to discuss their experiences while the memories were still fresh. These interviews allowed me to identify what activities the family undertook, and how they set about realising desired outcomes. They also allowed me to probe the interactions that took place during the visit, their resource integrative activities and how these impacted on value assessments. With respect to families' busy schedules, they were allowed a little flexibility in agreeing to a date for the follow-up interviews, with interviews taking place between two and seven days after their visit. This allowed them time for personal and collective reflection, and to keep their memories fresh by discussing their experiences. Families from the 'second batch' who were provided with video cameras also had the opportunity to watch the videos and photos they had taken during the visit.

The semi-structured interviews allowed deeper exploration of issues that emerged. The views of children were actively sought. The child(ren) were fully encouraged to participate and the adult(s) were advised beforehand to allow this. Interviewing families within their home environment meant that they felt naturally at ease and the interviews became increasingly relaxed and open. Initial questions sought to establish families' prior experiences at heritage attractions as well as their more general leisure habits. As well as allowing the interviewees to 'warm up' with topics familiar to them this also allowed me to discern intra-family interaction patterns and evidence of coalitions. Gentle

probing encourages elaboration on key points and gets participants comfortable in telling their stories in their own words (McColl-Kennedy *et al*, 2012).

Through successfully reducing the interviewer-interviewee gap, the interviews often became highly conversational in nature with the family members frequently discussing things for a number of minutes with only minimal input from myself to keep them 'on track'. This was a difficult balancing act, though it became easier to encourage extended family discussion while remaining relevant and focussed on the questions and topics. Keeping families together for the full duration of the interview had the benefit of providing me with greater awareness of the dynamics within the group as well as the different roles that interviewees can adopt. In line with Holstein and Gubrium's (1995) observations on multiple role adoption during interviews, both interviewees and interviewer flitted between a number of roles, such as a local, a father, the breadwinner, a fellow tourist, an elder sibling. Awareness of such behaviour helped considerably in interview analysis and sense-making.

As noted earlier, the interviews were recorded with the consent of the families and ranged from 35 minutes to 90 minutes. One of the families was initially wary about being recorded, so I took notes during this interview; after getting to know me they were happy for the post-visit interview to be recorded. I manually transcribed all the provider interviews and nine out of the fourteen family interviews in order to develop an intimate knowledge of the data and minimise the risk of mistakes or omissions. This generated over 450 pages of single-spaced text.

4.4.4 Providing families with video cameras

An additional method was employed during the course of the research. Later families were provided with video cameras during the pre-visit interview. While the interviews had been generating rich and insightful data, it was believed that

by capturing their interactions on video it would facilitate a more detailed understanding of families' value creation processes. Video-based methodology allows researchers to get closer to the 'essence of the service phenomenon' and is particularly suited for studies like this that investigate the contextual and processual aspects of service provision (Echeverri, 2005).

Within marketing research, Gummesson (2007) laments the predominance of verbal data, despite the importance of non-verbal communication in conveying meaning and nuance, even in so-called 'observational research' (also Basil, 2005). Shin-Rohani, Aung and Rohani (2014) note that visual research methods (hereafter referred to as 'VRM') such as videography and photography can greatly assist researchers in their quest to understand consumers in marketplace settings, yet have not been well-documented in marketing research. VRM are similarly under-employed within tourism research (Rakić and Chambers, 2010). This is despite an understanding that the visual is fundamental to the understanding and consumption of tourism (Scarles, 2009). In calling for wider adoption of VRM within marketing research, Belk and Kozinets (2005) note the rich insights that can be generated. They also observe how barriers to the use of VRM are falling as the cost of necessary technology has dropped, people are more adept at using recording devices and the capabilities of hardware have increased markedly.

There are a number of benefits of using video in research, particularly in research involving children. As an innovative technique, it encourages younger participants to take part and engage with the research, especially those who may find it difficult to fully articulate their thoughts via other forms of research (Geeson, 2007). Recent use of video within a tourism context has found that it helps visitors make sense of their experiences through cognitive and emotive reflection. In light of the multisensory and embodied nature of the tourism experience, VRM are an innovative technique that can provide richer and deeper understandings (Rakić and Chambers, 2010; Rakić and Chambers, 2012). Its

limited use in tourism research is curious, given that it is an ideal complement to participant observation (Morphy and Banks, 1997). Arguing that VRM should be much more prevalent in research on contextual and perceptual aspects of service quality, Echeverri (2005: 201) strongly criticises the methodological reasoning underpinning research that relies only on interviews. Such an approach provides "*… a shallow empirical foundation that depends on data from memory-based cognition and emotions,*" and limits possible insights and contributions.

From a consumptive perspective the use of video ties in to theories on how places are experienced. Rather than fleetingly visiting a destination or attraction, visitors' memories and assessments of their experiences at an attraction are much more holistic. Social construction of a place occurs "*a priori*, *in situ* and *a posteriori*" (McCabe and Marson, 2006: 105). As the post-visit interviews included watching some of the family videos, conducting *a posteriori* sense-making with the families produced highly-revealing insights. This allows the researcher to examine research participants' interpretation of their own behaviours within particular situational contexts, proving highly effective in triggering ideas, insights and reasons behind the behaviours that might otherwise be missed (Morphy and Banks, 1997). This correlates with recent developments within resource integration theory that posits families would not only derive value through interactions at the castle, but also from value assessments during and after the visit of the outcomes of these.

By giving families the means to record their impressions and interactions it allowed me to become a 'real-time' observer during their interactions within the service system. Echeverri's (2005) research using VRM in a public transport setting and the study by Pareigis *et al* (2012) using VRM to uncover customer resource integration, also in a pubic transport setting, provided much practical assistance. Echeverri (2005) advised that when attempting to uncover what really matters in the service process, participants should be given fairly 'open' guidance on use of the camera, thus ensuring that the voice of the consumer is

heard. However, on certain issues Echeverri (2005) stressed the importance of developing explicit instructions for participants, and so families were requested to provide detailed descriptions of their experiences, especially in regard to any value assessments. Families were also directed to include assessments on their interactions with servicescape elements and typical and context-specific activities (Pereigis *et al*, 2012). Data from these devices were used to varying degrees during the interviews to act as a memory aid as well as to guide conversation. 'Raw' data from these devices supplemented data gleaned from the post-visit interview situations, with screenshots from families' video recordings being used to support analysis in Chapters 5, 6 & 7.

4.4.5 Observations

As semi-structured, in-depth interviews had been used to particular effect in previous studies investigating value creation (e.g. Echeverri and Skålén, 2011; McColl-Kennedy *et al*, 2012; Tynan *et al*, 2014) it was tempting to simply adopt the same methods in this research. Yet the hazards of such an approach were highlighted by Gummesson (2007), who criticises the tendency of some academic and industry research where the techniques are often decided before the research questions had even been asked. Instead, researchers should ask themselves how they can get superior access to the research objects in order to get as close to the phenomenon as possible? It was felt a double round of interviews would provide part of the solution to Gummesson's challenge. The other part would come from observations.

The idea of conducting non-participant observations of visitors had been considered and initially rejected, as it was felt that pre- and post-visit interviews would be sufficient. Yet I was thankfully convinced of the merit of utilising them through discussion with attendees at the first two conferences that I presented at. Given this study's focus on the value creation process within a service environment, observations provided me with vital first-hand experience of this

process, as well as generating additional data that greatly benefited the interviewing process.

From a philosophical and methodological viewpoint, it is argued that all social research is a form of observation, as we cannot study the social world without being part of it (Hammersley and Atkinson, 2007). More practically, observations capture the true nature of human social behaviour that is conducted in natural settings, as well as allowing the researcher to access what people actually do rather than what they say they do (Hammersley and Atkinson, 2007). Observations are seen as the most appropriate research method when the research is concerned with human meanings and interactions from service users' own perspective (Cole, 2005). Due to the complexities of visitor behaviour researchers must strive to build up understanding of emic insights, rather than rely solely on etic interpretations (Martin, 2008). Table 4.6 includes guidance on what researchers should include in their field notes and also what questions they should be asking of the scene in order to more fully understand it. I believe ethical concerns over the 'covert' nature of the observations are outweighed by the benefits, as it prevents the researcher from 'contaminating' or affecting behaviour in the research setting (Rapley, 2001).

Yet using observations as a research technique is far from straightforward and consists of a series of decisions and judgement calls by the researcher. Who to observe, what to observe, when to observe and how the observation is done are all choices that must be addressed and have significant implications. Common to all the various observational typologies is the central role of the researcher in how the data is interpreted. Researchers must be alert to the fact that interpretation of the actions and words of the observed is always conducted through a lens that is both temporal and a reflection of the researcher's own conditions (Atkinson and Hammersley, 1998). Reflecting these concerns, Hall and Callery (2001) question the uncritical approach of many researchers to data produced from interviews and observations, arguing that even in observations, it

is essential that researchers justify their choice of which aspects of behaviour and interaction merit attention and include this in their field notes. From a critical realist perspective, tourism researchers must not shy away from using judgemental rationality in evaluating which settings and actors will provide deeper and more practically adequate accounts of the 'real' (Botterill, 2007).

Table 4.6: Observational techniques

What to cover in observational fieldnotes	**Questions researchers should consider**
• Record individual and collective actions • Contain full, detailed notes with any anecdotes and observations • Emphasise significant processes occurring in the setting • Address what family members define as interesting and/or problematic • Place family members and actions in scenes and contexts • Become progressively focussed on key analytic ideas	• How is the family organised? Who is ostensibly in charge? Does being in charge vary by activity? • What do family members pay attention to? What is important/preoccupying/critical? • What practices and skills do members adopt to understand their worlds, the attraction and the objects and events they encounter? • What goals do members seek? When is an act well/poorly done? How do they judge action? • What rewards do members gain from their participation?

(Adapted from Charmaz and Mitchell, 2001; Charmaz, 2006)

With the above in mind, I supplemented the interviews with covert observations of different visitors within the castle. As predicted this allowed me to become thoroughly familiar with both the service environment and also patterns of visitor behaviour within. I undertook covert field observations on ten different days to observe first-hand how service users interacted with each other and the service 'interface' to create value.

Where possible, I discreetly followed families and local visitors, to reflect the nature of my sample, though observation of other types of visitors also provided rich insights. I was careful not to reveal the purpose of my visit, and usually took

very brief notes or committed key events to memory. I would then find opportunities to supplement these initial notes with additional explanatory comments during the course of the visit. Observation notes were more fully written up later in the day, to capture as much as possible while the experience was still fresh. Photographs were also taken, though only of general scenes and locations, and not of any groups or individuals in particular. The observations generated extensive field notes and photographs, with each observation session ranging from three to five hours. In line with a grounded theory approach, codes were extracted from observations and the interview transcripts that pertained to the activities and issues discussed with families and with provider staff. These led to the development of themes that were then compared and contrasted with codes and themes identified from the other interviews.

First-hand observation of families' interactions with each other and with the service environment allowed an excellent opportunity to develop a greater understanding of how they 'experienced' a visit. As predicted by Decrop (2004), the additional data generated provided me with information from an additional perspective that helped elaborate, illuminate and corroborate the activities that were part of the phenomenon under investigation. In terms of research design there are a number of benefits to be gained through 'mixing methods' and including observations in the research process. They provide data, method and informant triangulation that collectively enhance the credibility, dependability and transferability of the research. Adding an additional research method also helps to counteract the limitations of relying on interviews alone. Interviews provide participants' accounts, yet as previously noted, these must be recognised as retrospective renderings, subject to reconstruction in view of the exigencies and purposes present at the time of the interview (Charmaz, 2006).

Utilising observational data to enhance the interview stage – a sequential approach – enabled me to connect with families during the interviews and be more sensitive to the emergence of possible constructs relating to specific

incidents or sections of the servicescape (Rapley, 2001). Although the interview stage was more substantial in terms of data produced, two data sets were generated with the data from observations complementing that of the interviews to better understand the complexity of the phenomenon. Indeed, the most compelling reason for adopting mixed methods is the generation of different ways of understanding (Mason, Augustyn and Seakhoa-King, 2010).

As this research also aims to provide practitioners with actionable results, observations were of great use in building up a personal understanding and familiarity with the servicescape and also with the experiences of families within this. In another study on the visitor experience that used mixed methods (Daengbuppha *et al*, 2006), the authors noted how observations had been highly beneficial in augmenting information from interviews. Combined with interviews that explore the underlying reasons for activities, observations allow researchers to gain deeper insights of the natural interactive experience as performed by HVA visitors (Daengbuppha *et al*, 2006). GT can accommodate the use of combined methods that supplement and complement each other, particularly as it assists the researcher in producing more useful theories (Strauss and Corbin, 1998b). From a practical perspective, learning the nature of the interactions with different aspects of the service environment and 'interface' proved highly revealing. My in-depth interviews generated extensive data, yet the insights were all from the perspective of others. Before conducting data analysis it was essential to become thoroughly familiar with both the service environment and also patterns of visitor behaviour within.

The rich observational insights generated were of great value while conducting interviews with participating families and also assisted in analysing the interview findings. These visits enabled me to observe a range of interactions and activities made between members of groups, as well as with the service interface and other visitors. Key findings included development of an understanding into the different outcomes of visitors' interactive value formation,

including value destruction, reinforcing the findings of some prior empirical investigations into SDL (e.g. Echeverri and Skålén, 2011).

4.5 Research context: Edinburgh Castle

Edinburgh Castle is a heritage attraction of international renown and part of a UNESCO World Heritage Site. It is rated as a top, 'five-star' attraction by VisitScotland, the national organisation responsible for tourism promotion and is the most popular paid attraction in Scotland. As can be seen from the map in Appendix 7, the castle is a large and complex service environment, containing a number of indoor and outdoor areas including two cafés and three retail outlets. Two additional retail outlets are managed by key stakeholders: the shops within the Royal Scots Dragoon Guards museum and the National Museums Scotland War Museum. There is a mixture of natural and artificial aspects as well as an extremely important social dimension provided by the staff. Visitors can easily spend several hours at the attraction and families often mentioned that they had not managed to see everything they had hoped to experience. Most staff roles are visitor facing, and these range from cleaning and stewarding to retail and ticketing assistants. The attraction specifically employs other staff such as guides and performers to actively engage with visitors. A variety of methods of interpretation are employed at the site, ranging from information boards and contracted costumed re-enactors, to touch-screen panels and a multi-lingual audio guide.

From its location atop a volcanic plug, it enjoys an excellent view of the city and beyond. Its elevated location means it is sometimes quite tiring for visitors to reach. Most of the castle buildings and paths are on some kind of slope that mean it is slightly challenging to negotiate around. Visitors must have a medium level of physical fitness and mobility, particularly as they must undergo a lot of ascending and descending. This is particularly true when it is windy and/or wet.

Compared to a shop or a restaurant, the extensive nature of the service environment presented challenges for this research in trying to better understand service encounters. Given the huge range of exhibits, displays, artefacts, events, retail and catering outlets as well as multiple staff roles, there is a massive potential for interactions taking place.

It regularly receives glowing accolades from both industry regulators such as VisitScotland as well as from very satisfied customers through social media channels such as Facebook and TripAdvisor. As of March 2016, it is rated on TripAdvisor as number six of 326 things to do in Edinburgh; out of 20,122 reviews, 68% (13,605) were either rated 'excellent' or 'very good' (TripAdvisor, 2016). The castle enjoys worldwide brand recognition and welcomes huge numbers of visitors each year, with a record 1.42 million visiting in 2013 (Association of Leisure and Visitor Attractions, 2014).

The site is one of around 70 income-generating sites managed by Historic Scotland, a quasi-governmental organisation tasked with the safekeeping of Scotland's heritage resources. As it generates over £17 million – 55% of HS income – it is one of two attractions within HS that are managed by a semi-autonomous team. As well as raising revenue, HS has a number of other organisational objectives, including widening access and engaging with important target groups such as families. This is reflected in the introduction to its 2012-2015 corporate plan: "*Historic Scotland must champion a better understanding and sense of ownership… reach out to communities, ensuring that people of all ages and socio-economic groups better understand, enjoy and value their local historic environment.*" (Historic Scotland, 2012: 3)

Despite the brand value and emotional connections with local people, the castle is failing to attract family visitors from the surrounding area. In contrast to other attractions, only 31% of visitors are domestic (TNS, 2009). From a visitor numbers perspective, local families are very much a minority market segment. In

the period 2002 to 2009 the number of families from Edinburgh and the Lothians area fell by 50%. This is part of a longer-term decline, with the percentage of visitors bringing children declining from 22% in 1993 to 9% in 2009 (Historic Scotland, 2012). Edinburgh Castle adopts a premium pricing strategy, and at £16.00 for an adult ticket is the most expensive visitor attraction in Scotland. There are combination deals available that can reduce the cost slightly for families. The castle also gains additional revenue from key visitor resources, such as the guidebook and the audio guide; each audio guide costs £3.50 for adults (or £1.50 for children) to hire (Historic Scotland, 2016).

4.6 Ethical considerations

The ethical concerns applicable to this study can be divided into two categories. The first category is common to all research projects and relates to issues concerning the research process, such as a commitment to analysing data and presenting findings in an honest and accountable manner. The second category relates to the research participants; as this research involves conducting interviews with young people as part of family groups there were a number of ethical issues that had to be addressed. The following two sections address these categories and the actions taken to mitigate risk relating to the accuracy of the findings and the safety of the participants.

4.6.1 Ethical research procedure

Ryan (2005) believes ethical research must address three issues: integrity, honesty and behaving in a manner sensitive to the concerns of others. I can declare that I have acted in a manner that is true to these ideals throughout the research process. As this study adopts a qualitative approach, there are a number of particular issues relating to designing research that is trustworthy and

must also be considered: credibility, transferability, dependability and confirmability (Decrop, 2004). These are identified in more detail in Table 4.7.

Table 4.7: Issues relating to the ethical soundness of this study

Issues relating to trustworthiness	**Remedial actions adopted**
Seeking to limit bias	While this research has striven to limit bias, it is inherent in all researchers and it must be accepted that this dissertation is no exception. By identifying my background and potential sources of influence and bias it is hoped that readers can take these into account when considering my analysis and conclusions.
Developing appropriate relationships with interviewees	Building trust is an important processual factor when dealing with participants and other researchers, and this is particularly pertinent when using techniques such as semi-structured interviews. It is impossible to deny the impact of the role of the researcher, as such methods offer more opportunity for developing a relationship. While I endeavoured to build up trust and develop a relationship I was careful not to let this develop in an improper way. This would have developed into an inappropriate breach of the researcher-participant relationship and may have negatively influenced the content of the interviews. Correspondence and communications with participants were personalised wherever possible; during the interviews I strove to establish an informal but focussed atmosphere.
Avoiding selective perception of data	Recording and rigorous transcription of interviews and observations provided an accurate record of the exchanges with the participants. While developing theoretical codes and constructs I was careful to consider the data in an even-handed manner to try and limit bias in selecting data to be utilised. Space restrictions limited what could be discussed, the extent of these discussions and meant decisions had to be taken as to which participants' views would be included.
Conclusions conform with interview and observation data	Space limitations prevented a wider discussion and analysis of the data, which impacted on the conclusions reached. By providing the interview transcriptions and participant video recordings it is possible for others to confirm that the data matches the conclusions.

Researcher provides contextual details about the study	Details have been provided of the nature of the primary research undertaken, and I have aimed at enhancing the prospects of the transferability of theories and conclusions that I have drawn.
Researcher integrates findings with existing literature	A literature review was conducted, however with the vast array of potential sources available and the time and space constraints on this research, it is inevitable that gaps in the review will exist, though every effort has been made to minimise these. I accept full responsibility for all omissions.
Ensure the closeness of the match between the data recorded and what actually occurred during the interviews and observations	Due to the large volume of data generated by the interviews there is a possibility that there may be one or two instances of a mismatch between what actually happened/was said during the interviews and how this has been portrayed in the research. Every effort was made to ensure the data recorded correlated fairly, yet human error and failings in memory will have undoubtedly resulted in some unintended mistakes.
Seeking a variety of explanations about the phenomenon being studied	While various possibilities were considered in explaining phenomena encountered, such discourse is inevitably limited by the time and space available. A limitation of this research is the restrictions that the selected theories impose, with analysis and conclusions necessarily geared towards these theories. Alternative approaches may well have generated more accurate or generalisable conclusions.
Giving others access to factual data in order to assess how major interpretations emerged and conclusions were drawn	The transcripts and interview recordings have been made available to those who wish to confirm or corroborate aspects of this study. Participant-generated video recordings have – where permitted by the families – have also been made available.

(Adapted from Decrop, 2004: 160-163)

4.6.2 Participants' safety

The security of participants in any research is vital (Daengbuppha *et al*, 2006). As this research involves interviewing young people it was essential for this research to obtain clearance from the Nottingham University Business School Research Ethics Committee. This was successfully achieved in March, 2012. The relevant issues relating to participant safety were covered in depth for my application to the Ethics Committee, and this can be found in Appendix 2. As highlighted earlier, I was awarded a 'Basic Disclosure' document by Disclosure Scotland (the Scottish equivalent of CRB background check that is issued in

other parts of the UK), which was appropriate for the level of contact I was to have with young people.

During the initial interview, parents were provided with information on the research, and the contact details of my supervisors and the Ethical Officer within the Business School. Parents were taken through the permission form, and when satisfied, gave their consent for the family to take part in the research by signing an agreement form. Appendix 3 contains copies of this and the other information forms provided for families. As shown in Table 4.4, families were assigned a code to preserve their anonymity. Data has been kept on a password-protected memory stick and in password-protected folders on my laptop.

Having established the theoretical and empirical context in Chapters 2 and 3 respectively, this current chapter has identified the methodological approach that this study is adopting. The following two chapters now turn to the empirical investigation of value creation within a family consumption experience. In order to outline the investigative paths that this study will follow, it is useful to look again at the research questions:

1) What activities are undertaken by families in value creation?
2) What resources do families utilise to create value?
3) What are the value outcomes for families?

Chapter 5 will focus on how the empirical research process has addressed the first question relating to value creating interactions. Chapters 6 & 7 will focus on the remaining two questions, which relate to families' resource integration and value outcomes. They draw upon data derived mainly from the interviews with the families, though these are supplemented by data from the provider interviews as well as the observations.

Chapter 5 Data Analysis: Family Approaches to Value Creation

Introduction

Despite the brand value and emotional connections with local people, Edinburgh Castle is struggling to attract family visitors from the surrounding area. Understanding just how families derive value from their interactions within the castle service system can help Historic Scotland meet its operative directives. If this system is failing to facilitate enjoyable and rewarding experiences for families through inappropriate servicescape design and inadequate resource provision then there is a danger of allowing a disconnect to emerge between younger generations, who could be less inclined to visit such attractions when they are older and have their own children (Park, 2014). Of equal importance is the pressing need for empirical research of the value creation process to build on recent investigative studies (e.g. Echeverri and Skålén, 2011; McColl-Kennedy *et al*, 2012; Tynan *et al*, 2014) and contribute to the conceptual development of SL. The following three findings chapters show how the three Research Questions have been addressed, with the ultimate aim of advancing understanding of how value is created within the complex nature of a family visit to the castle.

In order to address the first research question, this chapter initially considers the varied approaches among family members to value creation. Moving beyond simplistic assumptions relating to service users' uniform interactive abilities, findings from the interviews revealed significant variations in how visitors interacted with the service provider and other users. Family members were found to have markedly different orientations towards interacting, with important consequences for service provision. Building from this, the chapter then considers how access to resources, such as knowledge and experience from previous visits, impacted on their willingness to interact and the extent of these interactions. Chapters 6 & 7 look at family members' particular value creating activities, and how family members utilise resources from the castle and their

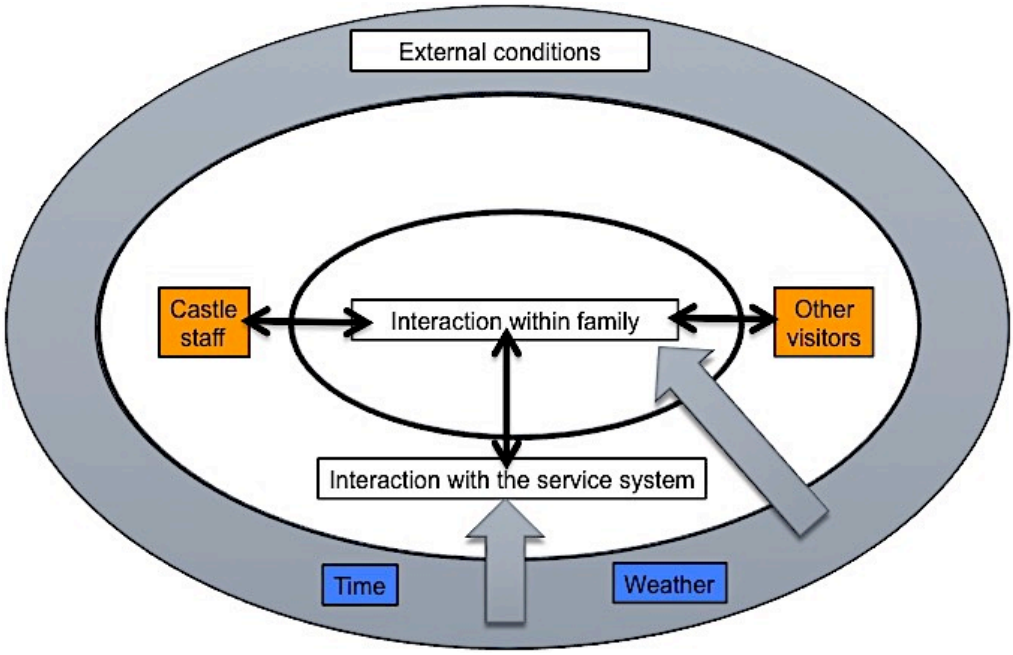
own networks to facilitate value creation. This includes the different forms of value that families gained; it may be remembered that family value covers the five value dimensions highlighted in Section 2.1: social, emotional, epistemic, symbolic and functional.

Within these chapters, analysis is conducted based largely on the findings from the family interviews, though this is complemented by the provider interviews and observations, where appropriate. This includes the videos and photographs that emerged from the later family visits. As outlined in Chapter 4, this study adopts a critical realist grounded theory approach in endeavouring to enhance understanding of the value creation process within a service environment. This can help reveal the underlying mechanisms in a situation that can activate to produce observable results (Bhaskar, 1998; Charmaz, 2000; Easton, 2010); in this case discovering the drivers of value creation, co-creation or value impediment/destruction.

5.1 Family members' approaches to value creation

The analysis of the findings begins with family members' approaches to value creation. During the pilot interviews, it soon became apparent that families' value creation was considerably more complex than current understandings in the literature assume; a high-contact service environment such as the castle offers far more dynamic and heterogeneous value-creating interactive patterns than those portrayed within traditional conceptualisations of the simple dyadic user-provider relationship. These are contained in Figure 5.1, which shows how value can be realised from a variety of interaction configurations involving different network actors and the service system itself. The following sub-sections explain the key features of Figure 5.1. Subsequent analysis then turns to families' approaches to value creation, making reference when appropriate to aspects of Figure 5.1.

Figure 5.1: Family value creation within service system



5.1.1 General description of Figure 5.1

At the heart of the diagram is the family, and contained with this are the frequent intra-group interactions that occurred. In addition, the double-ended arrows represent interactive patterns that have the potential for family members to gain value. These can link family members to any of the other main actors they may have encountered, namely *other visitors* and the *castle staff*. To avoid a cluttered diagram, the 'castle staff' includes both consumer-facing staff and support staff, even though they occupy different roles within the service system. This micro-level interactive behaviour is embedded within the wider castle service system, where a range of operand and operant resources are deployed. All potential interactive configurations are subject to influence from external factors such as the constraining impact of time and weather. This, and the

following research chapters utilise aspects of this framework to illustrate interactive paths and patterns.

5.1.2 Interaction within family

As the general management literature favours analysis of individual subjects, there is a general lack of understanding and conceptual development of intra-group behaviour, particularly within families. The family interviews revealed, as expected, the rich interactions that took place within the families. Sometimes the family interacted as a collective unit, at other times they engaged as smaller groups or at individual level. Although the service system offers a wide range of interactive opportunities, the families gained considerable value from their interactions with each other. These were often a result of external stimuli, such as a show by costumed re-enactors or information acquired from an interpretation board. As is explored in greater detail in Chapter 7, these intra-family interactions were the source of much social, epistemic and emotional value, with children playing a much more prominent role in value creation than their parents had expected.

5.1.3 Interactions with other actors

As identified in the literature review, value was assumed to emerge from different activities undertaken by family members during the course of interactions with the consumer-facing service staff. The interviews showed that this was certainly the most common pattern of interaction from which families gained value. Within the castle, such staff took the role of guides, stewards and costumed re-enactors. It was also possible to gain value through interactions with other visitors, the unexpected nature of such incidents representing an important source of value in tourism settings (Rihova *et al*, 2014). Although the social dimension has received less consideration in the literature, it was found to play an important role in facilitating family value creation. There were also

occasions where families interacted with other staff members, such as cleaners, as well as with other visitors. These interactions could involve the family acting collectively, in groups or at individual level.

5.1.4 Interactions with the service system

The service system, or servicescape, was described in Chapter 3 as the carefully designed service delivery system that provided visitors with an enjoyable and satisfying experience while allowing the service provider to achieve its organisational objectives. The castle service system contains a wide array of interactive options that can cater for a diverse range of visitors. These range from information boards and historical artefacts to touchscreen panels and audio guides. Although younger family members did tend to favour the technological options, this was not uniform as different family members reacted in different ways to various forms of interpretation.

The castle attracts a large number of international visitors with little or no background knowledge of the castle or its history. Within the families, there were often those who also lacked such knowledge or experience and who had less of an interest in the military aspects of the castle. The families' interactions with the service system revealed the importance of providing interpretation that can engage visitors – particularly those who lack such resources – on an emotional and cognitive level. Illustrative examples and analysis are contained in subsequent sections and chapters.

5.1.5 External conditions

Factors such as time and weather also had an influence on families' interactions within the service system. The castle is a large and complex attraction with a range of buildings to explore; it is often fairly busy and so families found it difficult to get round the whole castle in the time they had available. Often

younger children had shorter attention spans, needed more regular breaks and could not physically cope with spending too long at the castle, so time was one notable constraining influence. For those family members with less or no knowledge or experience to draw from, there was the additional challenge of navigation around the castle, and trying to establish what to see and in what order. Scotland is renowned for its inclement weather; as the castle is in an elevated position the wind and rain are often stronger, and families sometimes found their interactions were governed partly by the prevailing weather conditions. As noted above, the data analysis contains examples of these points.

5.2 Family members' approaches to interactions

This section looks at the different approaches of family members to interactions. The interviews revealed how interactions were a key construct within the value creation process and the emergence of value. It is worth noting that Chapter 7 looks in more detail at the actual process of value creation, while this chapter considers the orientation of family members to engaging in interactions and the facilitating role that resource accessibility and usability played. As Figure 5.1 shows, these interactions could take place with different actors or features within the service system.

As covered in Section 4.3.7, the constant comparison process was employed, in order to locate and conceptualise underlying patterns in the data. My endeavours to establish categories of 'proven theoretical significance' (Strauss and Corbin, 1990) benefitted greatly through the multiple sources of data that my investigation generated. Appendix 8 illustrates how the interview transcripts were used within the coding process. Yet the open coding also incorporated observation notes, video transcripts, interview transcripts and my reflective notes. My visitor observations were conducted prior to the family interviews and

my notes from these contained a number of references to the differing approaches of visitors to their interactions with the castle servicescape. These variations could not be attributed simply to demographic factors, such as age, gender and local-non-local status of the visitors. As interaction with the resources within the service environment is one of the main methods to realise embedded value, this represented an early important conceptual advance.

Becoming aware that visitor value creation was perhaps more complex and nuanced than had initially been supposed made me more sensitive during the subsequent coding process. The interview transcripts and also the families' visual recordings generated a rich density of data, which provided additional instances of these variations. Through the more abstract axial and theoretical coding process – establishing connections between incidents identified among the various data – instances of families' various interactive patterns identified in the interviews and visual data became more apparent. The connection was then made with family members' ability to utilise resources. As the coding advanced, four distinct variations emerged. The process of conceptual development is discussed below, culminating in Figure 5.2. While I strove to minimise researcher bias during the conceptual development stage, Appendix 9 contains an autobiographical statement that may allow readers to make sense of who I am and how my insights may have emerged (Ateljevic *et al*, 2005; see also Section 4.1.3: 'The role of the researcher').

The literature identifies that the density of consumers' resource networks and their consumption experience to date can influence their ability to realise value. This certainly corresponded to the interactive behaviour of a number of families. As the following sections demonstrate, those family members who lacked sufficient resources were less likely to realise latent value. This was often the case with non-local families who did not have the same grounding of knowledge about some of the historical events or characters referenced in the castle's interpretation. The constant comparison also revealed that among the families,

there were some members who simply lacked the ability to interact. This was often the case with younger visitors or family members who were from overseas, and who did not have the experience of engaging with the service system within an HVA.

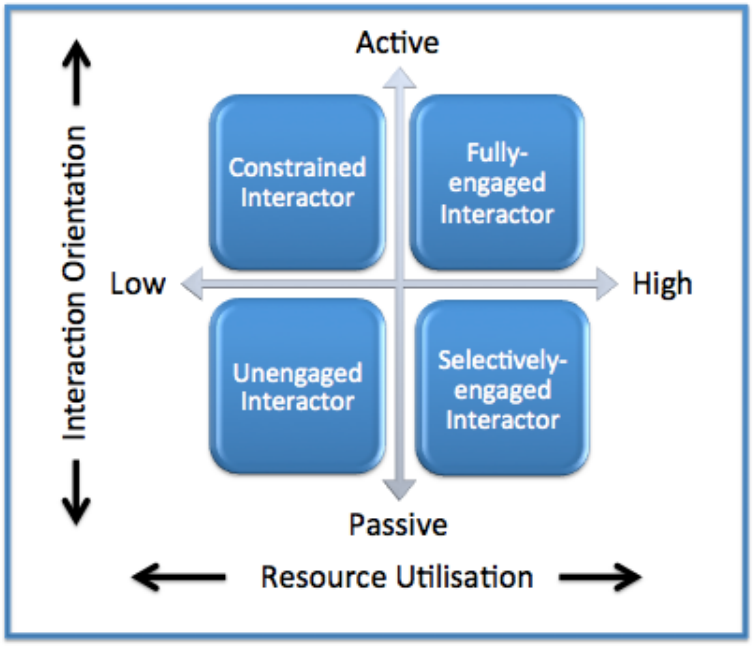
Yet simply focussing on resources was not sufficiently capturing the differences observed across families. Even in families with a wealth of experience and knowledge of HVA service systems and local history, it became apparent that this did not guarantee greater levels of engagement. Indeed, through flitting between inductive and deductive reasoning – the constant comparison approach – different approaches could be observed *within* families. Although some families tended to stick together and displayed a collective approach during their interactions, many other families displayed more complex behaviour. As displayed in Figure 3.4, the constant comparison between emerging and existing codes revealed differences in families' behaviour that corresponded to the dimensions identified by Epp and Price (2008).

Some individuals with high levels of knowledge and experience were more comfortable with fewer – or more controlled – interactions with the servicescape, often eschewing opportunities to engage within the social dimension. Rather than interact with costumed re-enactors or the stewards, such individuals or 'coalitions' instead tended to favour interacting within the consumer sphere through operand resources. Limiting their interactions to the interpretive boards or audio-visual displays, they seemed to prefer the control that this approach offered. Such an approach was driven by preference, as opposed to resource availability, and seemed to be a manifestation of their particular orientation towards interacting with the service provider. This was in contrast to some family members or coalitions that were positively oriented towards interacting with the service provider in the joint sphere, yet lacked the private resources to more fully do so; sometimes due to insufficient public-facing resources this led to

instances of value creation being impaired. Appendix 8 contains samples of the coding process relating to this analytical stage.

This led to the development of a matrix, which is contained in Figure 5.2 below. It can be seen that the data analysis revealed four distinct approaches to interactions. These corresponded to individuals' interaction orientation and their resource utilisation. The following sections explain the rationale behind Figure 5.2 in more depth, before looking at each of the four quadrants in turn.

Figure 5.2: Matrix of individual approaches to interactions



5.2.1 Resource Utilisation

The X-axis of Figure 5.2 is labelled 'Resource Utilisation', which refers to the ability of family members to access and utilise resources. As identified in the literature review, resources can be operand or operant in nature; resources may be sourced from the castle, from other actors (e.g. other family members or visitors) and can also take the form of individuals' own knowledge, skills and

experience. In light of demographic and psychographic differences such as participants' ages, backgrounds, nationalities and interests there were naturally clear variations. The importance of resource utilisation – the ability to access and use resources from within the service system as well as their own networks (Akaka *et al*, 2012; Edvarsson *et al*, 2011; Gummerus, 2013; Kleinaltenkamp *et al*, 2012; Mohd-Any *et al*, 2014) – is more fully addressed in Chapter 7. As the following sections in this chapter demonstrate, the ability to access and use resources is not uniform across the sample of family members who participated.

5.2.2 Interaction Orientation: Active

The Y-axis of Figure 5.2 is labelled 'Interaction Orientation' and ranges from 'active' to 'passive'. The interviews analysis revealed that there was a depth and nuance in family members' interactions that had been greater than anticipated. Data from the interviews showed how there were variations in how family members approached interacting with people and also inanimate features of the service system. This corresponded with field notes from the observations. An 'Active' Interaction Orientation could take various forms, and involved the family member taking the initiative to some degree, such as talking with the guides, handling artefacts or volunteering to take part in re-enactments. This active approach conforms with the standard theoretical conceptualisation of value creation (e.g. Vargo and Lusch, 2004), and is in line with the findings of other empirical studies where the subjects are individual service users, actively attempting to create value through their experiences (e.g. Echeverri and Skålén, 2011; McColl-Kennedy *et al*, 2012; Tynan *et al*, 2014).

In an HVA context, such actively-oriented visitors were more likely to undertake a wider range of interactions (physical, emotional and cognitive) with a variety of different actors and resources, a higher number of interactions and have a tendency to interact in a deeper way. Section 5.3 provides illustrative examples from the family interviews of all the quadrants. These visitors were keen to

interact with the operand and operand resources within the service system and this was greatly assisted by the availability and usability of additional resources. This was often in the form of experience of the servicescape from previous visits and knowledge (e.g. relevant historical knowledge) that could facilitate the value co-creation in the joint sphere and value creation in the customer sphere (Grönroos, 2011), enhancing the value gained. These show that a more active orientation was sometimes the result of socio-psychological factors, such as the individual's personality (more outgoing or confident).

Yet simply analysing value creation from an individual perspective is insufficient for studies on family tourism experiences (Epp and Price, 2008; Schänzel *et al*, 2012; Yarnal and Kerstetter, 2005); it is also necessary to include a relational and a collective perspective in order to acquire a more nuanced understanding (Epp and Price, 2008; Simpson *et al*, 2012). The following sections provide examples of family members' approaches and show how they correspond with the quadrants. This also includes instances of where there were relational or collective dimensions evident.

5.2.3 Interaction Orientation: Passive

The analytical process of constant comparison built up a picture of how some family members' interactive approaches could be characterised as more passive in nature. Such passively oriented family members were more limited in the range of interactions within the HVA and had fewer interactions, which tended to be more fleeting, or shallow, in nature. As can be seen in analysis of the four quadrants, younger visitors were inclined to have more limited interactions, often favouring physical engagement with the castle's resources, though such an approach could be identified in all dimensions of the family group and could not be determined along simple generational or gender lines. This was sometimes the result of deep-seated factors, such as being less outgoing or less inclined to potentially give up feeling 'in control' of the interaction process. Alternatively,

family members also followed this approach as the result of an assessment of the context-specific factors, such as the existence, or absence of resources, and their assessments of how best to realise the potential value despite their limited resource availability and usability.

These more passive interactions could include family visitor(s) gaining value through utilising the touchscreen interpretation monitors, reading information boards, passively observing displays or re-enactments, watching videos or watching other visitors (e.g. other family member(s) or other visitors) interacting with the interface. This more passive style of interactive value creation sometimes in itself played an important facilitating role. There could be inherent value, derived from the act of observing the interactions of others, or such observed interactions could then catalyse personal or group value creation. This value could emerge by using this new knowledge for individual or group benefit. Alternatively, it could be processual in nature, where insight was gained into ways of interaction or what resources were required in order to attain value through interactions.

Sections 5.3 – 5.6 contain examples from the interviews to illustrate the different approaches the four quadrants represent. These are supplemented by the use of data gleaned from the use of VRM: photos that families had taken as well as screenshots from the families' videos. As noted in Sections 4.4 and 4.6, each family was assigned a two-letter code to protect their anonymity. After this code, the letter 'M' signifies the father or adult male; the letter 'F' signifies the mother or adult female; 'S' signifies the son and 'D' signifies the daughter. Numbers after 'S' and 'D' identify the order in which they were born, with 'D1' referring to the first born daughter, and so on.

5.3 Constrained Interactor approach

The approach of some family members corresponded with a 'Constrained Interactor' quadrant located in the top left section of Figure 5.2. This approach was characterised with a medium-to-high orientation towards interactions by family members who had a low-to-medium level of resource utilisation from which to draw from. The range and depth of their interactions are limited. We can now examine examples of family members who displayed such an approach to value creation.

The first example is provided by the parents of the AD family. They were originally from England but had lived in Edinburgh for several years. Both were teachers, though neither of them had been to the castle before. Their three daughters (aged 17, 14 and 11) had all been at least once with their schools and through other groups like the Girl Guides. Despite not having visited Edinburgh Castle together, they did enjoy going to historical attractions around the UK together while on holiday. It emerged from the interviews that the parents noted how they tended to take control of planning the family's leisure time activities, though also that they welcomed the growing ability of their daughters to make suggestions or give advice. The family had clearly been delighted with their visit, with the mother, ADF, commenting "*… we were very glad to go*" and the father, ADM, adding "*… we really enjoyed our day!*" Yet the parents had been mildly frustrated at how the castle had not sufficiently provided them with resources to make up for their lack of knowledge and experience of the castle.

Being first-time users, this deficiency had impaired the parents' ability to interact more with the service system; as the parents made most of the decisions about what to see, this resource deficit devalued the family's individual and collective experiences. Feeling that the castle had let them down on this aspect, ADF made a sharp observation on the insufficient resource provision: "*There's nobody there saying 'Hello, have you been here before? No? Right, what I'd suggest is there's this option with the audio* [guide] *or there's that, or if you want to have something' you know.*" Although the AD parents had an active

interaction orientation, the parents in particular lacked sufficient knowledge of the service system and background knowledge relating to its history, so their limited resource availability led to an unsatisfying outcome. This was all the more frustrating as they clearly came across in the interviews as a family that enjoyed interacting while visiting attractions, inasmuch as their resources allow.

This was a criticism of the castle for not providing adequate resources to facilitate their obvious desire to interact. Their resource deficit prevented the parents from having a 'Fully Engaged Interactor' approach, in line with visitors who have and the ability to access and utilise more resources. They had enjoyed what they had been able to learn and experience, though there was regret that they had not been able to realise more value relating to the castle's fascinating history. Rather than providing epistemic, emotional and symbolic value, much of the information provision gave them only functional value, and was therefore much less satisfying.

The introductory guided tour was another example of how they felt they had not been provided with sufficient resources in order to interact as fully as they would have liked. Although ADF had wanted to go on the 30-minute orientation tour, and had persuaded the family to do so, she had not found it useful. Excerpt 1 shows how the family had gained only functional value from the guide. The guide's particular style meant they found it hard to engage, and this had contributed to them learning little new knowledge:

Excerpt 1

> ADF *The guide wasn't particularly good, it has to be said...*
> ADM *I thought that he took us and said 'Well that's over there and this is over there and this is … in this*

> *courtyard you've got this and this and this and this.' And you kind of were bombarded with dates and maybe we didn't take it all in but you think okay, yeah, I know where that is now.*
> *ADF Well, he knew his stuff but…*
> *ADM And I think that really … well for me it worked…*
> [although] *the girls were arguing that we could have done it with a map and a few signposts.*

Wishing that the castle had made more of the human side of the castle's rich history to enable visitors to connect more, and feel enthused to learn more, ADF went on to note "*… it's the little stories and all of that, they're the bits that remain with me. And I think you wouldn't have to use technology, you can tell stories however you want and they can come to life…*" The middle daughter, ADD2, supported this call for resources that can connect with visitors on different levels, stating that "*I don't know, I think it just goes back to sort of making, like Mum said, things coming more to life instead of just information… I think they should have made more of it* [the castle's rich history]*. There were a lot of bare rooms.*"

They lacked the knowledge and experience that would have helped them appreciate the significance of some of these 'bare rooms' and realise more of the value latent within the service system. While it was frustrating for the family that their limited resources had impaired their ability to interact more, it was highly unfortunate that they had not known about the rentable audio guides until the post-visit interview. In a case of value creation being impaired, the family had not been made aware of the existence of these guides (e.g. through staff or signs) that can help provide the resources to more fully appreciate the background and significance of the castle. This overlaps with the findings of Echeverri and Skålén (2011). Their study had revealed instances of value creation being impaired and even being destroyed through consumer-service

staff interactions. It is one of the few to acknowledge that consumers' attempts at value creation can sometimes end badly (also Grönroos and Voima, 2013).

However, the two examples below show that when they felt the method and level of resource provision within the service system was accessible and usable, the family had really engaged with the exhibits. ADD2 had mentioned that as she was interested in art and history at school she had found the exhibition leading up to the Crown Jewels particularly engaging. This tells the history of the jewels through colourful paintings, some audio clips, information signs in attractive fonts and models of some of the famous historical figures re-enacting key episodes in the jewels' eventful history. In Excerpt 2, ADD2 stated:

Excerpt 2

> "*I like that bit where they had all the … kind of model people set out, that was the best. I thought that was the most interesting to look at visually with the writing on the wall and things… And it wasn't just tiny little boxes of really small writing, it was… they'd painted the words on walls and they had people dressed up* [mannequins] *and as they took you they told the story through visuals and walking through*."

The father, ADM, had particularly liked the Great Hall, which is a large hall off the main courtyard that monarchs had used to host various social events. When asked what his favourite part of the castle visit had been, ADM had initially said "*For me, I liked the architecture, I liked the Great Hall, I really liked that. I just liked staring at the beams and the, you know, ceiling and stuff.*" But when the discussion turned to the castle failing to provide sufficient resources to enable

them to interact more and connect emotionally with the site, he conceded "*They could have done that with the Great Hall a bit more, couldn't they? I mean it's a great room and there were suits of armour and big shiny swords and things, but you perhaps need a bit more explanation of… a lot of empty rooms I suppose.*" The empty/bare rooms that the family refer were physically lacking in resources to help visitors appreciate them. However, if the family had had access to resources such as the audio guides, the knowledge of stewards or experience from previous visits then some of the latent value could have been realised by the AD family. This was an illustrative example of ADM's individually intrasubjective value assessments; here ADM iteratively makes a negative assessment, as his actual experience did not match his desired or expected experience (Helkkula *et al*, 2012b; Ryan, 1997).

This points to servicescape design flaws and incongruence between the designers' imagined patterns of customer interaction and customers' actual patterns of use (Ezeh and Harris, 2007; also Gummerus, 2013). The stewards were often busy and if none of them happened to be present in the rooms at that time, and the visitors had not rented or not been aware of the audio guides, then it would be very difficult for them to gain value from an important area of the castle. From a CR perspective it can be claimed that the operant resources (such as visitors' or stewards' knowledge of the room's history or people associated with particular incidents) are some of the mechanisms latent within the servicescape that may or may not be activated, the outcome of which may be emotional, symbolic, epistemic or even functional value creation or co-creation.

This view was repeated by other family members, such as BCS1, the older son of the BC family. Although he was only 11, BCS1 was confident about going around attractions, as he noted in the interview how he liked to learn things by himself. He may have been influenced by his mother, BCF, who was a very experienced visitor; she had mentioned that she had been a member of Historic

Scotland for several years and had also worked in a couple of visitor attractions around Edinburgh. During the interviews BCS1 described how he had enjoyed the chance to interact with different parts of the castle, though as he was still fairly young he had often needed information, e.g. from boards or illustrations, to more fully appreciate the artefact or exhibit. Excerpt 3 shows how insufficient resources had impaired their ability to gain more value from parts of the castle. This was from a discussion with the family on their experiences in the Royal Apartments, which are recreated rooms designed in the style of around 300 years ago. The rooms are physically attractive and obviously have witnessed some incredibly significant events, yet according to the mother, BCF, they lack 'soul' – and furniture – and the family were very critical of this. BCF and BCS1 had been disappointed in that they were not able to get more out of some exhibits such as the apartments.

Excerpt 3

> BCF *I mean it's very interesting going round with two 11-year old boys who just do not suffer fools… it has so much history it's almost like you don't know where to start… there's so many fantastic real-life characters that they could take forward… making it accessible… and grab the kids' imagination. It's lacking soul, but it's fabulous, you know, it's, it's obviously steeped in history, it's not, it's just not coming out…*
> BCS1 *The Royal Apartments! They weren't very good. All they had was an electric fire, and walls and not very good feelings, and it wasn't very interesting… all you could do was look at the ceiling and go, 'Oh, that's nice,' and walk into the next room*.

Visitors who have rented the audio guides, or have knowledge and experience from previous visits are in a much better position to appreciate and connect with the Royal Apartments. Yet even more experienced visitors like BCF, who has been several times before, lacked the particular resources to realise the embedded value in this situation. There was a collective sense of disappointment at this shortcoming. The boys were not impressed at the micro-level, seeing little in the apartments to engage or entertain them. The mother was disappointed at a more general level, criticising the design of the service system for not enabling visitors to access more of the rich history of the castle, particularly the human side. From the perspective of managing and providing resources, the final comment from BCM is incisive: "*… it's obviously steeped in history… it's just not coming out.*" Visitors are aware of the latent value, i.e. the historical significance of the castle and the fact that it has experienced countless important events. This ranges from the daily activities of some of the people who lived and worked there, to the more significant events such as key battles and royal births. Yet BCM's comments highlight the failure of the service system to provide visitors with the means to more fully interact and unable to realise more of the value. The below-expected levels of reactive value (Holbrook, 1999) led to frustration as the latent value went unrealised.

5.4 Unengaged Interactors

This section considers family members who participated in a limited range and number of interactions. Termed 'Unengaged Interactors', they are located in the bottom-left quadrant of Figure 5.2. As with Constrained Interactors, this was often down to lacking the ability to use or access sufficient resources to engage more deeply. For such visitors, a lot of the potential value inherent in the service system was left untapped. In terms of the range of forms of interactions – physical, emotional and cognitive – Unengaged Interactors were more likely to

have more physical and emotional interactions, with more limited levels of cognitive interaction. This tendency was something they shared with Constrained Interactors. It must be stressed that Unengaged Interactors were of course capable of cognitive interaction, though their limited resource utilisation meant that such interaction was often shallower or more fleeting in nature.

The JP family provided a fascinating insight into how visitors with different cultural norms and more limited resources approached interacting with the castle service system. Although the JP family were from overseas, they had lived in Edinburgh for seven years and their older daughter, JPD1, had been to the castle three times with her local primary school. It became clear from the interviews that the father, JPM, was the driving force behind the family's decision-making. Prior to the visit, JPM had indicated that he did not enjoy visits to historical attractions such as the castle. "*… when I go alone I don't think it's so interesting… it's quite boring… especially if I'm going by myself, like when I go to conferences* [by myself]*… I really hesitate to look around… I don't feel so excited about it.*"

Originally coming from a different country, JPM was obviously lacking in knowledge resources (notably experience of visiting HVAs in the UK and knowledge of Scotland's history) and ability resources (knowing 'how' to visit HVAs and what are acceptable forms of interactive behaviour). He had little awareness of how to properly interact with the interface, and his lack of historical knowledge meant he was often unaware of the contextual background of the attraction and its artefacts. This meant his interactive style was limited to passively reading or observing, perhaps as these activities felt safest and most familiar. A passive approach allowed him to best utilise his limited resources; being largely oblivious to the potential value that could be gained meant he regarded attractions such as the castle as boring and unexciting. Previous visits to the castle had been unrewarding experiences and it was obvious that he was unequipped to realise value beyond a very superficial level. This example

supports the conceptualisation of resources that they do not exist per se, but rather become (Vargo and Lusch, 2004), brought into operation by users who have the ability to access and use them to achieve desired outcomes (Gummerus, 2013). Applying Holbrook's (1999) value typology, this resource deficiency meant JPM was poorly-equipped to realise active value, and only able to realise minimal amounts of reactive value.

Visiting HVAs was not an activity that the JP family regularly undertook, and it was clear that there was a lack of knowledge on how to actually interact with the resources within the interface. Within the castle, visitors are afforded plenty of opportunity for actively and physically interacting with the castle; this was quite different to the passive style that was prevalent in the family's own country. There, visits to attractions tend to be in the company of an experienced and knowledgeable guide, who leads the visitors around and tells them important historical facts relating to the site. In stark contrast to previous visits to the castle, the family derived far greater value, largely as a result of their daughter's experience and abilities. Through her visits and through learning about aspects of Edinburgh and Scottish history at school and the Girl Guides, JPD1 was by far the most knowledgeable in the family about the castle and its background. This visit enabled her to reassume her role of 'expert'. Due to her language abilities and her increasing cognitive ability, this was a role JPD1 often adopted during the visit, given the particular situation within the family.

The youngest child in the TO family, TOS, was keen to gain emotional value through enjoyable interactions with different resources, usually of a short, intense physical nature. He also attempted to gain social value within his family through his interactions, which allowed him to be the centre of attention. He enjoyed the actual interaction process as well as using the new experiences to engage in or to stimulate interactions within his family. Photograph 5.1 shows a picture of him scaling part of the castle rock. This is forbidden and although

there are signs warning visitors not to climb on the walls, it was clear from the interview that TOS had enjoyed this physical interaction.



Photograph 5.1: TOS climbing the castle walls (shortly before being told to keep off by a steward as visitors are not allowed to climb within the castle)

DES2 was another of the younger children who enjoyed physically interacting with the castle as like TOS. Unlike his older brother, he lacked the cognitive capacity and capability to interact in a more cognitive way. Excerpt 4 illustrates that this is a common interactive approach when going to visitor attractions, and also that this was a source of emotional value for the family.

Excerpt 4

DES2 *I climb a lot of things and I get, I keep on getting told off…*
DEF *I'm standing waving to him going 'that's amazing they're allowed to go up!'*
DES2 [laughs]

> DEF *And this guy* [referring to a castle steward] *comes along and we* [DEF and DES1] *just disowned him and just started walking away* [laughs].
> DES2 *While I try to de-climb the mountain.*

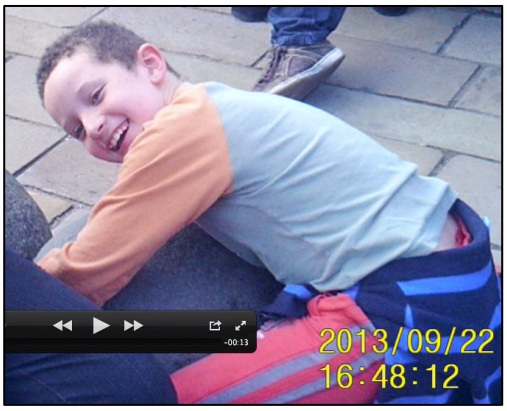
The family enjoyed recounting this story, which elicited much laughter, as they had 'disowned him' while he was being admonished by the steward. This ability to interact in a physical way with the castle was one of the major appeals for families, especially those with younger children who had more energy and a greater propensity to enjoy physical interactions. It allows family members with limited knowledge and experience to gain enjoyment and also to provide entertainment for other family members, as their interactions stimulate conversation and create interesting memories.

The interviews confirmed the importance of viewing families' interactions from multiple perspectives. As well as the individual approach, this analysis incorporates relational dimensions (Epp and Price, 2008). Excerpt 4 was a manifestation of the DE family coalitions. They were a family of three: the mother, DEF, and her two sons, DES1, who was 17 years old, and DES2, who was 13 years old. Here, DES1 preferred to engage more cognitively with museums and HVAs, while DES2 and DEF preferred more selective interactions. This division was apparent even during the interview, with DEF often siding with her younger son during discussions. At times, a generational perspective (Schänzel *et al*, 2012) could also be determined. Most of the children in the interviews were Unengaged Interactors, especially the younger family members. While older children tended to enjoy engaging with the castle on a more cognitive level and prized the epistemic value the visit could realise, younger children generally favoured a more physical style, deriving value from such interacting in such a manner with aspects of the interface, such as cannons, the castle defences or parts of the castle rock itself. Photographs 5.2

and 5.3 and provide examples of this. Photograph 5.2 shows the three youngest children of the 'SI' family, aged eight, five and four respectively, physically interacting with a sentry box, located outside the War Museum at the heart of the castle. While it is occasionally manned, visitors are able to interact with it and gain value by posing in it or taking photographs.



Photograph 5.2: SID2, SID3 and SIS2 packed into a sentry's box outside the War Memorial



Photograph 5.3: TOS trying to lift some of the massive cannonballs next to the medieval cannon Mons Meg

Photograph 5.3 depicts a similar scene, with TOS jokingly trying to lift the massive cannonballs next to a large medieval cannon called Mons Meg. The cannon is famous amongst Edinburgh people and is one of the most well known attractions within the castle. Through actively engaging with the site and capturing it on video, the participating children and the other family members who were watching gained value from this incident. As well as the intra-family interactions it stimulated, the families were able to personalise their visit by engaging with such a well-known landmark within the castle. The enjoyment experienced by all family members showed the emotional value of such 'hands-

on' interactions that visitors can enjoy – provided they know they are able to physically engage with parts of the castle. Although there are no signs to say that visitors may, or may not enter the sentry box or handle the cannonballs, the observations revealed how most visitors assume that the absence of warning signs indicates that they are accessible to members of the public. The service system designers obviously believe that visitors will make this assumption by themselves, though for visitors like JPM who are unfamiliar and unconfident in such situations, more explicit instruction is necessary.

The interview with the EK family provided an insight into how age and gender can influence some children's interactive style. They are a single parent family, consisting of the mother, EFK, and her three children: she has two sons, EKS1, who is 18 years old and EKS2, who is 8 years old; her daughter, EKD, is twelve years old. Excerpt 5 features EKS2 describing his interactive approach:

Excerpt 5

> "*That's what I was more interested in; I'd rather look at things than read them… And we did this bit where we all … not all of us, some of us just volunteered to dress up a bit. I didn't do that. I didn't want to myself.*"

EKF observed that EKS2 had been heavily dependent on her for interpreting the exhibits and various artefacts, as he was not keen on reading things or getting involved in 'hands-on' activities such as getting dressed up in period costume. EKS2 was extremely limited in his ability and interest to cognitively interact. EKF noted that it had also been the case with her older son, EKS1, when he was younger, as it '*is always the same for boys*'. Yet from the interview, it was apparent that EKS1 now had much more knowledge, experience and interest in

cognitively interacting with the castle. This was one of several examples that demonstrated how younger visitors, often boys, were more inclined to undertake activities that were likely to realise active value. However, as the excerpt above from EKS2 demonstrates, generalisations could not be made regarding generations or gender, as others preferred reactive value-oriented activities (Holbrook, 1999).

5.5 Selectively Engaged Interactors

Another approach among family members to value creation was the 'Selectively Engaged' approach, located in the bottom right quadrant of Figure 5.2. The range and number of their interactions within the service system is low-to-medium, though with their relatively high levels of resource utilisation these interactions can be of a medium-to-deep nature. 'Selectively Engaged' and 'Fully Engaged' Interactors had a greater tendency to have more substantial cognitive interactions while tending to have fewer physical interactions than either 'Constrained Interactors' or 'Unengaged Interactors'.

Like a lot of families, the DE family members had differing approaches towards interacting within the castle interface. This crossed generational and gender boundaries and did not allow straightforward categorisation or understanding. DES1 was a Selectively Engaged Interactor, and the following quote indicates his general preference for controlled, limited forms of interaction. "*I just like information boards; I like re-enactment, but as long as I can kind of observe from a distance, I don't need to get involved.*"

Throughout the interview and videos it became clear that he was more comfortable interacting on his own terms and under conditions where he felt in control. His desire to interact and enjoyment from doing so is part of his overall orientation to realising value from visiting the castle HVAs. Later in the interview

he took pleasure in confirming his desire to "*spend hours*" reading as much as possible from visits to such attractions, particularly on exhibits related to military events concerning the castle and army regiments connected with the castle. DES1 gained symbolic value from his interest in handling military artefacts – this was linked to his social networks, as he was in the school Officer Training Corps (OTC). As well as his historic knowledge and experience of the castle from previous visits, his background in the OTC had provided him with knowledge and confidence in dealing with various weapons. Handling old weapons and recording this through photographs was a slightly different value experience, creating more emotive value through interacting with the castle resources and relating them to his personal abilities and networks. As with the TO family, the DE family gained collective value from DES1: DEF and her younger son DES2 enjoyed learning from him, as DES1 was good at sharing his new knowledge.

It became clear that DES1 was comfortable actively interacting with operand resources when he has a feeling of control of the servicescape, in contrast with the uncertain feeling when interacting with operant resources, especially live events. By favouring interactions with static facets of the servicescape, he could initiate the interactions and have a greater influence in how these develop. This showed that DES1 was not choosing passive forms of interaction due to resource deficiency or general demeanour, but was his preferred interactive style. Such 'Selectively-engaged Interactors' share some of the characteristics of the patients in the study by McColl-Kennedy *et al* (2012), who adopted a '*passive compliance*' approach. Indeed, his behaviour overlapped with their '*insular controlling*' (preferring cerebral activities and controlling from a 'safe' distance) and '*pragmatic adapting*' categorisations (adapting his interactive style from passive to active in line with the context-specific circumstances).

The eldest daughter in the JP family, JPD1 provided another example of a family member rich in resources and creating value for herself and her family with a Selectively Engaged approach. When asked what her favourite parts of the

castle had been, she identified two parts: "*I liked the graveyard for the dogs… and the museum which had lots of medals*." Neither of these have any 'live' aspects to the interpretation; the Dogs' Cemetery is a little area in the castle with a small information sign, while National War Museum is filled with historical artefacts, as well as some audio-visual interpretation. From her answers, it was clear that she was most comfortable interacting at her own pace and in her own style. The following quote shows her response when asked what parts of the interpretation she most enjoyed: "*Em, probably read, and like, just read the title, and think 'ok': if the thing looks interesting then I just read it*."

The father of the GR family, GRM, also had a similar disposition towards interacting. Here, in Excerpt 6, he provides a critique of the interpretation, which could be enjoyed passively, in the lead-up to the Honours of Scotland, one of the castle's most popular exhibitions.

Excerpt 6

> *"There could be a little bit of an improvement on, what do you call it, on audio-video… we went into the Crown Jewels [exhibition]… that's static statues and things. That needs to be enhanced. Again, people just float through it, they don't stop or anything like that, because the clip* [audio track] *it just plays on a loop, and if you're in the middle of it, you don't understand what the beginning part of it is, you know what I mean? So that's more or less, 'Let's go through it as quickly as possible'… well, I think people are more demanding, do you know what I mean? The more you go to, the more you expect.*"

GRM was from Malta and so sometimes lacked the historical knowledge to connect information from different exhibits and periods together. However, he had lived in the UK for nearly two decades so he indicated that he had acquired a fair amount of knowledge that helped when visiting such attractions as the castle. He also worked for a management consultancy that advised various attractions on their interpretive systems; this included by chance Edinburgh Castle. So while he had access to various resources he also preferred a more passive approach, and taking in interpretation in his own time. While he had enjoyed the visit, he felt that the method of interpretation had been less effective for visitors like him, who enjoyed listening and reading. His final comment shows that visitors have higher expectations, as they become more experienced. Indeed, the Executive Manager of the castle admitted that this particular exhibit was "*a little tired-looking*" and needed improvement to make it more accessible and usable.

5.6 Fully Engaged Interactors

The top-right quadrant of Figure 5.2 is for family members who adopted a 'Fully Engaged' Interactor approach. Possessing high levels of resource utilisation, they are able to draw upon a wide range of resources in order to facilitate or supplement their interactions and experiences. This tended to feature deeper levels of cognitive interactions, from which such interactors were often able to gain significant value. They have an active interaction orientation that encourages both a wide range of interactions and of a high frequency.

The first illustrative example is drawn from the post-visit interview with the KR family. The father, KRM, is a head teacher at an Edinburgh primary school. During the interview he professed to have extensive knowledge of the castle. This was acquired from having led a large number of school visits with his

pupils, and being provided with pre-visit 'Teachers' Packs' by Historic Scotland.. This allowed him to confidently engage with a wide variety of aspects of the service system, interacting when and how he pleased. In the post-visit interview, the other family members all laughed as he was prompted to recount an incident at the castle. In the course of describing the firing mechanism of old cannons, KRM explained how he was reprimanded by a steward for his inappropriate interactive behaviour:

Excerpt 7

> "*One of my best memories of Edinburgh Castle is getting a row from, eh, a Historic Scotland guy. I was giving a chat … about how to fire a cannon and I climbed and sat on top of one of the cannons to give the talk… And, eh, a Historic Scotland guy came over and told me in no uncertain terms that I was to get off it, which the kids thought was really funny*."

This incident had provided KRM with self-oriented and other-oriented value; he laughed when he was recounting the story, and there were also strong elements of socially intersubjective value, as the other family members had clearly enjoyed this (Helkulla *et al*, 2012b; Holbrook, 1999). While in this excerpt he had unfortunately over-stepped the bounds of acceptable interaction, it was clear that on the whole he had played an important facilitative role for the family's value creation. He enhanced and supplemented resources provided by the castle, such as information boards and artefacts, adding his own knowledge to deepen the level of engagement and enhance the visit. He also helped his daughter to better understand a costumed re-enactment that they had been unable to see properly due to crowding.

The BC family was a single-parent family, and the mother, BCF, and her two sons (BCS1, 11 years old and BCS2, 8 years old) were all born and raised in Edinburgh. As previously mentioned, BCF had worked at two different visitor attractions around Edinburgh, and had also visited the castle several times as they had been members of Historic Scotland. BCF came across as very knowledgeable about the castle and seemed able to draw upon a wide range of resources in order to support her family's collective value creation. Her younger son was unfortunately unable to go due to a school commitment, but BCS1 invited one of his friends to go instead. In light of their ages, they stayed together as a group during the whole visit. They had been aware of the audio guides, but chose not to rent these; this was partly due to their familiarity with the castle and partly due to the price, as each guide costs £3.50 for adults (or £1.50 for children) to hire.

As some of the interpretation is limited in certain areas of the castle, BCF often utilised her knowledge and experience to play the role of guide for the boys. In order to supplement this lack of information in some locations, she had provided some stories for the children that helped them better appreciate the castle and its background:

Excerpt 8

> ''*Now I'm not the best guide but … we were talking about the little drummer boy, who haunts the passageway* [a ghost story that visitors can learn from the audio guide and tour guides]*, you know… and all the soldiers actually live here, this is a barracks* [most visitors are unaware that the castle is still an active

> Army barracks]*, and they're like 'Really! Wow! What?!'; they just couldn't see how that was.*"

BCF had been involved with training staff in customer care, so during the interviews she came across as very comfortable in approaching the guides and stewards to engage in conversation and ask questions. She had even interacted with a member of the amenity staff, who although was not in a direct customer-facing role, had interacted with the family in a manner BCF found impressive. "*There was a guy dusting the bannisters in the War Museum and he was very friendly, obviously proud of what he was doing, and pleased to be doing it, which was really nice*." Having the confidence to take the initiative and engage with the social dimension of the joint sphere had brought emotional and epistemic value for the family. The social dimension of the servicescape is often neglected in empirical investigation (Aubert-Gamet, 1997), yet had played a vital role in facilitating families' pleasurable experiences. Through a highly active interaction orientation and with a wide range of resources to utilise, visitors like BCF and KRM were able to 'dominate' the servicescape (Mehrabian and Russell, 1974). Value-laden interactions through resource integration created a positive emotional state that strongly influenced their service satisfaction and desire to interact further (Kotler, 1973; Mehrabian and Russell, 1974; Wilson *et al*, 2008).

5.7 Family relational dimension

The conceptual framework proposed by Schänzel *et al* (2012) is a welcome addition to the literature on family behaviour, highlighting the importance of incorporating generational and gender dimensions. However, the families' interviews and videos of their experiences proved that it is also necessary to consider intra-family 'coalitions' (Epp and Price, 2008), as contained in the

Conceptual Framework (Figure 5.2). The following excerpts demonstrate that these often crossed generational and gender lines. Excerpt 9 features an extract from the post-visit interview with the DES family. As discussed earlier, the younger son and his mother often formed a coalition, having more similar interests and having a shared low-to-medium interactive orientation. When asked how they tended to decide on what to do or see while visiting attractions or museums, the family laughed. The following excerpt features DEF, DES1 and DES2:

Excerpt 9

> DEF *[laughs] We'll* [DEF and DES2] *probably follow behind you DES1 like little sheep until we get really bored and then we'll go to the café.*
> DES1 *Yeah, 'cause I'll end up looking at the museum for about 15 minutes and his* [DES2's] *attention span will just snap.*
> DEF [laughs]
> DES2 *Or if we walked past, em, me and Mum walked past something that looked really good, really exciting but DES1 wants to do something more factual and the next thing's really boring, then me and Mum we'll just go over that, we'll see you at the café.*
> DEF *'cause DES1 will read everything.*
> JM *mm mm*
> DES1 *I spend the most time in the museums.*
> DEF *Whereas DES2 and I will just kind of, 'Whaa, let's get some coffee!'*

From both interviews with the family, it appeared that the DEF-DES2 coalition often manifested at weekends and during holidays when the family were

deciding on what to do. They shared an interest in going to museums and attractions, yet as the short excerpt above illustrates, they are much more selective about what they want to do, and prefer shorter, enjoyable interactions. In contrast, DES1 preferred extended cognitive interactions, which often set him apart from the others. As evidenced in Excerpt 9, the coalition lines meant that DES1 tended to favour activities through which he could gain self-oriented value; in contrast, the DEF-DES2 coalition appreciated activities that could provide them with self- and other-oriented value (Holbrook, 1999).

Another example that shows how coalitions often crossed generational or gender dimensions is drawn from the BC family. BCF visited the castle with her older son, BCS1 and his friend, in place of the younger son who could not go. Obviously the boys enjoyed the castle together and during the visit they interacted as a coalition. Yet as the following excerpt shows, sometimes a coalition formed on different lines. In such instances, BCS1 and BCF partnered, in order to influence decision-making and the pace of interactions, as the friend had been lots of times to the castle.

Excerpt 10

BCS1 *Yeah, which, he kind of hung around and didn't read any of the information, that kind of thing.*
JM *mm mm*
BCS1 *'cause he had been there before.*
JM *uh huh*
BCS1 *So, like he was, eh, 'yeah this is cool, can we go to the next room – there's something round the corner there'.*
JM *Ok.*
BCS1 *And it's like, 'I want to find that out myself, please.'*

As BCM and BCS1 both wanted to spend more time interacting with certain exhibits it then became strategically advantageous for them to form a temporary coalition to slow down the other boy and dictate the group pace. Although BCS1 had invited his friend to join them, he felt comfortable enough with the situation to ally himself at times to his mother's pace. The friend's pressure was the catalyst for creating an intra-family coalition to deal with this situation, and influence or control the behaviour of an actor outwith the coalition. Awareness of such coalitions added an important level of understanding; as members often have shared interests or preferences, then other-oriented value interactive opportunities are appreciated for the benefit they can bring to coalition partners. It appeared that members 'activated' these coalitions for strategic reasons; in response to certain contextual factors, they were perceived as the most likely way to gain favourable outcomes. These coalition 'lines' pre-exist the visit to the castle, and were not limited to generational or gender dimensional lines. As this study is aiming to reveal how value is created through a families' service experience, this was another form of behaviour that families engaged in in order to achieve desired outcomes.

5.8 Weather and time constraints

As indicated in Figure 5.1, families' behaviour and interactions within the castle service system were also influenced by external factors, namely the effects of the weather and time pressure. These are considered in this final analysis section before moving to the discussion and conclusion of the chapter.

Visitors to the castle could often encounter fairly extreme weather, partly due to its elevated and exposed location, on top of a volcanic plug. While some families had to cope with a variety of inclement weather, including blizzards, hail, rain, mist and strong winds, reports of sunny conditions were also occasionally made. During the BC family's visit, there were gales that were strong enough to

make walking difficult. The mother, BCF, noted in the post-visit interview "… *it was super! I mean there was one bit that we got up to and it was so windy it was quite difficult to stand up*." She explained how they had enjoyed battling with the adverse conditions and how they had got a sense of collective achievement about making it from the entrance to the top of the castle after a difficult walk up due to the weather. The strong winds and very bright sun impacted on their decision-making, as often they chose a direction or exhibit in order to get respite from the weather. Other families were also influenced by the weather. The JP family noted how the weather had started off ok, but as the daughter recounted, "*And then it came!*" describing how the weather had steadily got worse with heavy rain. This was a major factor in limiting them to a 90-minute visit, which was the shortest of all the participating families.

Conversely, after a brief shower at the start of their visit, the AD family had experienced what the father described as "*… it was sunny, it was a lovely day and it was warm… which was perfect because you don't want it too hot or too wet.*" This was a reference to the size of the castle that surprises even experienced visitors who have been before, so good weather conditions play an important facilitating role. It is difficult enough to go round the whole castle in a day, particularly with children, whose limited attention spans and energy levels prevent families from staying more than a few hours. A number of families made reference to this, including the father of the SI family. He commented that their stay of just over three hours had been ideal: "*… that three hour bit was enough…* [to] *stay all day, I think the kids would just … they'd switch off… And there were some bits that we didn't see, so we can go back.*" As families knew they would probably be back to the castle together sometime in the future there was less pressure to try and see everything. The challenge within their time constraints was therefore to try and achieve some kind of group consensus on what to see during their limited time at the castle.

5.9 Discussion of families' active and passive value creation approaches

This chapter has introduced a number of important factors that must be considered in order to provide a fuller and more comprehensive answer to the research questions under investigation. From an SL-perspective, such findings provide the means to more fully understand the processes of value creation that had hitherto been unavailable. The largely conceptual nature of the debate surrounding SL and the new service logics meant that there was little research available to draw from or build upon. This chapter reveals the various influences driving consumers' interactions within the consumer sphere and joint sphere. It is clear that contained within this SL conceptualisation are vitally important factors – notably customers' resource accessibility and their interactive orientation – that help account for the wide variance in interactive behaviour undertaken by the family members. This is a clear contribution to the development of a better understanding of the value creation phenomenon at a *micro* level and demonstrating how it is highly relational (Akaka *et al*, 2012; also Grönroos, 2011).

This understanding is enhanced through Figure 5.1, which introduces the various interactive options that were possible in the context of family visits to the castle. Proving considerably more complex than the simple customer-organisation dyad representation portrayed in much of the literature, this figure highlights the range of interactions that featured during families' value creating activities. It has been observed that value creation doesn't occur in a vacuum; there is a compelling need to consider value creation at the *micro* level, and the influence that the context this can have (Akaka *et al*, 2012; McColl-Kennedy *et al*, 2012). As Research Question 1 seeks to understand the interactions that families undertake in value creation, this chapter represents an essential step in developing such an understanding.

Arguably the most significant contribution of this chapter is the development of the matrix in Figure 5.2. Depicting family members' approaches to value creation, four different approaches have been established that account for some major differences in their interactive behaviour in the service system. As noted in the Conceptual Framework, resource integration is a key construct within SDL, yet within the SL discourse (e.g. Grönroos, 2011) it receives very little consideration. Family members' ability to access and utilise resources was a major influence on the level of interactions in the service system. Those with a lower Resource Utilisation ability tended to have more shallow cognitive interactions; conversely, a higher utilisation ability tended to facilitate family members' more substantial epistemic value creation through enhanced interactions. The findings that indicate families' active *and* passive interactive styles contrast add greater depth and nuance to conceptualisations of consumers in the literature that assume a well-equipped and actively-oriented individual. Revealing the range of different interactive approaches is consistent with the findings of McColl-Kennedy *et al* (2012), and confirmed the need for the literature to more widely acknowledge and investigate consumers' varying approaches to interacting within different service environments. The complex nature of families' interactive approaches depicted in this chapter confirms the ineffectiveness of attempting to apply one-dimensional understandings of tourism experiences to family groups (Simpson *et al*, 2012; Yarnal and Kerstetter, 2005).

This chapter has also made a valuable contribution by confirming the integrated interactive conceptualisation of value creation, providing evidence that families were capable of both creating value by themselves in the *customer sphere* as well as co-creating value with the organisation in the *joint sphere* (Grönroos and and Ravald, 2011; Grönroos and Voima, 2013). This is in contrast to the 6th Foundational Premise of SDL, which is '*The customer is always a co-creator of value*' (Vargo and Lusch, 2008). It may be recalled that the *customer sphere* is where the customer creates value independently from the provider; within this

'closed system', the organisation does not have any direct interactions and so cannot influence customers' value in use (Grönroos and Voima, 2013).

The examples of Fully Engaged Interactors in section 5.6 show that consumers with a high resource utilisation are more independent and capable of creating their own value. As well as acting independently of the organisation, they are also confident in interacting with different provider resources (operand and operant), co-creating multi-dimensional value in the process. Family members with other approach styles were also capable of creating value in the customer sphere as well as co-creating value in the joint sphere. The difference was that Selectively Engaged Interactors and Unengaged Interactors were much less likely to initiate interactions with the provider and preferred to interact from a feeling of safety and control, in line with their resource levels. The former were more comfortable interacting with static, operand resources or passively observing operant resources, such as costumed re-enactors, were the preferred methods of interacting. The latter tended to have shallower cognitive interaction and a greater prevalence of physical and emotional interactions. By supporting the conceptualisation of value creation within the *integrated interactive approach* (e.g. Grönroos and Voima, 2013) over the SDL premise that the customer is *always* a co-creator of value, this chapter confirms that the conceptualisations within SL are more representative of value creation within an HVA environment.

Resource Utilisation is an important concept in group behaviour in various service settings, especially families. The literature review revealed that a number of 'modern' parents, in particular fathers, experience stress at feeling pressured by society's ideals of 'good parenting' to provide fun, rewarding experiences for their children (e.g. Schänzel, 2012a; Schänzel, 2012b; Shaw, 2010; Webster, 2012). This meant that parents such as JPM and JPF tended to favour family activities such as visits to museums, where the service system contains sufficient resources to facilitate their epistemic and symbolic value creation. The opposite was true in the case of KRM and his wife KRF. As

locally-born teachers with (self-professed) extensive knowledge and experience of the castle, their resource accessibility and usability facilitated the family's interactions by supplementing and complementing the market-facing resources. This confirms that in order to better conceptualise value creation, SL needs to more fully integrate the resource integration construct.

The findings lend support for the conceptual framework of Epp and Price (2008) offers a valuable tool in approaching and investigating family's experiences, incorporating different dimensions that reflect distinct patterns of behaviour within the families' interactions. As well as individual behaviour, families also approached value creation collectively. This chapter has provided evidence that we must also consider intra-family 'coalitions'. The formation of such coalitions was another means for family members to attempt to realise value during their visit to Edinburgh Castle. Coalition members appreciated interactive opportunities that could help them to realise both self-oriented and also other-oriented value (Holbrook, 1999). Through such interactions, it was possible for the coalition to reaffirm and reinforce its boundaries (Epp and Price, 2008).

The findings here make an important contribution to the servicescape literature. By adopting a consumer-centred focus, this study sought to understand how the service environment facilitated families' value creation. The servicescape literature has rightly been criticised for focussing too much on the organisational perspective, with consumers viewed as test subjects for various servicescape configurations (Turley and Fugate, 1992). Despite the observation being made in 1992, there is still a lack of knowledge how customers actively use resources available within servicescapes and the role of the servicescape in facilitating or impairing customer value creation. Pereigis *et al*'s (2012) micro ethnographic approach into customers' experiences within a public transport system provided useful insights and contributions to the service management literature. Yet they only partially applied Mehrabian and Russell's PAD (pleasure, arousal and dominance) framework (1974), and neglected the 'dominance' dimension, where

customers feel willing and able to attempt to take control of the service experience through servicescape stimulation. As borne out by the empirical investigation, the dominance dimension is a significant feature of consumers' interactions with the service system.

Studies such as this that consider the servicescape in its entirety (as opposed to a single factor, such as lighting or colour schemes) can bring valuable insights such as the dangers to service providers when there is a large degree of incongruence, i.e. when consumers use and interact with the system in markedly different ways than what was intended.

The various examples in this chapter of family members discussing their active and passive interactions show the very different approaches that consumers take within the same service system. Although the provision of operand and operant resources is generally the same for all visitors, families collectively and individually displayed markedly different ways of interacting. As well as active approaches, many favoured the control associated with a more passive interactive style. The Edinburgh Castle service system offers visitors a wide variety of interactive options and this is one of the appeals for families. The environment is rich in latent social value (creating memories with loved ones), emotional and epistemic value (carrying out new activities via different mediums in a novel and unique environment that result in learning and enjoyment). There is no 'correct' or 'optimal' form of interaction to realise value, as the results will vary largely due to situation-specific factors and the resources that consumers can access and utilise. As these, and subsequent examples demonstrate, families in elaborate servicescapes such as the castle require a service system that can cater to different interactive approaches and facilitate efforts to realise embedded value. This is considered in more detail in the next chapters and in the contributions to practitioners.

Having established the various approaches to value creation, the next chapter turns to the activities undertaken by families for value creation and co-creation within the HVA context.

Chapter 6 Value Creating Activities

Introduction

The 'pivotal shift' in the understanding of value and its creation (Akaka *et al*, 2012) has seen focus turn from the organisation to the customer in a bid to better understand value and its creation. In response to calls to address the lack of understanding of the processes of customer value creation (e.g. Arnould *et al*, 2006; Grönroos, 2011; Tynan and McKechnie, 2009), recent empirical research on value creation (notably Echeverri and Skålén, 2011; McColl-Kennedy *et al*, 2012) has produced important conceptual advances. These include the identification of typologies of customer activities in different settings and the discovery that customers can create value through their own self-generated activities. This study aims to build on these by investigating value creation from within the setting of family visits to an HVA. Chapter 5 established that families are capable of creating value through a variety of different interactive patterns (see Figure 5.1) and identified four different approaches to value creation that characterised family members' interactions within the service system (see Figure 5.2). Through analysis of illustrative examples from the family visits, Chapter 5 demonstrated how this conceptualisation of the value creation process better reflects the reality of families' value creating interactions within an elaborate service system such as Edinburgh Castle. Building from these findings, this chapter focuses on answering Research Question 1: '*What activities are undertaken by families in value creation?*'

An important first step is to consider the process through which these activities were identified. While Chapter 4 deals with the research methodology, it is necessary to address the influence of the researcher, to acknowledge the underlying attitudes and beliefs that may implicitly or unknowingly have become implemented within the process of data coding and analysis. The challenge facing researchers who adopt qualitative methods is to attempt to *objectively* investigate the subjective states of their research subjects (Bogdan and Biklen,

1982; emphasis added). This identification process can help to identify my own bias, which is defined as a tendency that may prevent unprejudiced, objective consideration of a question (Ritchie, 2009). As a researcher with a young family, I was keen to provide a voice to families, in particular children, and to establish a contrast between my own investigation and prior management research. In dealing with a variety of families, with differing approaches to family habits and norms to my own, it is possible that my preconceived notions on what constitutes a family and accepted forms of parent-child interactions impacted on my analysis. Through these 'filters' I may have unconsciously viewed some families in a more, or less favourable light, meaning I may have given more, or less weight to some families' opinions over others. In doing so, I may have limited the voice of some participants.

Similarly, my perspective on family visits to HVAs is a complex mix of personal experience and academic insights; my views may similarly have unwittingly guided the analysis process, overplaying insights and observations that resonated with my own. On a more fundamental level, coding and analysis conducted through my particular lens as a white, British, male researcher may subconsciously contain racial or androcentric bias. This process of identification and acknowledgement is a highly effective strategy for helping to account for personal biases that may have influenced my findings (Morse, Barrett and Mayan, 2002; Ritchie, 2009). Appendix 9 contains an autobiographical statement so that readers can build a better picture of who I am and what factors may influence my researcher 'lens'. Section 4.1.2 considers the quality of qualitative research, and the additional strategies employed in order to limit bias and enhance credibility as much as possible.

The axial coding process – the process of unifying the initial codes – revealed that families engaged in a range of different activities during their visit. It became possible to identify a number of individual and collective behaviours that were undertaken while attempting to create or co-create value. These have

been termed 'value creating activities' (hereafter referred to as 'VCA'), and a total of ten of these were identified. The following sections introduce the concept of VCAs and how it was possible to group these ten VCAs into three separate categories. Each of these categories is considered in a different section, with the different VCAs explained in sub-sections within these.

6.1 Value creating activities

Through the coding and constant comparison process of data from the observations and interviews, ten different forms of VCAs were induced. These activities were both behavioural and cognitive. As explained in Figure 5.1, these include intra-family interactions as well as externally-oriented interactions with the servicescape and other actors within it. Table 6.1 shows how these have been divided into three categories: *decision-making*, *realising*, and *evaluating*. These took the form of individual behaviour, interactions with other family members and also interactions with other visitors. This corresponds with the *integrated interactive process* conceptualisation of value creation (e.g. Grönroos and Ravald, 2009; Grönroos and Voima, 2013), which contends that value can be created within different 'spheres'. As the Conceptual Framework demonstrates, the focus of this study is on the *joint sphere* (where the organisation takes a direct role in co-creating value with customers) and the *customer sphere*, where the organisation can influence customer value-in-use in order to facilitate customer value creation.

Table 6.1: Visitor Value Creating Activities

Decision-making	**Realising**	**Evaluating**

- INFORMATION-SHARING - NEGOTIATING - PRIORITISING	- BONDING - COMPETING - DEVIATING - SENSE-MAKING - UTILISING	- ACHIEVING - APPRAISING

It should be emphasised that these three categories do not necessarily reflect phases that family members automatically go through. It was possible for individuals to engage in a Decision-making VCA before proceeding to a Realising VCA and then an Evaluating VCA. Yet this was just one possible pathway. As the following sections show, it was also possible for family members to undertake only one VCA in relation to a particular situation. If family members did more than one VCA then they tended to follow the order indicated in Table 6.1, though the family members could skip a category, i.e. jump from Decision-making to Evaluating, or even begin with a Realising VCA.

6.2 Decision-making activities

The castle is a complicated service environment with a wide array of exhibits, events and interpretation to engage with, peopled with service staff and other visitors. As there were multiple family members and intra-family coalitions, decision-making was a frequent part of the families' interactions. This section looks at the three activities that families undertook during their decision-making: *information sharing, negotiating* and *prioritising*. The section concludes with a synopsis of the VCAs in the form of a table. This summarises information on the resources involved in the activity (operand, operant or both), the nature of this activity (i.e. if it is cognitive, physical, emotional or some combination), the value dimensions that could result from this activity and the sphere of interaction (customer sphere, joint sphere or both).

6.2.1 Decision-making activities: *information sharing*

This activity involved providing other group member(s) with information to assist with decision-making. Family members exchanged different kinds of information, ranging from objective facts (e.g. historical information on events, artefacts or individuals), processual information (e.g. how to use something or how an artefact worked), functional information (e.g. the times of guided tours, the location of a particular exhibit or directions) or subjective opinion (e.g. the quality of an exhibit or the likely outcomes of a particular part of the servicescape). The Conceptual Framework shows how these operant resources could be drawn from a variety of public-facing and private, non-market facing, sources. As all the participating families had at least one member who had been to the castle before, they could collectively and individually draw from varying degrees of experience and familiarity with the castle.

Obviously, an important facilitating factor of this VCA was family members' resource accessibility and availability. Using the terminology from Figure 5.2, family members with greater levels of resources to draw from, i.e. the Selectively Engaged and Fully Engaged Interactors, were more able, and more likely to engage in such activity. Due to their limited resource availability, Constrained and Unengaged Interactors were less able to share with other family members. Illustrative examples from the following interviews show different forms of *information sharing*, including the active role that children were able to play. In a trend that was common across other VCAs, children played a more involved role in facilitating family value creation through utilising knowledge or experience of the castle they had gained from their own social networks, such as information from previous visits or their school. As well as functional value derived from *information sharing*, family members also gained social value (through reinforcing social ties and facilitating collective enjoyable experiences) and epistemic value (as the recipients' curiosity and desire for knowledge is satisfied). Although most of the sharing was conducted through intra-family

interactions, family member(s) could also gain information from additional sources, such as from other visitors (e.g. through passively observing their interactions) or from interacting with the guides or stewards.

Excerpt 11 illustrates the importance of this VCA for families to be able to individually and collectively realise value. This excerpt features the AD family; it may be remembered that the mother of the AD family, ADF, had been disappointed as they had felt the information provision was insufficient and had impaired their value creation. This had a number of implications regarding their value creation. The parents were both Constrained Interactors; although they usually made the decisions and assumed the role of 'guide', in this instance they lacked the resources to do so during this visit. They had been frustrated in their attempts to realise more of the latent value within the castle servicescape, and they were also less able to carry out various VCAs, such as *information sharing*, *acquiring*, *sense-making* and *achieving*. However, their children had sometimes been able to help them to overcome their resource deficiencies. All three of their daughters had been to the castle before, with the school as well as with the Girl Guides. Excerpt 11 shows how their second daughter, ADD2, had played an important information-sharing role, in informing her parents about the Prisoners of War exhibition (which they refer to as the 'dungeons'):

Excerpt 11

> ADD2 *I remember when I went before it was the bit with the … where they actually had like the room set out as if the prisoners were like … with their helmets and stuff.*
> ADD3 *That was the dungeons!*
> ADM *Yeah… we all liked that didn't we? That was really good!*

> ADF … *I think it was* [one of] *the bits that brought it to life...*

As ADD2 had been able to share knowledge with her parents on an important exhibit within the castle, the whole family had been able to enjoy this part of the castle. During the interview, the family indicated that it was only ADF who bothered referring to maps when they visit places like the castle, so it is uncertain whether they would have found the exhibit without the support of their daughters. Here, ADD2 had helped supplement the castle and family resources through *information-sharing*, and this had a valuable effect on the family's enjoyment. ADM and ADF had never been, and it is clear from Excerpt 11 that they had been impressed with the exhibition. ADF in particular had felt that this was one of the parts of the castle that she had really connected with, as the design and interpretive style helped her to better appreciate the conditions of prisoners in the castle dungeons.

Excerpt 12 provides a slightly different example; here, the BC family had made a point of observing the firing of the One o'clock Gun. During the interview, the son, BCS1, noted how he had enjoyed the opportunity to see more this visit, including the firing of the gun. As his younger brother was not with them this time due to a school engagement, they were able to interact in a more relaxed manner, and also to make sure they got a prime position from which to watch the firing:

Excerpt 12

> "*That's another thing that I'll never forget – seeing the One o'clock Gun for the first time… we did hang around for quite a while for that and got right to the*

> *front… the lady who was the one setting off the gun, she… came round and she was speaking to people, and making people laugh, so that was very good…* [afterwards] *the woman came up with the blank* [shell] *in her hands and because we were near to the front she said 'Hiya!' to us*."

One of the highlights for a lot of the families was to witness the firing of the One o'clock Gun. This is one of the most famous attractions within the castle servicescape and as a result, it gets very crowded. The mother, BCF, had been several times before so had used her experience to recommend that they should arrive very early in order to get a place in the front from which to observe from. Although this required sitting and "*hung around for quite a while*", BCS1 described how this had given them an unforgettable experience ("*That's another thing I'll never forget…*"), which indicated how they had benefitted from BCF sharing her knowledge and experience of the castle. Although this had required a long wait of over 20 minutes, BCF and BCS1 had appreciated the benefits of doing so. This supports recent research that revealed that customers who are seeking quality experiences are tolerant of such waits (Giebelhausen, Robinson and Cronin Jr., 2011).

This is an example of consumers using their own resources to realise significantly more latent value from a situation. Without the knowledge that BCF was able to draw upon from her own networks, the family would have not been able to enjoy the experience as much. By knowing that they should go early to beat the crowds, they were able to gain a much more memorable and engaging experience. Their prime location let them gain an unobstructed view of the event and then they were able to engage with an important 'performer' of the service experience and get a close look at the blank shell. As well as creating value within the customer sphere they also co-created value within the joint

sphere, when their short interaction directly overlapped with the provider's activities.

6.2.2 Decision-making activities: *negotiating*

It soon became apparent from the observations and interviews that *negotiation* between family members and within coalitions was a common activity that occurred frequently during the visit to the castle. Within the castle, decisions repeatedly had to be made regarding what to do, where to go and when to do it. Due to the differences in age, gender, personality and interests family members had very different preferences. Children were encouraged to contribute to decision-making and most expected some say in the process. Information and awareness of the service system empowered individuals and played an important facilitating role in helping to shorten the negotiations. It seemed that decisions on what to see and do were frequently made as a result of the situation-specific conditions, particularly the mood of the children. This assisted families in getting more out of their visit.

The DE family provide an example of *negotiating* on coalition lines. As noted in Excerpt 9 (in Section 5.8), the mother, DEF, and her younger son, DES2, often formed a coalition that often put them in conflict with the older son, DES1. Excerpt 13 below gives an insight into this process:

Excerpt 13

> DES2 *… so then we have arguments.*
> DEF *So we negotiate.*
> DES2 *So we negotiate about what we're going to do, and then… we finally come to a conclusion,*

whether it's a good idea, or ok idea… and then we tell DES1.

As mentioned earlier, the mother (DEF) and her younger son (DES2) often formed coalitions, based on a number of factors, including the fact that it was a single-parent family and DEF often supported her younger son during negotiations or discussions, including in the pre- and post-visit interviews. DEF and DES2 had similar interests and attention spans, and it was clear from the interview that DEF and DES2 both enjoyed the negotiation process and gained social value from it, despite it not always being straightforward. As a Selectively Engaged Interactor, DES1 had a wider range of resources to access from and he had a number of individual outcomes that he often felt he could best achieve by himself, as hinted at in Excerpt 9.

The MR family's *negotiating* style was illustrative of the social value that families gained from the negotiation that featured at multiple points during the visit. As the children were both still fairly young (the daughter, MRD, was 12 years old; her younger brother, MRS, was nine) the parents tended to adopt a more top-down approach. The children were welcome to comment or make suggestions but there was an underlying understanding that due to the parents' superior knowledge and experience it was in the best interests of the family and the children if they followed the parents' decisions. During the following exchange, the father, MRM, and the two children discuss their *negotiating* style after I asked if it was a democratic process or not:

Excerpt 14

MRD *No!*
MRM [laughs]

MRS *No.*
MRD *Not at all! I wake up, and you* [MRM] *go, 'We're going out here and you've got no choice about it.'*
MRM *Pretty much, 'cause if we say, 'Do you want to go?' They'll say, 'No, we'd prefer to stay at home and do nothing.'*
JM *uh huh*
MRM *And then come 3 o'clock.*
MRD *Then we're bored.*
MRM *Then they get a bit, kind of …*
MRS *I do like going out, I just don't like actually going there. I like being out.*
JM *Right.*
MRM *Yeah, and, on Sunday, both of you admitted that you had a really nice time out on the walk.*
MRD *Yeah.*
MRS *Yeah, and we had lunch there – that was really nice.*
MRM *Yeah, so, but they wouldn't, if we asked them, they would say 'No.'*

This supports the contention of Yeoman *et al* (2012) that family tourism is a 'social glue'. As well as providing increased opportunities for family interactions, it is an excellent facilitator of quality family time, allowing families to enjoy novel experiences away from everyday hassles (McCabe, 2002; 2009). Compared to the DE family, it was apparent that the MR family corresponded to the family behavioural framework of Epp and Price (2008), with coalitions forming along a generational dimension. As both children are still young, there are none of the complicating factors associated with teenagers, such as concern with social

disapproval by peers or an increased expectation of the right to 'do their own thing' (Argyle, 1994; Yeoman *et al*, 2012).

6.2.3 Decision-making activities: *prioritising*

Prioritising was a common feature of the family visits, with parents or older siblings often giving priority to the demands or needs of the younger family members. Across a number of families, there was an assumption that parents would put their child(ren)'s interests above their own. The father of the KY family, KYM, spoke for a number of parents when he said that their children had dictated the depth and number of interactions through their demands. Having a young son – KYS was only six – meant the parents and older daughter, KYD (12 years old), were unable to interact with the service system as much as they would have liked. Their son's attention span was shorter and he was much more interested in physically interacting with the site. This meant the parents and KYD often had to cut short their *sense-making* and *utilising* within the castle, even if they were not finished reading, watching, etc.

KYM talked in general about the castle experience with kids: "*I think it's a great day out, because there's, you know, it takes you all day. There's so much to see and do, and that's as an adult of course. I, I just think I, I'd rather go on my own, rather than with kids screaming round me, just spending ages.*" KYM was very interested in history and loved the epistemic value that such visits could help realise. During the pre-visit interview he was obviously mildly disappointed when predicting that this would not be possible due to *prioritising* his children's interests and needs above those of himself, his wife and their daughter. Yet this was compensated by the prospect of a "*great day out*" with his family that could bring them notable emotional and social value. Any epistemic value that could be gleaned was therefore seen as a bonus, and not the main source of value.

The need to prioritise children's needs significantly influenced the range, depth and frequency of families' interactions with the service system. The adults were often willing to forego their desired activities in favour of actions that would potentially generate value for the younger family members. This corresponds with the 'other-oriented' value (Holbrook, 1999), where parents valued the resources and the interactions that provided beneficial outcomes for the children. This also reflects the socially intersubjective nature of value (Helkkula *et al*, 2012b), where value assessments were the outcome of relational interplays between family members. Prioritising came in other forms, as price also played a part in their decision-making. In this next excerpt, the mother of the WI family, WIF, indicates that parents are put in a difficult position when the visit the castle, as often decisions brought with them additional costs. This sometimes made it difficult to justify not purchasing something, which then added pressure to prioritise children's needs and wishes:

Excerpt 15

> "*And for me, in terms of the cost of the tickets, etc., it's once you've decided to pay for the tickets for me I don't like the … when you're in, you have to then pay for more and if you want to experience this you pay for more and if you want to experience … I think that makes it seem like it's less value. You know, I would rather just one set price, you go in and you can experience it all. Obviously a café and things like that you purchase but… you don't have to say 'Well …' and we have to justify that as well.*"

Although the families were given free passes, these did not cover extra costs associated with the visit, such as audio guides, official guidebooks or refreshments in the café. These are valuable sources of ancillary value for attractions (Sharples *et al*, 1999) yet can add significantly to the cost of a visit in light of the multiple family members. Price-sensitivity was an important factor, as some parents (especially with larger families) had to prioritise exactly what the family could afford and were willing to pay for without costs spiralling. The WI family had three children and the parents were not willing to meet all the additional costs mentioned above. Instead, the parents had to prioritise what they thought would help the family gain the most value from the visit, as the cost of getting guidebooks and audio guides for all the family members would have been high. Rather than forcing consumers to pay for all these resources separately, the mother, WIF, would much rather have one fixed entry price that would include all the necessary resources, even if this was slightly higher:

Table 6.2 below contains a summary of the three VCAs relating to Decision-making. This shows the nature of the activity and the value outcomes that were associated with the VCA. The final column contains the relevant sphere(s) of interaction, i.e. if this was a VCA that family members were able to undertake by themselves, and create value in the customer sphere, or if this was something that took place in the joint sphere, representing value co-creation with the service provider.

Table 6.2: Summary of 'Decision-making' Activities

Activity	**Nature of Activity**	**Value Outcomes**	**Sphere of Interaction**
Information-sharing	Cognitive	Epistemic Functional Social	Customer Joint
Negotiating	Cognitive Emotional	Functional Social	Customer
Prioritising	Cognitive Emotional	Social	Customer

6.3 Realising activities

This next section considers the VCAs that were associated with families realising the value within the service system. There was a range of different means and approaches that family members adopted, and five distinct VCAs were identified through analysis of the family interviews: *bonding*, *competing*, *deviating*, *sense-making* and *utilising*. Using Figure 5.1, the following sections consider each of these VCAs, with examples showing how families were able to realise value through the various interactive patterns. Some of these examples show families co-creating value through interactions with the service provider in the joint sphere. Others take place in the customer sphere, and feature internal and external interactions. As the examples show, these can involve the provider's market-facing resources as well as those of the family members.

6.3.1 Realising activities: *utilising*

This VCA was one of the most important for families to gain value from the service system and so it is the first to be considered in this section. Through *utilising* resources provided by the castle, family members engaged with resources provided by the castle in an attempt to realise latent value within the particular setting. Central to this is the castle interpretation: the range of methods used to convey information to visitors. The interpretive mediums deployed by the castle were varied, and this helped provide appeal to consumers with different approaches to value creation and varying levels of resource accessibility and usability. As engaging with the castle through *utilising* resources featured widely in the families' post-visit interviews, a few illustrative

examples have been selected to represent the varied experiences the families recounted.

In the first example, the MR family discusses audio guides, information panels and videos, some of the main methods utilised by the castle. This excerpt features the mother, MRF, talking with her daughter, MRD, and son, MRS. As expected, the different family members have different interests and opinions on the range of interpretive methods.

Excerpt 16

> MRS *Well I don't really like audio guides.*
> MRD *I love audio guides. I think they're really good.*
> MRF *You always have done, haven't you… I think it's the fact, I mean you really like audio guides MRD, but I think as a family they can, you know, be a bit isolating.*
> JM *mm mm*
> MRF *If you have to concentrate on what they're saying, whereas if you can imagine, you've got the two adults going around, so for children, as a family group, maybe not so good. I've really enjoyed audio guides to places … I really like the panels, and what I, I think there's much more of a movement now, within any kind of attractions, or museums, or whatever to really dumb down the panels, which is great, but I prefer as a parent, you can read it yourself, but even if there's a lot of information, you can then re-tell it to your children, depending on their age… I can mediate it. You know, I might have a 5-year old or a 10-year old or whatever, em, and videos can be very useful as well, can't they?*

The importance of designing interpretation at appropriate levels and also having a blend of methods is apparent from this excerpt, as family members differed in what resources they utilised and how. It was common practice for visitors to engage cognitively with the service system through utilising the interpretive resources, yet this excerpt shows the additional cognitive activity that parents, or more knowledgeable group members must sometimes adopt. In a group setting, those members with greater knowledge and experience to draw from often have to re-interpret provider resources, or 'mediate' them, in the words of MRF above. This was less of an obligation for groups that contained a greater number of experienced and knowledgeable members, such as families with older children who had been several times through school. MRF observes that any interpretation needs to be at an appropriate level for parents to understand, while managing to balance brevity and depth. Along with other examples from different families, Excerpt 16 confirmed that interpretation is not simply the recounting of facts, names or dates. The claim that resources must be usable *and* accessible for different customers (Mohd-Any *et al*, 2014) is borne out by this excerpt. Well-designed and engaging interpretation must include content that balances education and entertainment and take the needs of different customers – such as families – into account (Crang, 1996; Garrod and Fyall, 2000; Park, 2014; Prentice *et al*, 1998b; Tilden, 1977).

The excerpt also highlights how different interpretive mediums can impact on the users' value outcomes. Effective interpretation can facilitate emotional and epistemic value (through engaging content), as well as functional value (e.g. relating to directions or how to do something) and social value (e.g. through stimulating interactions between family members through providing information or tasks, such as the children's quiz). Attractions like the castle are increasingly incorporating technology into their interpretation, in an effort to assist visitors *utilising* resources in order to gain value. The families that had rented the audio

guides were overwhelmingly positive in their feedback. This was particularly true in the case of Unengaged and Constrained Interactors, who had more limited resources, and tended to be children or non-local parents. The mother of the JH family, JHF, was an example of the latter. She knew very little about the castle, so had appreciated the benefits of utilising them to enhance her family's experience: "*I think the radio really helped me there… It's quite cheap, it's not that expensive…*" She then described how the guides had been an excellent resource; as her children were old enough to go around by themselves (they were more knowledgeable), JHF and her husband had been able to listen at length to the information at their own pace.

A number of visitors, especially those who were Fully Engaged Interactors, enjoyed direct interactions with the social dimension of the servicescape: the guides, the stewards and the re-enactors. Many visitors who were less actively-oriented or had lower resource accessibility still gained value from observing such interactions, especially if it involved other family members. An example of this is Excerpt 7 (in Section 5.6), where the children of KRM enjoyed seeing their father being told off by a steward for climbing on a cannon.

While almost all the families commented on how they had enjoyed the atmosphere and physical features of the castle, the next excerpt shows how interactions with the castle's social dimension were the source of many treasured memories. The BC family had been highly impressed with WW1 costumed re-enactors in the War Museum. There was a soldier and a nurse who had brought a variety of artefacts on two tables for people to handle and ask questions about. The style of the re-enactors was open and welcoming, and conducive to initiating interactions. Rather than conducting short, scripted performances like other re-enactments, they instead made themselves available for questions and conversations, and the mother, BCF, had noted that they were very good with grading their conversation depending on who they were talking

to, in addition to having lots of information on the artefacts and relating to the historical period around WW1:

Excerpt 17

> "W*e saw guys in costume… dressed up as if they were from the First World War… on the tables were just, em, examples of kit that they would have carried with them… that was really good… then when it came to speaking to these people in uniform and being able to ask them questions… he* [her son who had been to the castle a few times and knew quite a lot about it] *thought that was the best part* [of the whole visit]."

As well as commenting that the re-enactors were "*obviously very knowledgeable*", good at interacting with younger and older visitors and made effective use of humour, when appropriate, BCF also noted that "*the guy just took it all in his stride*" (amongst the many questions the boys asked them was: "*Did you have iPhones during the First World War?*"). These direct interactions with service staff had proved popular and had created special memories for the family. The children had obviously enjoyed the interactions. Being able to personalise the visit by asking questions and using these interactions to then better understand the castle and what life might have been like in previous generations helped them to gain value. From the interview, it was clear that BCF had also enjoyed watching the boys interact with the re-enactors and that this encounter had been a particularly memorable experience.

Such interactions can potentially provide value across all the dimensions identified in Holbrook's (1999) typology. Depending on the particular situational factors, family members can gain intrinsic value from the exchanges, and also extrinsic, should they lead to the realisation of additional value, such as new knowledge acquired from the WWI re-enactors. Family members can gain individual, self-oriented value, while at the same time appreciating the interactions for the effect they have on others in the family or coalition. The members' particular orientation towards interactions, and resource accessibility and usability could determine the extent to which they utilised these interactions and the resulting effect they had, i.e. active and reactive value.

The process of acquiring value through co-creation with castle staff was not uniformly positive, or straightforward. The final examples in this section show how families' value creation was impaired through resources in the service system not being appropriate or of sufficient quality. The mother of the AD family, ADF, had checked online reviews of the castle before going and this had persuaded her that the family should take the free introductory guided tour. Initially, the others had not been convinced, though ADF had been insistent and the family had gone on the tour. It had provided some useful facts and advice about what to see, yet the manner of the guide had been less impressive. In the last excerpt in this sub-section, ADF, her husband, ADM, and their oldest daughter, ADD1, recount their experience:

Excerpt 18

ADF *I was pushing for the guide.*
ADM *I can't remember why you said that …*
ADF *The guide wasn't particularly good, it has to be said. Well he knew his stuff but he was… it was just off-pat, so he robotically reeled off the stuff… ADD1*

> *and I were earwigging the next guide and he seemed quite animated and funny.*
> ADD1 *Making jokes and things*.
> ADF *Yeah. Our one was not animated and funny, he was 'I've got this script in my head and I'm just…'*
> ADD1 *He'd memorised it.*
> ADF *He memorised it and churned it out.*
> ADD1 *I was just zoning out, I just zoned out a lot with it.*

A number of families had enjoyed *utilising* resources from the social dimension (i.e. re-enactors or guides), but on this occasion the delivery and enthusiasm of the guide had impaired the family's value creation. They described their sense of disappointment when they realised how their interactions with the service provider and the nature of the resources provided were impairing the potential value they could have got from the tour. The father had appreciated the tour, noting "*well for me it worked,*" as they had gained functional value from learning about aspects of the castle servicescape, and were better oriented as a result. Yet the overwhelming feeling among the family was that the chance to co-create other forms of value had been lost. This missed opportunity was frustrating; the style of the co-creating interactions was disappointing, and even off-putting for the younger family members, with ADD1 recounting how she had '*zoned out a lot*'. This feeling of disappointment was heightened when they compared their interactions with those of other visitors, whose guide seemed much better at facilitating value co-creation. This example helps to corroborate the findings of Echeverri and Skålén (2011), who were among the first to identify that value could be destroyed and the outcomes of co-creation process are not always positive.

The interviews showed that children, especially young boys, were generally interested in the military connection and the more bloody aspects of the castle's history. This was confirmed in several interviews; the eldest daughter of the JH family, JHD1, described her experience: "*Er, my cousin and her friend liked playing on the cannons because like they could climb onto it and stuff like that. But me and my friend we like the gory stuff.*" Despite their earlier, positive experience with the re-enactors in the War Museum, the BC family were disappointed with other parts of the museum. BCF noted that in the museum, "*The writing was so tiny… the light's quite dim in a way… it's fabulously put-together, it's so steeped in information and history… but I mean we did end up just walking through it… you think they* [the boys] *would be into guns, and war.*"

The BC family example shows that the boys had not found the artefacts within the War Museum appealing enough. These items range from flags, weapons and soldiers' personal possessions, to paintings and audio clips. They are rich in latent emotional, symbolic and epistemic value, yet the presentation style had not appealed to the family, who quickly went in search of alternative opportunities that offered more accessible value. These examples support the contention by Gummerus (2013; also Mohd-Any *et al*, 2014) that the competitive advantage afforded by resources depends to a large extent on their accessibility by customers.

The selection of examples in this section indicates the range of approaches and interests that guided the families in *utilising* the castle resources. The girls in the JH family example above shows that children often responded more favourably to physical interactive opportunities, or interpretation that they could more easily relate to. This was in contrast to more factual interpretation that could come across to them as 'dry', or requiring more cognitive effort to realise. Yet this is a difficult balancing act for the service system designers, as the castle is a military site with poignant and hallowed areas, such as the War Memorial and the National War Museum. In order to preserve and project an appropriate

atmosphere the management are unwilling to over-emphasise the grisly side of the castle's history.

6.3.2 Realising activities: *bonding*

The visits to the castle provided families with an excellent context for *bonding*, where the family members reinforce the social ties that connect them through shared experiences (McCabe, 2009; Yeoman *et al*, 2012). These could range from witnessing unique events, such as the firing of the One o'clock Gun, learning about the Honours of Scotland (the Scottish Crown Jewels) and the Stone of Destiny (Scotland's Coronation Stone) or simply sharing a coffee together in one of the castle cafés and discussing aspects of the visit.

A number of families spoke of the social value they had gained from the visit. Without pinpointing a specific activity, families' comments imparted the impression that the whole process of doing new and interesting activities in a novel context was special in itself and had helped to strengthen family ties. It was easier to tell if the younger children had gained emotional, symbolic and epistemic value from their visits, though more difficult to gauge just how much social value they had got, as a lot of the benefit was unspoken and located at a subconscious level. The parents were more forthcoming about the social *bonding* that the visit had facilitated. To a varying degree, all the parents who participated had an obvious desire to provide rewarding and beneficial activities for the family that would facilitate *bonding* and help their children's physical, affective and cognitive development. There were hugely important social benefits for the relationships within a family, as the mother of the BCF family stated, "*… it's about creating memories… to feel that we've achieved something.*" *Bonding* through these shared experiences could be experienced in the short-term and these new memories could also be relived and enjoyed by the family in the future. The idea of *bonding*, and togetherness, comes through, as BCF emphasises the importance of 'we'. This short quote touches on all of

the four dimensions in the conceptualisation of the tourist experience by Tung and Ritchie (2011): affect, expectations, consequentiality and recollection.

While families could gain value through having expectations met during the visit, an important source of value was the unexpected encounters that are so common in tourism. During the post-visit interview, the TO family took great delight in recounting an unexpected experience with other visitors that had helped provide social value, and strengthened the *bonding* between the family members. The children had been enjoying climbing on a lion statue, and the mother, TOF, had taken several pictures of them. It was while they were sitting on this statue outside the War Memorial that an incident occurred involving a large group of Asian visitors [the family presumed they were from China].

Excerpt 19

> TOD1 *And when we were posing for a photo on mum's phone on the big lion beside the …*
> TOS *She asked someone to take a photo and then loads of people came up behind there and …*
> TOD1 *There were loads of these Chinese people, there were loads of Chinese tourists there and they just took pictures behind them.*
> TOF *Oh that was funny, wasn't it?*
> TOD1 *Yeah because the lady that was taking a picture for us didn't realise there were loads of people behind her.*
> TOF *I mean when she says loads of people, there were about 15 cameras, and I'm not joking. We were sitting on the lion to have a photograph taken and they literally all came rushing up and 'click-click-click-*

> *click'. It was just like you know we were famous or something, it was like 'What!?'* [laughs] *Obviously just looked really cute or something, I have no idea but I've never seen anything like it was, it was quite extraordinary* [laughs].

This had provided the family with an entertaining incident, as they had become involved with other visitors in a slightly surreal and unexpected way. Photograph 6.1 shows the children posing on the lion. The family had evidently enjoyed this moment and the novelty of being the focus of other visitors' attention. This interaction had emphasised the family's togetherness, making them realise they were a 'team', and strengthening the bonds between the children, who were part of the photo, and the mother, who had watched this scene unfolding with growing amusement. This chance encounter had provided them with a novel, amusing and memorable experience. Although it is a limited form of CCI, this was a good example of the value that can be derived from unexpected encounters in a tourism context (Tung and Ritchie, 2011).



Photograph 6.1: The three children from the TO family, posing on the lion statue before becoming a photographic 'resource' for other visitors

The GR family consisted of the father (GRM), his partner (GRF) and his son (GRS). As GRS was 17 years old, they were able to enjoy a more mature and thoughtful level of interaction. In light of his age and cognitive abilities, his opinion was valued and respected and his contribution to the family's collective enjoyment was recognised during the post-visit interview. For the GR family, a key aspect of the visit from a value perspective was the social interactions it had stimulated. This included the various *utilising* and *sense-making* activities, as well as the *bonding* they gained from the group discussion on their individual and collective experiences. The following excerpt involves GRF discussing her feelings on the ability of GRS to play an important facilitating role to their value creation and discussion:

Excerpt 20

GRF *Well it was great, we went for lunch afterwards and we dissected our experience.* [laughs]
JM *Yes ok.*
GRF *And GRS had plenty to say.*
JM *Good.*
GRF *Well he enjoyed it, you know. He's not always a grumpy teen, you know, he does have, you know, I think his school course had prepared him for a lot of stuff that.*
JM *Yes.*
GRF *But, em, nonetheless, he could respond to it as a building, as a historic site, as an iconic site.*
JM *mm yes*
GRF *So it's definitely still interesting for him, even the, you know, the insouciance of teenagerhood.*
JM *Yes yes.*
GRF *It still spoke to him…*

The stepmother of GRS revealed that his ability to engage in their discussions in a meaningful and purposeful way had impressed her and GRM, his father. Although GRM and his partner are not married, they have been together for many years and GRF clearly felt a strong connection to her stepson, having seen him develop from early childhood. Due to the ability of GRS to contribute during and after the visit to their interactions, both GRM and GRF noted the pleasure they had derived. This was a touching example that illustrates the unexpected ability of children to contribute meaningfully to the families' enjoyment. This supports the notion that the value creation process is an interactive, relativistic, preference experience (Holbrook, 2006) and that value assessments may be asymmetric (Gummerus, 2013). As each GR family member has different interests and preferences, GRF was worried that their

different value assessments would cause GRS to feel less interested, bored or even embarrassed. Although Edvardsson *et al* (2010) are correct in saying that each actor has differing aims, GRS could see the social value that could be gained from aligning his activities with other 'actors', i.e. his family members. During the simple act of discussing their visit over a coffee, GRF's comment – "*And GRS had plenty to say*" – shows how she and GRM were able to gain great social value from this bonding activity.

6.3.3 Realising activities: *competing*

Other network actors can influence the customer experience in positive and negative ways. One possible form of interaction with other visitors is through competition for resources. *Competing* refers to efforts by family members to ensure the use, access and acquisition of desired services and products, particularly ahead of others and when availability is limited or not guaranteed. However, this also includes purposefully not competing and acceding priority to others. Recent conceptualisations of customer motivations have advanced beyond a reductionist, economic-benefit approach to a more conscientiously minded 'citizen-consumer' (e.g. Arnould, 2014; Webster Jr. and Lusch, 2013). Such consumers have a more holistic and long-term view on the impacts of their consumptive patterns and behaviour, both on the environment and on other network actors. While *competing* conjures up images of a zero-sum contest, there were other, counter-intuitive forms of interaction over resources that were more consistent with the citizen-consumer model, as this section illustrates.

While families were not asked directly if they had competed with other visitors during their visit, the topic did arise when asked about the impact of other visitors on their experience. There were references to queuing and the negative impact this had had, as families had to wait to see particularly popular exhibits, such as the Honours of Scotland, or even in extreme cases give up these plans and do something else. One example of a more orthodox competitive approach

is provided by the DE family, who were getting tired after 90 minutes of going round the castle and 'needed coffee and cake'. The café is situated right within the castle wall, and offers patrons some stunning views overlooking Princes Street Gardens and the centre of Edinburgh. Yet the views are best appreciated by sitting at one of the few window tables and these seats are understandably in strong demand amongst the café customers. Without explicitly stating their intentions, the family ensured that they would get access to one of the tables as DES1 waited in close proximity to a couple who were about to leave. As customers are supposed to order and pay for their refreshments before finding a seat, this was not entirely appropriate behaviour. There were several customers in front of them in the queue, some of whom would have been likely to want the free window table, but the family's pre-emptive tactics worked, as DEF exclaimed "*But we actually got to the café we got the best seat in the house!*" They were then able to admire the impressive views and enjoy identifying landmarks around the city centre and over to Fife.

This act of *competing* over valuable resources was then followed by an act of compassion towards other customers. As the DE family were finishing off their refreshments they were aware that other customers had been waiting for them to leave so they could use the prized resource. DEF purposefully selected an American couple sitting nearby and ensured that they got use of the table after the family had finished. DEF noted that "*… just towards the end I said, 'Do you want to come over now so there's no chance someone else gets it?' and they* [an American couple sitting nearby] *said 'Oh, yes please, you're so kind'. So they came. But that was probably for me the best bit, 'cause that is the best view of Edinburgh ever.*"

The family had broken the normative rules on café behaviour, yet this had yielded an exceptional result, with fantastic views from the table they had secured. Again, although the resource was not 'theirs' to give, they acted compassionately in allocating it to a nearby American couple, who were most

likely first-time visitors and would not get a chance like that again. This shows that interactions and shared experiences with other network actors – in this instance American visitors who were grateful for the chance to enjoy the views from 'the best seat in the house' – form a crucial part of the service experience (Rihova *et al*, 2014). Although the family had deviated from understood normative behaviour regarding 'bagging' a table before purchasing their refreshments, they made a point of sharing a valued resource with other customers who they thought were in need. The American visitors were likely to gain significant emotional and symbolic value from this resource. It was not established if this act was a result of feeling guilt associated with securing the prized resource. Whatever their motivation, this was an altruistic act that indicated a feeling of personal responsibility for other customers, confirming the findings of Rosenbaum and Massiah (2007). Such behaviour is also in line with the conscientiously minded 'citizen-consumer' as conceived by Webster Jr. and Lusch (2013) and representative of the common 'kindness in tourism' referred to by Glover and Filep (2015).

The mother of the JH family, JHF, had experienced competition with other visitors for access to information boards and panels around popular attractions and exhibits such as the Honours of Scotland. While she had persevered to read at her preferred pace on one occasion, this pressure for access had put her off trying to read at subsequent busy information boards.

Excerpt 21

> "*I do like to read but the thing is there's so many people around you, you're standing there for ten minutes and some people want to pass and some people want to see and, so yeah. So actually I don't think, I don't read these kind of things. Really there*

> *should be big characters and shorter and simpler and you get so much details in half the time.*"

This is an unfortunate feature of the castle, as in recent years it has been welcoming record numbers of visitors, especially in the summer months. The physical servicescape cannot be altered too much as the castle is a protected historic building, but JHF had a useful suggestion for the castle to make the information resources easier to access at locations which get crowded.

The mother of the BC family provided an example of a more conscientious customer, in line with the citizen-consumer model of Webster Jr. and Lusch (2013). During an enjoyable interaction with some costumed re-enactors dressed as WW1 soldiers, they were interrupted by a loud, elderly visitor from North America. Rather than feeling aggrieved, the family were able to derive emotional, social, symbolic and epistemic value from the situation. BCF explained:

Excerpt 22

> "… *so we sort of moved away, cause, em, an American lady came up and spoke to them… she had a very loud American accent* [the lady then went on to identify an object the WWI re-enactors had brought with them and recognised it as similar to one she had found in her attic that had belonged to her Scottish grandfather]… *you know* [she] *had a real reason to be in Scotland and the fact that these artefacts were, em, out on the table, and the fact that she was able to speak to somebody about*

> *it, oh, it would have been absolutely priceless for her… it was really, really good.*"

Despite feeling initially upset at being displaced by another visitor, by observing this lady's interactions the group felt satisfaction and pride that the castle had facilitated such an obviously poignant and meaningful experience. The group also took into consideration her nature as an elderly overseas tourist, particularly when it became apparent she had a very special reason for being in Scotland and for interacting with the WWI re-enactors. Through displaying a sense of moral responsibility and altruism, BCF eschewed a typical *competing* approach. She instead demonstrated high levels of consumer citizenship and kindness, a type of consumer that organisations should strive for in order to create more win-win situations (Rosenbaum and Messiah, 2007). While CCI and CVC are conceptualised as involving active interactions between consumers (Moeller *et al*, 2013; Nicholls, 2010), this is an alternative example involving passive interactions. Through observing the interactions of another visitor within the joint sphere – involving the BC family, the re-enactors and the elderly visitor – the family gained value. This is a clear case of other-oriented value, with BCF identifying value emerging from the effect of the WWI re-enactor's interactions on the lady (Holbrook, 1999).

BCF was also one of a number of other parents who expressed sincere sympathy for those people who were queuing to get into the castle. All the families had been provided with Historic Scotland Explorer Passes that gave them free entry, and, importantly, the right to use the faster 'priority' queuing lane for HS members and those who had booked their tickets online. As this is still a fairly new queuing system, most visitors are still unaware of this and so the families frequently reported walking past long lines of people waiting to buy tickets. Some families limited their comments on the queuing to feelings of relief at avoiding having to queue, in line with a standard *competing* approach. Yet

other families advanced beyond this position, empathising with fellow visitors and criticising the system that made them endure such a condition.

The father of the GR family stated "*… the queuing was crazy, it was unbelievable; it wasn't organised at all.*" He was critical of the way people had to queue twice, once outside the front gate to get their tickets, then another time at an inner portcullis to get their tickets checked. As there was nothing to keep visitors entertained or occupied – or protect them from the weather – the family viewed this as harsh on visitors. The father of the AD family, also expressed concern for those who had to go through the queuing process: "… *we saw the sort of wavy lines and we just walked straight in… but on a hot day in the summer it must be a pest to wait…*"

The BC family went at a weekend and it was obviously very busy, with a large number of people waiting to get in, so they felt very lucky compared to other visitors who had to wait. The ticketing system and questions visitors are asked while purchasing their tickets mean the queue does not move quickly. BCF observed "*I felt really, really privileged 'cause we bypassed this massive queue – I mean the queue was hideous*." BCF felt particularly relieved at their ease of access and the provision of the express ticketing queue, especially as she had two children with her. Yet this pleasure was negated somewhat when she considered the poor experiences of other visitors, especially families, who were stuck in the long queue. This unpleasant feeling became heightened when they got their tickets and saw that once they were through the initial ticketing check it was much quieter:

Excerpt 23

> "*… there were members of staff sitting twiddling their thumbs… obviously there's no, there's no thought*

> *about the family that are standing sweating in that queue, really pissed off by the time they get to the front and they're having to spend £50 to get in… you're just so angry by the time you arrive, where there's so much more could be done to ease that, certainly the surplus staff*."

The queuing system is a form of crowd management for the castle. It is not purposefully designed to increase customer satisfaction by making customers wait (an approach identified by Giebelhausen *et al*, 2011) but instead controls how fast customers enter, and prevents excessive crowding inside. However, the queuing process could easily be improved, as is discussed later.

6.3.4 Realising activities: *deviating*

The castle servicescape offers visitors a vast range of value creating opportunities, which allow cognitive, emotional and physical interactions. As befitting a protected historic attraction that contains sensitive sites, like the War Memorial, as well as buildings that are part of the active Army base, there are a number of rules that visitors should follow. These chiefly concern areas where visitors are not allowed in and types of behaviour that are not allowed, such as visitors not being allowed to take photographs in the Honours of Scotland exhibition or the War Memorial. During the course of their visit there were occasions where visitors either broke these rules or saw other visitors breaking them. *Deviating* also included ignoring, bending or flouting these rules and also latent norms relating to appropriate behaviour in public, and specifically at a heritage visitor attraction.

There have already been a couple of examples of family members gaining value through *deviating* from rules and accepted norms. Section 5.3.3 showed how

the KR family had gained collective and individual social, emotional and symbolic value from KRM's story of being told off by a steward for climbing on a cannon while explaining how it worked. In Section 6.3.3 the DE family pre-emptively claimed a prized resource – a window seat in the café – in order to take full advantage of the incredible views it provides. Feelings of guilt they had may have been assuaged by then selecting customers to allocate the resource to, an American couple who they felt would appreciate it most. In both examples the family members did not have sinister, or destructive intentions like stealing artefacts or carving graffiti, yet rules were still broken to the possible detriment of other network actors, notably other visitors and Historic Scotland. In the case of the KR family, KRM got over-exuberant in his interactions and risked damaging the cannon he had mounted. By claiming access to a prized resource, the DE family had deprived others of the right to access this and so had acted selfishly for their own gain. There was no physical damage, with the effects being intangible and related to the quality of experience, as the family were willing to break the rules and impair the value creation of other actors.

In a similar vein to TOS in Section 5.3.4, the youngest son of the DE family, DES2, climbed the castle walls during the visit. TOS was only nine years old, and had a Restricted Approach to value creation and interaction, favouring physical interactions with the castle walls, cannonballs and the castle walls (as evidenced in Photographs 5.1 and 5.3). DES2 was 12 years old and more emotionally and intellectually developed than TOS, though was a Constrained Interactor, as he lacked knowledge and experience. As Excerpt 24 shows, DES2 was more calculating, seeking emotional value for himself through *deviating* as well as the recognition and attention of DEF and DES1 as well as other network actors:

Excerpt 24

DES2 *Oh, and em, the signs* [warning visitors not to climb] *aren't big enough, because I climbed. I climb a lot of things and I get, I keep on getting told off.*
DES1 *There doesn't have to be a sign telling you not to climb the sheer rock face. It's fairly standard.*
DEF *I'm standing waving to him going 'That's amazing they're allowed to go up!'*
DES2 [laughs]
DEF *And this guy comes along and we just disowned him and just started walking away.* [laughs]
DES1 *No-one else climbs up the castle wall.*
DEF *No-one else was climbing up the castle wall.*
DES2 *No, but like everyone else was like 'Ohhh, look, climbing up castle wall!'*

The examples of visitors *deviating* shows the range of activities that visitors are willing to undertake in order to gain value from situations within the service system. With the possible exception of TOS, all the other individuals involved were fully aware that their actions were not appropriate, and even risked harming important historical artefacts. While the intention of KRM and DES2 was not to damage the resources, they would have made a judgement that the possible risk to the artefact and themselves was small enough to proceed with their actions. As consumers will be tempted to break rules or engage in inappropriate behaviour within the service system, service managers like Historic Scotland have a difficult dilemma. Although the management did not want to detract from the ambience of the site by putting up too many signs (for directions or warning), there is a need to ensure that consumers know the rules and, importantly, the potential risks of their actions. This was confirmed in an interview with one of the castle stewards, who noted how such instances had

been increasing in the ten years he had worked at the castle, as visitor numbers had steadily increased. Mr Mobeck (FM) recounted:

Excerpt 25

> FM *Em, and you get these people who try and take photographs in places like the War Memorial or the crown room, although they've been told not to do it.*
> JM *And there's signs up yes.*
> FM *And there's signs up, em, but you get these ones who try and sneak a photograph.*
> JM *Yes yes.*
> FM *I once put a chap out the War Memorial for, he was told twice not to take pictures, but the third time he was out the door.* [laughs]

For Edinburgh Castle, they could use the time that visitors are waiting to get tickets to educate them on the potential dangers of *deviating* and the impacts on the service system and other actors. Raising awareness remains the best approach, and will hopefully reduce the likelihood of other visitors assuming that the potential risks associated with their actions are not worth taking. It could also empower consumers to 'police' other visitors and dissuade them from partaking in such behaviours.

6.3.5 Realising activities: *sense-making*

A key component of memorable customer experiences is the strength of connection that emerges, linking the customer to the experience event (Pine and Gilmore, 2004). Within the context of the visitor experience at Edinburgh Castle,

the quality of the interpretation plays a key role in engaging visitors and forging a connection between them and the site. Visitors' *sense-making* relies to a large degree on the interpretive resources provided by the castle, though families' non-market facing resources can also assist. This section considers the effectiveness of the interpretation in explaining the context and significance of the site and the artefacts (Buhalis *et al*, 2006; Tilden, 1977) and facilitating visitor *sense-making*. In general, families who could draw upon wider levels of individual or collective knowledge and experience were better equipped to conduct *sense-making* through use of their own resources. This could prove satisfying, particularly when it was children who were making a greater contribution to the family's *sense-making* than had been expected.

The SI family provide an example of how in some situations, the castle's interpretive resources played a more central role in facilitating visitor value creation by helping their *sense-making* efforts. The SI family had not minded paying for the audio guides and they had thoroughly appreciated the value that this had provided. The family had also been given quizzes at the ticket desk for their five children to complete. These were designed to give children things to find around the castle, and related to information and artefacts from different parts of the castle. In the post-visit interview, the family mentioned how the older children (the 12-year old twins, SIS1 and SIS2) in particular had really enjoyed completing these during their visit. These resources had complemented each other well, with the audio guide providing information on areas and the quiz providing the incentive to explore different parts of the castle, including areas they had not been before during previous visits. SIF recounts the impact this had:

Excerpt 26

> *"In the Crown Jewels part I had my headphones on and I found it really interesting. You know, just learning things that you maybe didn't know or really things that you'd forgotten and 'Oh yeah, that's right'… And I think that coupled with the quiz was quite good because you were looking for pieces of information rather than just kind of walking through and just waiting in the queue to get to the Crown Jewels. You were actually having to listen or having to look for information, so I found that really good. And I think that's probably one of the reasons why I looked at the map as well and that's why I found the Prisoner of War bit. Whereas normally you would just… well when we've been before, you just swan around and you don't really pay much attention, you know? Because as I said I've never been there before and it was great. And having the audio at that part was brilliant because it had the noises as if the men were in on their camp beds and they were you know, spooning up their food and things and… it made you feel like you were there.*"

The key facilitating role that the interpretation played in the family's *sense-making* confirms both the importance of resource usability for value creation (Gummerus, 2013; Mohd-Any *et al*, 2014) and the ability of memorable experiences to create strong connections between the event and the customer (Pine and Gilmore, 2004). The resources within the service system had greatly facilitated their value creation on an emotional and cognitive dimension, through acquiring new knowledge and reinforcing previous learning and experiencing the life of prisoners through artefacts and audio effects. The family had enjoyed the *sense-making* that the quiz had facilitated through using it to better understand and explore the castle. They had then had to use their own knowledge to make

judgements and decide collectively on how best to complete the quiz. The family had also used the castle map to 'discover' a new area of the castle that they hadn't been to before. As the castle map is quite busy and full of detail, the SI family proved the importance of resource *usability*, as not every family was able to use it so effectively. SIF mentions the excitement of discovering a new part of the castle and how this had led to a memorable and enjoyable experience. It had also helped value creation. As the audio guides and quiz had enhanced awareness of some of the latent value within the service system and led to a new discovery, the family had gained value, by collaborating to support each other within their collective customer sphere (Grönroos, 2011).

The final example in this section refers to the *sense-making* that local visitors like to do while taking in the unique views of Edinburgh that the castle affords. In Excerpt 27, the mother, ADF, discuss this:

Excerpt 27

> "*Yeah, I mean I think as local people one of the most fascinating things, and because we live so close, you just wanted to look at the city, the views were amazing. And you just wanted to look at every angle at the places that you knew. That was for me one of the … and we kept trying to see you know, our house… because we look at the castle this way and we can see it…*"

The AD family were one of many who enjoyed identifying familiar places, though in their case this was especially true as they lived within sight of the castle. The

father, ADM, noted how they had spent some time trying to find a view of their house. ADF went on to emphasise the enjoyment they had collectively and individually gained from trying to work out buildings and landmarks they were familiar with. This illustrates how the AD family phenomenologically experienced value through collective sense-making, drawing on their previous experiences (Hekllula *et al*, 2012b). Table 6.3 below contains a summary of the five VCAs relating to Realising. Following the format of Table 6.2, each VCA within Table 6.3 shows the nature of activity, the value outcomes and the spheres of interaction associated with each one.

Table 6.3: Summary of 'Realising' Activities

Activity	**Nature of Activity**	**Value Outcomes**	**Sphere of Interaction**
Bonding	Cognitive Emotional	Emotional Social Symbolic	Customer Joint
Competing	Cognitive Emotional	Emotional Epistemic Functional Social	Customer Joint
Deviating	Physical	Emotional Social	Customer
Sense-making	Cognitive Emotional	Emotional Epistemic Social	Customer
Utilising	Cognitive Physical	Emotional Epistemic Functional Social	Customer Joint

This section has shown the range of VCAs associated with families 'Realising' value. The above sub-sections contain a selection of examples that illustrate the nature and characteristics of each one, yet this is obviously just a limited insight into the complete dataset consisting of all the family interviews. I have

attempted to show that the *utilising* and *bonding* VCAs are the most important of the five. *Utilising* is what is most associated with interacting with different parts of the castle service system, as visitors attempt to realise value through using various resources provided by the castle. While value outcomes are covered in more details in Chapter 7, it was possible for families to individually and collectively gain emotional, epistemic, functional and social value from this VCA. It was by no means a guaranteed outcome; this chapter has several examples where families' value creation was sometimes impaired due to deficiencies in the castle's resource provision and service system design.

Similarly, *bonding* was another major VCA, as families attempted to reaffirm and strengthen intra-family ties in the novel and exciting context of the castle. Along with *sense-making*, this section built on the findings and analysis in Chapter 5 and showed the major role that children played in family value creation. A lot of the children had been to the castle with their school and sometimes through other networks, such as the Officer Training Corps, Scouts or Girl Guides. This meant they were often able to lead, or play an active role, in *sense-making* and *utilising*, often through supplementing or complementing the resources provided by the castle. This was a source of important individual and collective value. Much of families' *bonding* value was social, though Table 6.3 shows they could also gain emotional and symbolic value. The *competing* VCA revealed interesting insights into family behaviour, with examples revealing that it was possible for families to both compete and also to purposefully accede priority to other visitors. The different forms and motivations behind the *deviating* VCA were unexpected, adding more nuance to understanding of this aspect of visitor behaviour. The final section looks at the VCAs associated with 'Evaluating'.

6.4 Evaluating activities

The third category of VCAs is 'Evaluating', and contains two VCAs: *achieving* and *appraising*. The family members iteratively evaluated their experiences during the visit as well as having a holistic appraisement of the overall visit. During the interviews it became clear that families based part of their evaluations on their past experiences. These experiences were not just limited to visits to Edinburgh Castle, but also visits to other attractions and more general leisure experiences. The first sub-section considers *achieving*.

6.4.1 Evaluating activities: *achieving*

The VCA *achieving* was developed from interviews, where family members talked about some kind of achievement they had gained from their visit. This was often in relation to the physical aspects of the visit, as the castle is a large attraction at the top of an ancient volcanic plug. It is physically demanding in some parts and due to its elevated location, it tends to experience strong winds in addition to the healthy amount of rain that habitually afflicts Scotland. The family members also expressed feelings of achievement as a result of having encountered difficult situations within the service system. The concept of *achieving* thus relates to situations where in the course of their interactions, families have had to contend with adverse conditions, such as weather conditions, queuing, crowding, service or product unavailability and service failures. Although resulting interpretations can be negative, they can also be positive: consumers can feel satisfaction with the resulting outcome of the interactions and/or the sense of achievement from having overcome the inclement situation.

To illustrate the physical sense of achievement that a number of families described, two examples are provided, involving the BC and MR families. The mother of the BC family explained how the family enjoyed the physical exercise that accompanies a visit to Edinburgh Castle due to its location and frequently inclement weather.

Excerpt 28

> "*… one of the reasons to go is for the fantastic views… I mean there was one bit that we got up to* [the battlements] *and it was so windy it was quite difficult to stand up… so I suppose that's what I'm looking forward to; it's quite nice to go, you know even when it's not a nice warm sunny day or whatever, you still feel you can wrap up warm and get out there, and get quite chilly, so, em, you feel like you've a real good day out…*"

During the post-visit interview, BCF confirmed the enjoyable physical challenges that they had encountered, in line with their expectations. On occasion, their decision-making on where to go next had simply been a case of going where the wind had funnelled them. After a 3-hour visit they had felt suitably tired, but in a satisfied way. The older son, BCS1, summed up his feelings on the way home, recalling how he had felt "*Em, hungry, and wanting to go back!*" The mother of the MR family, MRF, also talked about how this physical aspect of the castle is one of its main appeals for her family. In contrast to pristine and well-preserved country houses, their family instead loved going to castles, where there is the option of running around and physically interacting with the site, without worrying about breaking things or being told off for being too noisy. She discusses this issue with her husband, MRM, and son, MRS.

Excerpt 29

> MRF *What I like about EC, it's a bit like going to, em, Braid* [an hilly area in Edinburgh popular for walking] *or whatever. It's quite outdoorsy…*
> MRF *But I think, to say like National Trust doesn't really suit MRS so much actually, because it's more…*
> MRS *I'd rather Historic Scotland.*
> MRF *Yeah you go in and it's all neat…*
> MRM *Yeah it's rubbish if you're nine.*
> MRF *But the castle it's quite nice to you know, run up the hill and everything.*
> MRS *Yeah and you can climb up stairs… sometimes it's, I like it when it's just rooms with nothing in it.*

The families identified the appeal of the castle servicescape in facilitating physical exercise and "*running off some young kid energy*", as the mother of the WI family expressed it. Doing physical activities like walking around the castle, going up and down the walls to explore different views and even navigating to the small chapel at the top of the castle is hard work and families enjoyed a collective sense of achievement from their exertions. For families with young children like WI, BC and MR, attractions such as Edinburgh Castle, which can facilitate such interactions, have a particular advantage over other attractions, such as those more stately attractions, which the MR family felt are commonly found in the National Trust portfolio.

The JP family provide a different kind of *achieving*, where the family gained significant epistemic and social value from their visit, despite three out of four of the family members being poor in resources to assist their value creation. Their value creation was greatly facilitated by their eldest daughter, JPD1, who

adopted the role of 'expert' due to her relatively high levels of resources, derived from school visits. She had acquired a good deal of knowledge about the general history of the castle as well as aspects of the servicescape that are difficult to find by the average visitor.

A good example is the 'Dog's Cemetery', that contains the graves of dogs whose owners had been stationed or lived in the castle, and had died during their time there. It is not well signposted, and without 'insider knowledge' is often missed by visitors. Those families that did find it always gained emotional value, and both the mother, JPF, and father, JPM, recounted how it was one of their most memorable aspects of the visit. The father, JPM, explains how this had transformed his opinions on sightseeing and visiting attractions (what he refers to as 'tourism'):

Excerpt 30

> "*Yeah, but when I go alone I don't, I don't think it's so interesting. I think what, for me, all these times, I just go alone, it's quite boring. Everything is not so interesting, I think, so, so I actually don't like tourism that much if, especially if I'm going by myself, just alone, like when I go to conferences, so it was much better this time. If we go together again, because… to see them enjoying yeah, and seeing new things. That's great, and then you interact with them…*"

Without their daughter's know-how they would have missed a number of opportunities, such as finding and learning about the Dogs' Cemetery. Through being able to see this they were moved by the touching nature of the cemetery,

as it brings out the human side of the castle and helps visitors to better imagine what it was like for those who lived in the castle. They had also enjoyed the family interactions that had surrounded this particular memory. Although the rest of the family were resource-poor, this value-rich experience had been achieved entirely with their own resources. Their sense of achievement was heightened, as they were keenly aware of their own limitations (such as their lack of general historic knowledge) when visiting attractions like the castle. Also, as resource-poor Constrained Interactors, they were unsure of the norms of visitor-attraction interactions and had not got the audio guide, due to being uncertain about how to use it and what it involved. This sense of achievement in the face of adversity points to the need for visitor attractions to be very careful about how much knowledge visitors should be assumed to have.

6.4.2 Evaluating activities: *appraising*

During the open coding process, it was clear that each family had a lot of positive things to say and incidents to recall. This is reflected in most of the excerpts in the findings chapters. The largely positive feedback was encouraging for Historic Scotland, and in line with the views of TripAdvisor users, where 68% of those who said they'd visited the castle gave an 'excellent' or 'very good' rating (TripAdvisor, 2016). Yet families are a minority visitor group making up only 9% of visitors in 2009 (Historic Scotland, 2012). As the Literature Review and findings chapters show, families have special needs and ways of creating value, and the interviews revealed that the castle's service system could be improved in several ways to better facilitate family value creation. As stated earlier, the process of evaluation by consumers was ongoing throughout the visit. Often when family members had issues these were appraised in light of previous experiences, from both within the castle and visits to other attractions.

The majority of family members had been to the castle at some point, and their previous experience and knowledge of the service system usually assisted their value creating activities and interactions. However, in examples where aspects of this visit did not compare favourably with previous visits then the families' experience was affected and the potential value diminished to some extent. The DE family had been several times together and made special reference during the interviews to the enjoyable encounters they had experienced with re-enactors, including in the Great Hall and the Crown Square outside. However, during the post-visit interview they voiced regret at not catching any of the re-enactments that day. Here, the mother, DEF, talks about this with her two sons, DES1 and DES2.

Excerpt 31

DES2 *We did go to the hall that normally has some [re-enactors] but there wasn't any there.*
DES1 *Yup.*
DEF *But I think, because before the last time we'd been.*
DES1 *Yeah, yeah.*
DEF *That was one of the main events that they* [her two sons] *really liked.*
DEF *And I think when we go into the Great Hall, I don't know if it's on video, but I say that, that the Great Hall almost, you* [referring to her sons] *just wander in and wander out, whereas last time we had, we spent about an hour in there, 'cause we watched them and then it made, it meant so much more that they then took time looking around it all and*

> *whatever… so, and before, not on that occasion, but another time they had re-enacting things out on the courtyard as well, which was good.*

This shows how the experiences of repeat visitors can be negatively affected if aspects of their current service encounters are in some way seen as inferior when compared to their previous visit (Helkkula *et al*, 2012b). The DE family were not alone in missing out on the re-enactors as they had not been told when and where the performances were to be held. As this is a functional issue, the castle can fairly easily remedy this situation. Improving resource accessibility – in this case through enhancing the information provision – will reduce such incidents and give visitors a much better opportunity to interact with key service features such as the re-enactors.

Like most other participating families, the KY family enjoy doing leisure activities together and identified a number of attractions around the country that they had enjoyed visiting. They spoke highly of experiences they had all enjoyed, such as recent trips to Blair Castle and Urquhart Castle in Scotland. From the family's experience of visiting attractions, the mother, KYF, had developed a negative impression of the Edinburgh Castle servicescape. In particular she felt that the visitor experience was less appealing from a family's perspective, especially for females and children. In Excerpt 32, the different impressions towards the castle within the family emerge during a discussion on the castle visitor experience between the mother, KYF, father, KYM, and daughter, KYD.

Excerpt 32

> KYM *It's certainly a lovely, a lovely day out.*
> KYD *Yeah.*

> KYF *I mean I, I think, you know, it could maybe be a bit more, eh, child-friendly I don't think there's an awful lot to do for kids.*
> KYD *Yeah, you get bored.*
> KYF *A lot of sort of, soldiery things. If you're into war, then you're alright.*
> KYM *Well the last time we were there they had the man with the owls.*
> KYF *The owls. That day was a special day, though, I think, they had like people dressed up and stuff and that was quite good. I quite enjoyed that, but it did make it a bit more colourful… it's a bit drab, and cold and warlike.*
> KYM *Maybe, if you're into history it's fantastic... I mean it's a lovely day out, everyone in Edinburgh knows it's a good day out, but it's, eh…*

While castles are by nature 'warlike', Edinburgh Castle is rightly identified by KYM as not being as child-friendly as Stirling Castle (with full-time re-enactors), or aesthetically pleasing, such as Blair Castle. Re-enactors have helped in the past to increase the attractiveness of the servicescape, yet it is clear that KYM finds it the most appealing within the family. Visitors will have high expectations, especially as it adopts a premium pricing policy. It is thus only natural that they will compare their experience at the castle with other attractions, and there are a number in Scotland that offer a more family-friendly visitor experience, though without the stunning location that the castle enjoys. Even within the Historic Scotland portfolio, Stirling Castle has enhanced its interpretation and now offers full-time re-enactors and a new ICT display that skilfully uses technology in an engaging way.

During the post-visit interview, the mother of the BCF family was *appraising* their visit to Edinburgh Castle in light of other enjoyable experiences they recently had. As covered in Section 6.3.1, aspects of the interpretation within the castle had been positively and negatively appraised. BCF took this analysis further and critically appraised the interpretation at the castle in light of that provided at the 'Discovery', an attraction in Dundee that features RRS Discovery, the ship that took Captain Scott on his ill-fated adventure to the Antarctic in 1901. BCF starts off discussing the Discovery before comparing the two attractions:

Excerpt 33

> "*The way that it was designed, it was in really great bite-sized pieces, so you didn't feel completely overwhelmed, whereas in this museum* [the National War Museum at the castle]… *it was just, in eye level with the object* [sometimes quite low down]*, the writing was so tiny and everything's quite, the light's quite dim in a way… I mean I don't know if it's just the age that the kids are at, but you can't spend longer reading things… if you had any kind of visual impairment… you would be screwed, I think you would find it really hard to access the information, and if you were Italian or German, or French, and had visual impairment, I mean you've got no hope in even catching one or two words, you know the writing is so tiny.*"

This inhibited the extent the children – and thus the adults – could engage with the artefacts and exhibition, and impaired their attempts to make sense of the exhibits. The format of the interpretation and inadequate lighting was a real

disincentive for the family, who quickly left the museum, despite a wealth of artefacts that had considerable latent value. Driving the *appraising* VCA is an expectation that the service provider will cater for **all** service users (regardless of age, nationality, physical and mental abilities or restrictions). The service provider should facilitate a level of service commensurate with the price of entry and the perceived and accredited status. Aspects of the service system that fall below this expected level can negatively influence the experience of others.

Visitors like BCF displayed a number of characteristics such as a sense of altruism and an other-oriented outlook towards other customers (Moeller *et al*, 2013; Rosenbaum and Massiah, 2007; also Holbrook, 1999). She identified the interpretive shortcomings on both a particular and a more abstract level. As well as concern for the family's own enjoyment, this was manifested in concern for other visitors that they were able to enjoy their visit, interact with aspects of the site and fully understand parts of the 'interface' (e.g. guides, interpretation). These included elderly visitors, visitors with visual impairments, younger visitors and also non-native English speaking visitors, who would all potentially struggle with the interpretive signs in the War Museum, and whose enjoyment would be curtailed as a result. If the visitors were with others, this would then impact on the rest of the group, who would share the disappointment.

A further concern was raised relating to the failure of the castle interpretation at a more general level to encourage visitors to interact with and connect to the site. BCF critically observed that while the Discovery '*… was obviously needing a bit of money spent on it, but you know… it gives you an idea of what it would have been like to have lived while it was on expedition.*' This contrasted with what she perceived as the failure of the castle interpretation to bring the castle's history to life and help visitors appreciate the conditions of those who had lived, served and been imprisoned within the castle. She noted: "*… but I never got a sense of what it would be like to be wandering around… during a normal day, or them on a state occasion, you know, how they dressed the place up, or how*

everybody was busy [with daily routines]." In her opinion, this failure of the interpretation to engage and inspire was more striking, given Edinburgh Castle's status as Scotland's 'must-see' attraction and the most popular paid attraction in the country.

Table 6.4 below summarises the findings relating to the two VCAs identified within the 'Evaluating' category. The first, *achieving*, was an important one in relation to visitor attractions. As the unique appeal of HVAs includes the ability to provide visitors with an educational experience in an exciting and engaging context then it is natural that visitors will gain epistemic value from their cognitive interactions. This is particularly true for visitors who learn new information, which could be fact-based, or as a result of activity-based learning. Family members with wider levels of knowledge and experience enjoyed utilising these to facilitate individual and collective sense-making. This gave them the opportunity to learn new information or refresh existing knowledge. Conversely, those family members with lower levels of knowledge and experience appreciated the opportunity to learn and enhance their resources. The role of children in utilising things they had learned from school or other social circles was especially appreciated.

Table 6.4: Summary of 'Evaluating' Activities

Activity	**Nature of Activity**	**Value Outcomes**	**Sphere of Interaction**
Achieving	Cognitive Emotional Physical Social	Epistemic Emotional Functional Social	Customer Joint
Appraising	Cognitive Emotional	Epistemic Emotional Functional Social	Customer

Appraising was also important for families' assessments relating to the overall visit as well as to particular incidents. Today's customers are more experienced and more demanding than before; unfortunately for service providers they are also less loyal, so there is a great pressure to create engaging and rewarding experiences for different visitor segments (Buhalis, 2000; Gretzel *et al*, 2006; Park, 2014; Pine and Gilmore, 1999). Customers are more connected than ever and quick to share their positive and negative experiences with a global audience through online forums (Fesenmaier and Xiang, 2014). Organisations must strive to provide a service system that caters for a wide variety of customers (Gummerus, 2013) and with varying levels of resources (Mohd-Any *et al*, 2014) in order to gain significant competitive advantage. Increasingly, organisations are using customers to assist them in the design of their service systems (Shaw *et al*, 2011) and the castle should engage more with its customers and large membership to widen its appeal.

6.5 Discussion

As noted at the start of Chapter 2, it has been necessary for marketing researchers to eschew conventional conceptualisations of dyadic and unidirectional relationships believed to exist between consumers and organisations. In order to better comprehend the dynamics, processes and outcomes of collaboratively created value we must instead utilise approaches that can more fully grasp the complexities of the value creation phenomenon (Akaka *et al*, 2012). Working from the SL perspective, Chapter 5 revealed that family visitors adopted four different approaches to value creation. Based on their orientation to interactions with the service system and the various actors within it, and their ability to utilise resources, visitors were found to assume an *Unengaged*, *Constrained*, *Selectively Engaged* or *Fully Engaged* approach.

Building from this understanding, this chapter has identified ten different VCAs within three broad categories.

The first of these categories related to families' decision-making. The coding process revealed that family members conducted *information sharing*, *negotiating* and *prioritising* VCAs while deciding what to do within the castle service system. These could involve individual family members, a coalition of family members and also collective activities by the family group. In order to realise the value within the service system, the family members engaged in five VCAs: *acquiring*, *bonding*, *competing*, *deviating* and *sense-making*. Based on Figure 5.1, these activities could involve a wide range of other actors and resources, including other family members, other visitors, the castle staff and also resources accessible within the service system. While evaluating their experiences, family members undertook two VCAs: *achieving* and *appraising*. As highlighted at the beginning of this chapter, these were not processual and it was possible for one VCA to take place in isolation. However, if more than one VCA occurred in a connected event then these tended to follow the order in Table 6.1. These could also take place during the visit as well as during the post-visit phase, such as in a café or at home.

These findings build on the important insights generated by recent marketing studies that have investigated value creation by researching the views of service users (e.g. McColl-Kennedy *et al*, 2012; Pareigis *et al*, 2012; Tynan *et al*, 2014). They also answered the recent call of Dolnicar and Ring (2014) for more research from the customer perspective in order to advance academic and practitioner understanding of phenomena such as the value creation process. Families' activities and their value assessments clearly corresponded to the phenomenological perspective, where family members' lived experiences extended beyond the current service context (Helkkula *et al*, 2012b). Having considered family members' approaches to value creation and the different VCAs undertaken, the focus now turns to the role of resource integration to

create value and achieve desired outcomes. This includes analysing the locus of value within the context of family visits to the castle. While Kleinaltenkamp *et al* (2012) called for research to explore whether this was either intrinsic within the interaction experience or derived from the experienced outcomes, Chapter 7 contends that the locus of value includes both parts of the process.

Chapter 7 Value Creation: The Resource Integrative Process and the Locus of Value

Introduction

In the final findings chapter, the analysis focuses on the role of resource integration in families' value creation. In contrast to SDL, resource integration is an underdeveloped construct within CDL and SL. This chapter shows how family members draw from the diverse resources at their disposal in order to realise the value embedded in service settings (Vargo and Lusch, 2008). Demonstrating the importance to the SL conceptualisation of value creation, this chapter highlights how resource deficiencies could impair value creation; conversely, family members who were well-endowed with resources often enhanced individual and group experiences. This was particularly so in the case of children, as in some cases they were able to make significant contributions to families' interactions due to their superior knowledge and experience. As is demonstrated, this ability of children to play a meaningful and important role was a source of great value.

When considering how best to organise the findings within this chapter, a format that was easy to follow yet an accurate reflection of the complex variety of factors that were incorporated within families' value creation was necessary. In addition to individual, coalition and group dimensions there were the important constructs of resource accessibility and usability, as well as the facilitating role of family members' networks. In order to analyse and arrange the findings in a way that was most conducive to answering the research questions, it was decided to divide the chapter into the five different value dimensions identified in Section 2.1: *emotional*, *epistemic*, *functional*, *social* and *symbolic*. Each section considers how families attempted to realise embedded value relating to that particular dimension through their resource integration. This is similar to the approach adopted by Tynan *et al* (2014), who investigated value creation from the customer perspective, yet with one significant difference. While their

approach focussed solely on value outcomes, the findings in this study revealed how value was found to emerge from within the interaction process as well as the outcomes of family members' interactions.

Yet this distinction was not apparent across all of the five value dimensions. The first three sections, relating to *social*, *epistemic* and *emotional* value have two sub-sections relating to value derived by families during the interaction process and also value as an experienced outcome. In the remaining value dimensions of *symbolic* and *functional* value, it was harder to make this distinction; analysis of the findings in these two sections is therefore focussed in one section. Driving the analysis are two important assumptions that relate to the CR perspective adopted by this study: that resources represent only potential value that may or may not be realised in a situation (Bhaskar, 1998; also Lusch and Vargo, 2012) and that actors have imperfect control over the integration process. There is thus inherent uncertainty within the resource integration process that can result in both expected and unexpected outcomes (Ng *et al*, 2012; Lusch and Vargo, 2012).

The analysis within this chapter draws from the previous findings chapters, including the four different interactive approaches from Chapter 5 as well as the ten VCAs revealed in Chapter 6. This chapter directly addresses Research Questions Two and Three, which are repeated below:

2) What resources do families utilise to create value?
3) What are the value outcomes for families?

7.1 Social value

Table 7.1 defines social value as "*The perceived relational or network benefits, bonding/connectedness and trust/emotional benefits that can accrue from*

undertaking a specific activity." As expected from the literature review, social value was one of the main benefits that families gained. Yet rather than simply focus on what kinds of value emerged from families' experiences, this thesis departs from previous studies (e.g. Williams and Soutar, 2009) and instead seeks to better understand *how* this value is created (Arnould *et al*, 2006). For participating families, this section considers how family members gain social value through interactions with other actors and the social recognition or prestige that family members accrue from undertaking the activity. In light of the highly relational nature of value relationships and the key role of interactions (Akaka *et al*, 2012; Arnould, 2014; Grönroos, 2011; Prahalad and Ramaswamy, 2004) it also includes socially intersubjective value gained through interacting with other family members, other visitors, guides and various members of the castle staff (Helkkula *et al*, 2012b).

Chapters 5 & 6 utilised a number of excerpts from the families' visits to the castle in order to support the findings and discussion. This chapter uses some of these examples as well as other exemplary episodes in order to best illustrate the phenomenon under discussion. As can be seen, children feature prominently in a number of these examples, reflecting the major role they play in family value creation. The next sub-section considers social value that was intrinsic within the interaction process.

7.1.1 Social value from within the interaction process

As outlined in Table 2.2, the interaction process is concerned with the parties, the activities and the resources that are involved in the value creation process (Gummerus, 2013). During the GR family interview, it became apparent that each family member (the father, GRM, his partner, GRF, and his son, GRS) had access to a wide variety of resources through the various networks they belonged to. Although GRS did not have a part-time job, the family had a broad array of resources they could draw upon from their employment-related

networks. GRM worked for a company that helped advise and install the interpretation systems at different attractions (including by chance Edinburgh Castle). Both GRM and GRF declared that they were very knowledgeable about history and historical attractions, and had taken GRS to various HVAs in the UK and abroad when he was younger. GRF worked in a local charity bookshop and commented how she enjoyed having access to a wide range of books. GRS, who was 17 years old, was similarly able to access informational resources through his educational networks, as he had studied history for five years at high school. Through his schools he had been several times on educational trips. All were thus familiar with the castle and were used to the process of combining provider resources as well as utilising their own resources in order to more effectively realise embedded value. Due to their experience and resources, it could be concluded that collectively and individually, the family had a high degree of familiarity with the interactive opportunities in Edinburgh Castle, and the level and nature of resources the castle makes available. They were also comfortable in 'pooling' resources with other family members to attain higher levels of value.

The GR family gained from such a collaborative approach, which was helped considerably by the resources that the son was able to access. During the interview, GRM and GRF noted the significance of the visit for the family, as it represented one of the last things they did together as a family before GRS left home to begin university. GRS also appreciated the opportunity for the family to strengthen their social bonds. Commenting in the post-visit interview on the significance of the visit, he stated, "*Yeah, it was a great thing to do, just before I go off*." Facilitated by their extensive resource networks, the family were thus able to enjoy a rewarding bonding experience as their visit to the castle yielded considerable social value. The following is an excerpt from the post-visit interview, where I have just asked GRF about the benefits they gained:

Excerpt 34

GRF *We enjoyed it as a family because we, were all bringing something to it.*
JM *mm mm*
GRF *And GRS actually was pretty well-informed.*
JM *Right.*
GRF *From having been the most recently of any of us for a proper tour.*
JM *Yes.*
GRF *And we were all able to sort of, bolster each other's experience, 'cause I would say "My uncle fought in the war and I'll show you the book."* [referring to the books of remembrance within the War Memorial that are continually being updated with the names of fallen soldiers]
JM *mm mm*
GRF *And then we could all go to the, that memorial and, that enriched that part of the experience. And then he* [GRS] *could tell us about, somebody who had that wedding in that hall.* [GRS had learned a lot during a recent school visit]
JM *Yes.*
GRF *So as a family we all brought different things…*

From this example, it can be seen how the collaborative integration of individual resources allowed the GR family to collectively gain social value. As each family member accessed and utilised their own resources, this enriched the interactions and experiences of the family within the current context (Helkkula *et*

al, 2012b). Through this 'bolstering', social ties between all three members were reinforced and this was particularly relevant for GRS, who impressed GRM and GRF with his ability to access a larger-than-expected well of resources. From their comments, it appeared that the locus of their social value was largely within the interaction process: the ability of GRS to contribute to this process as a near-equal was a special bonding experience. GRF expressed her surprise at how well-informed he was, and his ability to play such an important role in the family's value creation. The facilitating role of the GR family members' networks is clear, with each member drawing from their unique resources within dense networks (Normann and Ramirez, 1993) to enhance the collective value that can be realised. This ties in with the views of Gummerus (2013; also Mohd-Any *et al*, 2014) who see value as emerging from the process as well as the outcomes of resource integration. In a similar manner to other resource-rich family members, such as KRM and BCF, the GR family were highly capable of creating value in both the customer and joint sphere.

Other examples provide further evidence of the key role of children in helping families realise social value that is inherent in the interaction process. The parents in the WI family were both Irish. Having only moved to Edinburgh a few years prior to the interview, they had much less background knowledge of Scottish history or direct experience of the castle. Both were involved in the local medical profession and so would have access to some resources through this, though it was clear during the interviews that the children were more knowledgeable and experienced concerning the castle. In the pre-visit interview, the children recounted the number of places they had been with their school in Edinburgh, which greatly outnumbered the ones they had gone to together as a family. As they had lived in Edinburgh for a number of years, their three children (WID1 who is 11 years old, and the twins WID2 and WIS who are both eight years old) were able to leverage knowledge resources from their networks. Compared to local families, it could be concluded that the WI family's individual and collective networks were less dense and offered fewer resources

to access, especially the parents. While this hampered some families' attempts to realise value, a number of families including the WI family benefitted greatly from their children's facilitative ability.

Photographs 7.1-7.4 show images from one of the family's videos taken outside the castle. It shows the front gate and the family are trying to make sense of the Latin inscription '*Nemo me impune lacessit*' above the portcullis, and establish who the two statues on either side of the entrance are. As these are outside the castle, there are no signs or interpretation available for visitors to learn about this (these can be found inside the gate). In the video, the children are able to tell the parents of the meaning, having studied and visited the castle with school. The son successfully recalls the translation from his school visit, and is able to tell his parents that it means '*No-one safely provokes me.*' After this interaction, this knowledge then stimulates further exchanges within the family, with the ensuing family discussion arriving at the alternative translation of "*Don't mess with me!*" The video clip clearly showed how the process of *sense-making* was enjoyable for all parties, with the children joyfully leading the discussion and 'teaching' their parents. The video indicated how the children enjoyed this opportunity to use their resources for their parents' benefit, going on to reveal who the statues represented. Compared to GRS, they were using resources of a more basic nature, and simply recounting facts without any analysis. While they were interacting at a slightly lower level, the children still played a key role in assisting the family's interactions and *sense-making* through drawing upon their own resources.



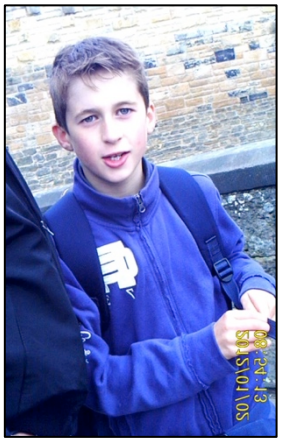
Photograph 7.1



Photograph 7.2



Photograph 7.3



Photograph 7.4

Photographs 7.1-7.4: The children of the WI family facilitating collective *sense-making* of the Latin inscription and statues at the front of the castle.

The WI exchanges provided an example of how knowledge supplied by the son from his own networks prompted further sense-making by the parents, and then the other children. The "*Don't mess with me!*" conversation shows the 'expanding effect' of operant resources, being able to both activate other resources and generate value. This is an important insight into the nature of operant resources and their facilitative role in value creation. This builds on the

findings of Piacentini *et al*, (2014), and answers their call for research that can deliver a more nuanced understanding of resource integration. The outcomes of the WI family's interactions were important – for example, the parents gained epistemic value from learning the meaning of the Latin inscription and also that the statues were of Robert the Bruce and William Wallace – but far greater social value was drawn from the interaction process, supporting the findings of Mohd-Any *et al*, (2014). This also confirms the view that resources only represent potential value (Lusch and Vargo, 2012) that *may* be realised by skilled integrators (Arnould *et al*, 2006; Vargo and Lusch, 2012; emphasis added). From a CR perspective, this points to the role of resource accessibility and usability in accounting for how some of the mechanisms within a situation that may be activated in order to attain higher levels of value embedded in the service system (Bhaskar, 1998).

Excerpt 30 from Section 6.4.1 concerning the experiences of the JP family is also illustrative of how children could play a much more active, and important role in helping families to gain value from the interaction process. Within the family it was the daughter, JPD1, who had by far the most extensive range of resources to draw from in order to facilitate the family's value creation. These were derived almost entirely from her educational network, having visited the castle several times and studied a number of related topics through her primary school. In a similar manner to GRS and the WI children, the ability of the JP family to utilise and interact with resources within the service system was greatly enhanced through accessing JPD1's non-market facing resources. Her parents and younger sister were able to discover parts of the service system such as the Dog's Cemetery and the Well that they would probably not have found or simply walked past. JPD1 was able to show her family several interesting aspects of the castle, and relate some of her knowledge that helped the family better appreciate their significance. JPD1's knowledge and experience played a hugely significant role in facilitating family interactions and enriching these interactions.

As an outcome of these interactions JPM, JPF and JPD2 had gained epistemic value in the form of knowledge about the castle and some of its artefacts. However, the excerpt – in particular the comment by JPM where he felt it was great that he was able to observe JPD1 interacting with the others – indicates that the family gained more value from the interactive processes. At a general level, JPD1's knowledge and experience showed them how to interact and, more specifically, greatly enriched these interactions, assisting the family in their learning and enjoyment. The family joked during the interview that it had felt like they had their own private 'guide', JPM commenting "*Yeah, that was better! Somebody guiding for us!*" This showed how the resources of JPD1 had temporarily enhanced her status within the family, as during the visit she became the family's primary source of information and guidance. Her parents had clearly enjoyed this aspect of the visit, and by extending the depth and range of their interactions, had strengthened the family's social bonds.

7.1.2 Social value from interaction outcomes

In contrast to the previous section, *value outcome determination* is related to the type of outcomes that families – individually or collectively – perceive as making them better off in some way (see Table 2.2 for a more detailed consideration). In the context of this study, this relates to the social value gained by family members as an outcome of their various interactions and how it is perceived or evaluated by them. As well as providing an illustrative example of value gained from the interaction process, the JP family example above also shows how they had gained social value as an outcome of their interactions. Their experiences of more involved and engaging interaction with the castle service system had facilitated social bonding, as the family had enjoyed spending time with each other in a novel context (Blud, 1988; Carr, 2011; McCabe, 2009; Yeoman *et al*, 2012).

It was apparent from the post-visit interview that JPM and JPF had gained very special social value out of the visit. They described how they had enjoyed being guided by JPD1, a process that temporarily allowed their daughter to assume a position of higher status during the visit, guiding and assisting the other family members. However, this had led to an unanticipated outcome of the visit for the parents, in particular the father. As well as the social value JPM and JPF had gained, the experience that JPD1's resources had facilitated had had a transformative effect on JPM.

Prior to going to the castle he was pessimistic about going to attractions, as most of his previous experiences involved visiting by himself. These previous trips had been disappointing, perhaps due to his lack of resources – especially his lack of background historical knowledge and experience in visiting attractions and knowing how to interact. Visits to attractions in his country are largely passive in nature, with a knowledgeable guide interpreting the site for visitors who usually passively absorb the information. Interpretation at attractions tends to be minimalist and non-interactive. He commented, "*All these times* [that] *I just go alone, it's quite boring… I think, so, so I actually don't like tourism that much. I really hesitate to look around… I don't feel so excited about it, so it was much better this time, together as a family.*"

Iteratively, JPM's current, collective experience had compared much more favourably to past experiences he had had of visiting the castle by himself, demonstrating how phenomenologically experienced value is uniquely determined by the beneficiary (Helkkula *et al*, 2012b; Vargo and Lusch, 2008). The experience of being 'guided' by JPD1, learning about the castle and having more engaging and rewarding interactions had been inspiring for JPM, and also JPF. During the post-visit interview they indicated their new desire to undertake further family visits to other attractions in order to apply their new interactive ability in different settings. The JP family had laughed when the father noted how he now wanted to "*…go together again, because, to see them enjoying…*"

The re-evaluation of his views on visiting attractions was in sharp contrast to his opinions prior to the family's experiences at the castle, and a notable outcome of their interactions.

A common feature of the family interviews was examples of asymmetric value outcomes that need to be considered when investigating value creation from a group perspective. In a similar vein to JPM and JPF, parents in general had gained significant social value from the family's interactions, particularly those relating to the experiences of their child(ren). The visit to the castle offered parents a novel context to observe their children interact with various actors and facets of the service system, displaying and developing their physical, emotional and cognitive capabilities. The following extract is from the mother of the BE family (BEF), who was talking about how she was looking forward to the visit as her children were becoming more independent and less able to do activities together as a family. Confirming that one of her main motivations was to spend time together and create special memories, she reflected:

Excerpt 35

> "*Yeah, yeah doing something together, but I think as they get older you then start to think that this is part of* [the family's] *history as well. Even when they're younger, it is slightly educational, but it's more like passing an afternoon…* [but] *I suppose in a sense that we're still as a family at a very busy time, and, you know, because their interests are around sports I think it's changed, 'cause you don't really have time to fit it* [joint family activities] *in… and I'm sure it'll change again as the family grow up or move out or whatever,*

> *em, but yeah, it does change in that way as the family changes really*."

This showed that in some instances the locus of value was in both the interactions and the outcomes. BEF's comments show that she was looking forward to spending time together with her children, as this was not something they did so often any more. As they were getting older, they had become more independent; this meant that during the visit they would be capable of accessing and integrating their own resources and contributing to the family's value creation. Rather than simply 'passing an afternoon' together she was keen to take advantage of the special opportunity that visits like this represented. Going to the castle together was an increasingly rare chance for the family to reaffirm their social bonds, as the children (BED1, who was 21 years old, BED2, who was 15 years old, and the son, BES, who was 13 years old) were quickly growing up. This meant they were doing far fewer activities together, as family time had to compete with individual interests and commitments, such as sports clubs, homework and part-time jobs. Hence, creating memories to treasure was an important part of the family's "*history*". This was confirmed by other families, such as the mother of the BC family who had identified in the pre-visit interview that there were important benefits for the relationships within a family. Stating that "*…it's about creating memories*", this quote offers a glimpse of the rich social value that families could derive from the visits. In situations like this, families gained value from both the process of interacting as well as an outcome of these interactions.

7.2 Epistemic Value

The second major value dimension emerging from family visits was epistemic. As described in Table 7.1, epistemic value is related to the ability of the castle to

arouse curiosity and to satisfy the family members' individual and collective desire for knowledge. The castle provides extensive opportunities for visitors to learn about the different facets of its varied and colourful history. The methods of interpretation range from simple information boards and costumed re-enactments, to touchscreen panels and audio guides. There is a strong military aspect to the interpretation, though visitors can also get a taste of the castle's rich social history. As examples in this section show, epistemic value could also include: gaining new information relating to specific artefacts and historic incidents, supplementing existing knowledge or processual knowledge regarding parts of the castle service system.

The desire to learn and to supplement existing knowledge through visiting the castle was confirmed by a number of families, such as the BC family. When I asked them in the pre-visit interview what their motivations were for going to places like Edinburgh Castle, the mother (BCF) repeated the question to her older son (BCS1):

Excerpt 36

> BCF *Why would you go to visit castles?*
> BCS1 *To find out about history*.
> BCF *Yeah, to find out about the history, to have, em, a good happy memory I suppose of us all together, and, em, to feel that we've achieved something, and to have, you know, to have some fun, because we want to feel that we've learnt something without it being really boring*.

This excerpt shows how the potential to realise some of the embedded epistemic value within the castle was a huge motivator for families collectively and individually. This desire to learn influences both the interaction process – '*to find out about the history*' and '*to have some fun*' – as well as the outcomes – '*to have a good happy memory*', '*to feel that we've achieved something*' and '*to feel that we've learnt something without it being really boring*'. To a greater or lesser degree, this approach was evident among all the families. BCF was a Managed Interactor and was able to draw from her dense resource networks in order to facilitate her family's interactions and enhance their value creation. As discussed in Section 5.3.3, she was born and raised in Edinburgh, had worked in other visitor attractions in the area and had been to the castle many times.

From a management perspective, the ability of HVAs to attract repeat visitation is a significant strength. The BC family had been a few times before and BCF professed to be very familiar with aspects of the castle's history and service system, yet they had still been enthusiastic about going and had subsequently really enjoyed their visit. As the following sections show, families held similar views to BCF, observing during the interviews that they viewed a visit to a heritage visitor attraction as having a high potential for gaining epistemic value. As HVAs offer the opportunity for both entertainment and education – 'edutainment' – this is one of their primary competitive advantages (Park, 2014). The castle provides a certain amount of information, though it became clear that the families had not appreciated – or been told – how important the audio guide and guidebook were. As both of these cost money most families chose not to take advantage of these. In the same format as Section 7.1, this section considers epistemic value derived from both the interaction process as well as an interaction outcome. The following sub-section looks at the interaction process, focussing on the parties, the activities and the resources that are involved.

7.2.1 Epistemic value from within the interaction process

The desire to learn was evident among both experienced family members as well as those with less knowledge or experience to draw from. A number of families commented positively on the ability to really engage with some aspects of the interpretation. As already noted, families had been looking forward to the opportunity to '*create memories*' while learning in a fun way without it being '*really boring*'. Interviews revealed that family members from both generations almost universally enjoyed aspects of the castle that told the 'human' side of the story and connected with visitors on an emotional and epistemic level. An excellent example of this is the 'Prisoners of War' exhibition that uses a blend of interpretive methods to enable visitors to more fully appreciate what it must have been like to be incarcerated deep within the castle. The AD family had particularly enjoyed this exhibition. As Constrained Interactors, they lacked the range of resources to engage with the castle more fully; they had not rented the audio guides on cost grounds and hadn't been aware of the guidebook available in the three castle shops. Despite this, the interpretation within the exhibition is sufficient to effectively tell the story.

Excerpt 37

> ADF *I liked the dungeon bit, the re-enactment of the hammocks and the, that for me was…*
> ADM *Yes, yes.*
> ADF *You just could imagine… the way they'd done it, you just looked at the number of hammocks, filled it up with men who were probably in a pretty bad way and hadn't washed for weeks and weeks and weeks and you just thought, 'Oh this would have been hellish, this would have been awful.' It would either have been*

> *freezing cold or in odd tiny bits of the year far too hot and just oh, just the disease and the…*
> ADD2 *And there was food out as well on the tables…*
> ADF *That's right, yeah.*
> ADD2 *And little games.*
> ADM *You heard voices* [referring to audio clips within the dungeon] *as well didn't you, there was Americans…*
> ADD2 *Oh yeah, you heard like conversations as you walked through and stuff.*
> ADD3 *And some of them slept on the beds underneath.*
> ADM *With the rats!*
> ADF *I think it was the bits that brought it to life really.*
> ADM *Yeah.*
> ADF *They're the bits that make it… it's the little stories and all of that, they're the bits that remain with me.*

The castle has an incredibly rich history and parts of the interpretation that let visitors engage on such a personal level was highly effective for families. This helped all the family members relate to the castle and its history, enabling them to empathise with people who had lived – or had been incarcerated – in the castle and what their lives would have been like.

The older son of the EKS family, EKS1, identified the important role the interpretation had played in facilitating his family's individual and collective learning during their visit. "*Where there were information boards it was really good, like the information was detailed and… the staff who were in the rooms… they all knew their stuff… the wee guide as well, he knew a lot of things.*" This had helped to refresh existing knowledge of the family members who had been before, and also introduce new information to help the family engage more deeply with the castle. This confirms with the views on effective interpretation

and resource provision within the literature. This contends that the castle should make its story relevant and accessible, with a range of methods to appeal to different visitor segments that provide entertainment and education (Garrod and Fyall, 2000; Park, 2014; Prentice *et al*, 1998b).

7.2.2 Epistemic value from interaction outcomes

The post-visit interviews contained a large number of references to having learnt new things and undergone novel experiences that had satisfied the family members' desire for knowledge. The mother of the BE family (BEF) was originally from Ireland and so lacked the rich resource networks of other parents like BCF or KRM. When discussing what she personally hoped to get out of the visit, she specifically mentioned the learning opportunities.

Excerpt 38

> "*… I mean I think when I sit and talk to you, I realise my own ignorance around the castle, and the history behind it… but I think now that I'm going back, em, after not being there for a few years, that's what I'd like, I'd like to find out more about the history about it, and things like you learn that it's a working Army base* [which I had just told her about] – *I didn't even know that, you know.*"

The castle contained a broad range of interactive opportunities to assist visitors with varying amounts of resources in realising some of the embedded epistemic value. BEF had visited the castle several years before, but was looking forward to refreshing her knowledge and learning more. When discussing her previous

experiences, she identified the important role that the re-enactors had played in helping children and herself learn in a fun, and memorable manner. The re-enactor had been "*…very much down to their* [the kids'] *level… it drew them in, and they were fascinated by this guide and wanted to learn more as opposed to the dreary, you know, 'This was built whenever' and 'This happened'… and as an adult there I remember thinking 'This is really interesting.'*" The experience of learning in an entertaining manner was an important aspect of the family visits and shows how families could gain epistemic value from the interaction process. The important role of past experiences demonstrated the iterative nature of how families experienced, understood and assessed their current service experiences (Helkkula *et al*, 2012b).

As a result of their visit the AD family had gained a lot of new knowledge and experience. In the post-visit interview, the mother of the AD family, ADF, described how the epistemic value they had acquired from their visit would be of use in the future:

Excerpt 39

> ADF *I feel much better-equipped now though … like we'd said before that people come and visit us and then say 'Oh we're off to the castle' and I feel like 'Yes, it's that way; don't know what it's like but off you go, heard good things.'*
> JM *Yes.*
> ADF *I would now feel much better able to say 'Do it but make sure that it's not pouring with rain because there's quite a bit outside and plan your food bit because there's a lot to see and…'*
> ADM *And give yourself a few hours.*

> ADF *A good few hours. And we'd recommend this and that. So there's an ambassadorial kind of role I think for local people because most people living here have people come to stay.*

Previously when the family had welcomed friends who were visiting Edinburgh (including many from England, where the parents were from) they had felt unable to properly advise on the merits of going to the castle and what a visit could potentially offer. As identified in the literature review, organisations can gain great benefit from 'fostering' engaged customers. The comment by ADF on the 'ambassadorial' role they were now able to perform is a clear case of the persuasive customer 'ambassadors' identified by Jaakkola and Alexander (2014) who can spread positive word of mouth and increase awareness. Such outcomes overlap with some of the organisational objectives of Historic Scotland, which is striving to attract greater numbers of younger visitors and widen access and awareness among the general population. Here, ADF and ADM's value in the experience was being influenced by imagined future experiences with friends and relatives (Helkkula *et al*, 2012b).

The rich history of the castle ensured there was plenty for both children and adults to learn. The father of the KY family (KYM) had been impressed by the information on the Royal Apartments that their tour guide had told them.

Excerpt 40

> "*Yeah, yeah, it was quite momentous. I think none of us had appreciated that you know the last monarch to kind of be there stayed the night whatever it was, was it 400 years ago or something, Charles II or whoever it*

> *was… it just hadn't occurred to me. I was thinking well the Queen goes there sometimes… so that was interesting.*"

This was one of many examples of the castle satisfying family members' desire for new knowledge. It was clear that the Royal Apartments had significant potential to engage a variety of different vsitor segments, yet additional resources like the audio guides, the guidebook or information from the tour guides were necessary to more fully realise the embedded value. Family members who did have access to the necessary additional resources – such as information from the tour guide, like KYM above, or from the audio guides – tended to be more enthusiastic about this location. The apartments have housed some famous visitors in the past and have witnessed some landmark events, such as the birth of Mary Queen of Scots' son, the future King James I. There is plenty to engage visitors but without additional resources then this value tended to remain unrealised. Families like the BC family in Excerpt 2 (in Section 5.3) and the DE family in Excerpt 31 (in Section 6.4.2) struggled to engage with the Royal Apartments and Great Hall respectively and ended up feeling frustrated at the missed opportunity. This was despite the family being able to draw from fairly extensive resources.

As mentioned in Excerpt 31, the DE family hadn't been provided with the times of the re-enactments that day and so had missed the shows. As these events provided enjoyable learning experiences that had engaged a lot of the other family members this had been disappointing for them. This was especially true in light of their previous experiences at the castle. Similar to the Royal Apartments, there is a special atmosphere within the Great Hall, as it has obviously witnessed some significant events and occasions. However, without sufficient resources to better understand and appreciate it then visitors like the BC and DE families will spend only minimal time there. Information is available

in the guidebook and audio guide, though both of these will incur a charge and so were not so widely taken advantage of within the participating families. This was confirmed during the observations. While there was usually a steward stationed there who can answer questions, some visitors such as the Controlled Interactors preferred to limit their interactions to the static parts of the interpretation and so did not engage with them.

The castle provides a significant array of learning resources to facilitate visitors' epistemic value creation, yet this section has shown that the process of value realisation is far from straightforward. Families who were able to access and use these resources – and had the ability to supplement them with knowledge and experience from other family members – tended to have a more rewarding experience. Other visitors, who lacked knowledge and experience, relied more heavily on the castle's resources. As most family members chose not to pay for the audio guides or guidebooks, their value creation attempts were unfortunately impaired.

During the post-visit interviews, family members enjoyed discussing and demonstrating some of the new knowledge they had acquired. Obviously value was derived from the integrative process – the 'buzz' of learning – but the 'expanding' nature of operant resources like knowledge and experience (Piacentini *et al*, 2014) means that it can grow in value as it is used in subsequent situations. One illustrative example of this is from Excerpt 40, with ADM and ADF noting how they would enjoy passing on their new knowledge to friends and relatives in the future.

7.3 Emotional value

This next section discusses how families were able to realise emotional value from their visits to the castle. The castle possesses a unique atmosphere that

can stimulate visitors' feelings and provide a special context for families to enjoy making memories together through various experiences. Families' emotional value could often emerge from interacting with the social dimension of the servicescape as well as other family members and other visitors. It could also be derived from interacting with inert, physical aspects of the service system. The first sub-section considers emotional value intrinsic within the interaction process before moving on to emotional value as an outcome.

7.3.1 Emotional value from within the interaction process

As has been considered already in earlier sections, the customer-facing staff played an important role in enabling families to gain emotional value. The KY parents described how they had enjoyed their encounter with re-enactors:

Excerpt 41

KYF *They had like people dressed up and stuff and that was quite good.*
JM *mm mm*
KYF *I quite enjoyed that.*
KYM *… if you're into history it's fantastic…*

KYF elaborated on this, noting how the re-enactors can help broaden the appeal of the castle, especially to their children and visitors such as herself. As the interpretation had a predominantly military character, it brought a welcome change for visitors like her, who appreciated the different style and approach. Along with other examples in previous sections, the excerpt featuring the KY family shows that interacting with the social dimension – in this case costumed re-enactors – played an important facilitative role in families' value creation and

co-creation. The re-enactors tended to enjoy broad appeal that crossed gender and generational lines.

This was borne out in other interviews. Comments from other family members, such as the mother of the MR family, MRF, also expanded on this, highlighting the ability of such staff to foster engaging and entertaining interactions: "*I love those kind of guides, talking about what kind of things happened… and yes, just the kind of banter you get, you know, and they tell jokes.*" The social dimension of the servicescape is often ignored within the literature (Aubert-Gamet, 1997; Ezeh-Harris, 2007) yet clearly facilitated families' families in their efforts to realise emotional value during their service experience.

The comment from MRF highlights the wide appeal of the guides, as they are able to both inform and entertain, with skilled staff able to do both in a manner that appeals to a variety of visitors. In contrast to re-enactors who are putting on a show, visitors are able to question, respond and interact with guides. This is impossible with static resources such as an audio guide or information board. However, attitudes varied when it came to deciding to what extent to interact with them. The 'live' nature of the 'banter' that MRF refers to could also explain their popularity, though this was not to everyone's liking. An example of this is a Controlled Interactor such as DES1, who felt uncomfortable in situations where he was not in control of the interactions (as covered in Section 5.3.2).

Although the AD family had been disappointed at the 'robotic' and 'scripted' manner of their guide (Section 5.3.1), they had enjoyed listening in on a different guide who was taking another group around. The other guide's use of humour and his story-telling ability was notably better than their own, a point that highlighted deficiencies with the accessibility and usability of the resources they had been 'provided' with. The accessibility factor associated with human resources clearly impacted the extent of the families' value creation. BCF, the

mother of the BC family recounted how they had had an enjoyable and memorable encounter with other customer-facing staff:

Excerpt 42

> "*The guy who took our tickets to check them was so much fun. I mean he was absolutely brilliant, you know, I heard him speaking different languages… This was the security part, but actually it doesn't need to be serious 'cause you're here to have a good time, do you know what I mean? He was putting on a really great show, and that was really good*."

Interacting with the ticketing steward had provided emotional value for the family largely due to his ability to entertain and interact with a wide range of visitors. BCF noted that he had been good in dealing with the boys, and she had appreciated his ability to turn a routine encounter into something more enjoyable for them all. His linguistic ability (she had heard him speaking in different languages with visitors behind them in the queue) and skilled use of humour meant there was a greater likelihood that visitors from different backgrounds and with different levels of resources would be able to gain value from interacting with him.

Unfortunately, not all families had been able to gain emotional value from the re-enactors. As the mother of the TO family, TOF, describes, they just caught one re-enactor at the end of his show:

Excerpt 43

> TOF *We met a Jacobite. I think the Jacobite had gone beyond his time there because he was just allowing people to take photographs, he wasn't being very Jacobite-ish at all apart from his costume you know, he was just chatting… He was very friendly, can't fault him on that, but it would have been quite fun if he'd actually told them something about the Jacobites… I think he was kind of off-duty by that stage, if that makes sense.*
> JM *Yes, yes.*
> TOF *Which was from my point of view a bit of a shame…*

This was an instance where the family's emotional value co-creation in the joint sphere was impaired. Photograph 7.5 shows the re-enactor with the older daughter. Although the re-enactor was friendly and chatty and willing to pose for photographs, his knowledge, experience and ability to inform in an entertaining way were not fully accessible. The family found him willing to engage and conducive to interactions at a certain level, though he was purposefully limiting the extent of his interactions with the family. The mother reflected on the value they might have gained had the re-enactor been able and willing to engage more. She was clearly a little disappointed that they had not gained more value from their interactions, such as knowledge on characters or events connected to Jacobite siege of the castle. They did gain emotional value but this could have been a deeper and more memorable experience for them.



Photograph 7.5: TOD1 during her interactions with a costumed re-enactor, handling artefacts and actively engaging in conversation

The castle contains considerably more opportunities for interaction with non-human aspects of the service system. Additionally, there are a limited number of guides, stewards and re-enactors on duty at any one time, so family members were often without the facilitating role that service staff or re-enactors could provide. One consequence of this is that family members had greater scope to create value in the customer sphere. This could be through accessing their own private resources or through utilising some of the resources provided by the castle. Two other examples from Section 5.3.4 provide further evidence of families gaining emotional value from their interactions. The young sons of the TO and DE family gained emotional value from the novel experience of climbing on the castle rock. Also, the level of resources and integrative ability of JPD1, the daughter of the JP family, greatly facilitated the JP family's interactions, generating a very positive affective state for the parents. These were instances of families creating emotional value in the customer sphere, through the use of market-facing and non-market facing resources.

7.3.2 Emotional value from interaction outcomes

The pre-visit interviews revealed that many family members were looking forward to the experience of interacting with unique physical resources within the castle, such as the Honours of Scotland, the Books of Remembrance in the War Memorial and the One o'clock Gun. A number were also looking forward to experiencing the atmosphere. Despite most of the family members having visited the castle at least once, its unique atmosphere still impressed a number of them. The 17-year old son of the GR family, GRS, provides an example of how it was possible for family members to enjoy experiencing the atmosphere as well as this being an outcome of the visit:

Excerpt 44

> "*… but I think the price to get in is merited as it's a very, it's a really enriching experience when you go there, I mean I can see, like, even as someone who lives in Edinburgh, like, even though I've been there many a time, it's still like, you, I don't know, it's something about the atmosphere, and as we said before, the view and everything. You can just, I don't know… but it's just every time I go there it just kind of sets you in your boots really. That's always the thing I take away from the castle.*"

GRS describes how he enjoys the feelings that being in the castle evoke, something that he experiences every time he visits. He was able to gain emotional value during and after his visit (Helkkula *et al*, 2012b). In addition to the social value from the family's experiences and their collective sense-making, the castle's powerful atmosphere instils a deep emotional reaction within him,

something which he always 'takes away from the castle'. Despite the high entry price, which was identified by all families as a barrier to visiting more often, GRS felt that this was justified. In his opinion, the connection that is fostered by the castle with its visitors is unique – "*it just kinds of sets you in your boots*" – and thus justifies the cost of tickets. While this attitude to pricing is easier for a child (whose parents paid) to express, other families also acknowledged being moved by the power of the castle and its special atmosphere.

All the families commented on some emotional benefits they had gained from their visit. It was clear that they had enjoyed aspects of their interactions within both the customer and joint spheres. It was also clear from the post-visit interviews that they had gained emotional value as an outcome of these experiences that they could 'take away'. The mother of the BC family, BCF, described how the castle visit was about '*creating memories*' for families, which sums up the duality of emotional value creation: that families were able to sometimes realise emotional value from their interactions, the memories of which would become the family's own '*history*', as BEF described it (Epp and Price, 2008). This was evident in a number of examples already identified, such as the father of the KR family, KRM, getting in trouble for climbing on the cannon. KRM recounted how this had provided great entertainment for the children, and the retelling of this story gave the children and their mother another opportunity to enjoy the experience. By reliving the memory, family members were revealing emotional value outcomes from their visit to the castle, value that could be enjoyed whenever they revisited the interaction.

7.4 Symbolic Value

This section looks at the symbolic value that family members realised through the visit. As described in Table 7.1, symbolic value gained from a visit to the castle concerns the extent to which the family individually and collectively attach

or associate psychological meaning to the visit. This could take the form of developing subjective associations with certain events or interactions that occurred during the visit. Often such incidents only have special meaning for those involved, as their value assessments are personal and linked to the particular conditions and context. Compared to the previous sections, symbolic value came across as less important to families. It was also harder to distinguish between symbolic value derived from the interaction process and as an outcome, so no distinction is made in this section.

Due to the status and reputation of Edinburgh Castle – a world famous building synonymous with Scotland, Scotland's most popular paid visitor attraction and a striking physical feature at the heart of the capital city – visits there were regarded as a special occasion by participating families. The special nature of the castle was also a consequence of the premium pricing policy: all the families identified the total costs associated with a visit as a major barrier that prevented them from considering the castle as a family leisure option more often. As the following examples show, there was a definite aspect of symbolic prestige associated with visiting the castle.

During the pre-visit interviews, it became clear that to a certain extent all the families had attached a special meaning to their upcoming visit, even those with more disposable income. For the few families or parents who had not been, the upcoming visit represented a rare chance to experience the unique atmosphere together, "*creating memories*" in an enchanting location. One such example is the AD family; originally they were from England, though they had moved to Edinburgh several years ago, and live within a 15-minute walk to the castle. In Excerpt 47, the mother, ADF, described how the castle had an allure for her and her husband:

Excerpt 45

> "*… we live so close to the castle… it dominates what we look at out the back, it dominates what we hear in the summer with the fireworks and the Tattoo… you know we're very used to it as a presence. But in terms of what it is and what it's been… I'd be very interested to see.*"

For ADM and ADF, the visit represented an important step for them in getting to know Edinburgh better. Through living in the city for several years, they had become familiar with the castle from the outside; being reminded of its presence on a daily basis from their kitchen window had helped to create an allure. While their daughters had all been with school, this was the first time they were going to visit all together. The alluring nature of the castle was a widely held view by locals as well as families and individuals who had been born outside of Edinburgh, or Scotland. The mother of the BE family, BEF, was from Ireland, and noted that the castle was "*… a beautiful building to have in the middle of your city… it's a huge asset to have on our doorstep*." As they often welcomed family and friends from Ireland, they were constantly reminded of its appeal. She noted that whenever "*… we've had friends over, they said, 'Oh, you've got a castle in the middle of the city!'*" She went on to explain how her status as a non-local contributed to the special regard she and her husband had for the castle, and the symbolic value they would gain from going again as a family.

The cost issue was one important factor in the families attaching special meaning, as a form of symbolic value, to their visit. A number of families noted how they limited their visits to the annual 'Open Day' on St Andrew's Day (Scotland's national day on November 30th), where entry to the castle and other HS properties is free. All of the participating families had commented on the

prohibitive pricing that limited a visit to the castle to special occasions, such as when friends or family visited. When asked if they had been to the castle as a family before, the older son of the DE family, DES1, commented, "*Not for a few years, though, em, we've been probably 3 or 4 times in total, as you do, mainly with family visiting from America.*" Like many other families, they viewed visiting the castle as an expensive treat, and it was common to 'save' a visit to the castle for important occasions, such as when family members or friends came to visit them in Edinburgh. The post-visit interviews confirmed this as they spoke warmly of the enjoyable time that they'd spent. In a discussion with his daughter, KYD, the father of the KY family, KYM, also confessed that their family would not normally consider a visit together due to the cost:

Excerpt 46

> KYM *It's certainly a lovely, a lovely day out. In, we went recently wi' Granny* [who lives in another town]
> KYD *Yeah*
> KYM *When you, the three of us went, didn't we? Was that the free day?*
> KYD *Mm, the free day...*
> KYM *We never paid, no. We'd never* [laughs]*!*

Even though most family members had visited the castle, this rarely diminished the appeal. One such example was provided by the father of the GR family, GRM, who was from Malta, though had lived in the city for nearly two decades. During the post-visit interview, he commented on their visit: "*Yeah, it was good, it was a great afternoon… It's the place to see when you're in Edinburgh… you don't go once, you go two, three times and you always find something new.*" This particular visit had indeed provided them with a range of new treasured

memories. In the pre-visit interview the son, GRS, had noted how he was looking forward to spending time with GRM and GRF, as he was leaving for university in a couple of months and this visit would probably represent the last group activity that they would undertake together. This was confirmed in the post-visit interview: "*Yeah, it's a good visit… it was a great thing to do, just before I go off.*" In further communications with the family it turned out this had been their last notable activity as a group before he left, so the visit had acquired deeper symbolic value for them.

Within the castle there are two cafés, the Redcoat Café and The Tea Rooms. The former is more family-friendly and offers some spectacular views of Edinburgh's city centre and beyond. The Tea Rooms is marketed as a 'stylish and elegant space to take tea' (Historic Scotland, 2015), and is in the Crown Square near the most popular locations, such as the Great Hall and the Honours of Scotland exhibition. While most of the families stopped at the Redcoat Café, the TO family had treated themselves to refreshments at The Tea Rooms. Commenting that this was not the normal kind of place they went to together for coffees and juices, the family (the mother, TOF, and her oldest daughter, TOD1) revealed how this had been a symbolic and rewarding experience:

Excerpt 47

> TOF *And we went and we had tea at the incredibly expensive lovely tea place, which was the one beside the Great Hall. It is nice, I mean it was a treat… so we had tea and cake or you had hot chocolate and you had the most expensive ever lemonade…*
> TOD1 *And TOD2 had the sweetest lemonade*.
> TOF *It was really nice. I mean it was actually quite nice to be such a high quality place as opposed to a sort of*

greasy spoon café you get in a lot of these places… but considering it's such a special place to have a special tearoom was nice.

JM *Yes.*

TOF *Even though it's expensive I thought it was actually quite worth it because it was a nice experience wasn't it?*

TOD1 *Yeah, next time we go there I'm getting that lemonade.*

JM [laughs]

TOF *Yeah. Next five years or so…*

TOD1 *Five years! We agreed every five years we went to Disneyland not to a café.*

TOF *Yeah, well every five years we'll go to the castle as well* [laughs].

TOD1 *No!* [makes crying noise]*… Every year!*

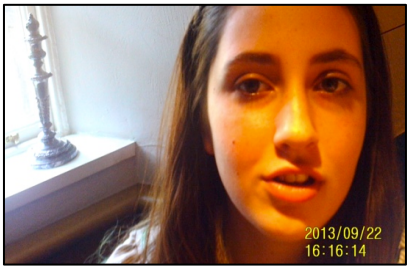
TOF *Well we might do, we might do. But yeah, it's quite nice although it is very expensive, I thought it was actually quite a nice environment. It sort of fit with the idea of royalty and you know, sort of being in a castle and stuff like that. So I felt much better… when you go to the zoo you have these kind of cheap café kind of places, although it's okay for feeding kids…*

Photographs 7.6 – 7.9 show the family having fun together, discussing parts of their visit and sharing the excitement of "*the sweetest lemonade*" that the younger daughter had chosen. Their experiences in the café had been enjoyable, as they were able to visit a high-class tearoom that they would not normally have gone to. The cost had clearly been an issue, as TOF mentioned how 'expensive' it had been three times in this short extract, yet she had felt the

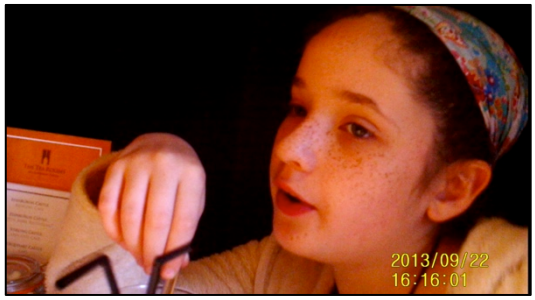
experience and occasion justified it. The children had appreciated the special treat and enjoyed cakes and very memorable lemonade. As TOF observed, it was a nice environment that fitted the castle, and gave the feeling of 'the idea of royalty'. They compared this experience favourably to others that they had been too, such as at the 'greasy spoon' café at the zoo, and had gained symbolic value from what came across as a rare opportunity for them to experience a taste of being in such a place. Their experiences of 'creating memories' in a novel and stimulating environment clearly contain elements of social value and emotional value. Yet for a single-parent family that appeared to have lower than average levels of disposable income, the special associations with the café that they individually and collectively made are arguably more representative of symbolic value. From the phenomenological perspective of Helkkula *et al* (2012b) that this thesis adopts, this shows how family members' broader lifeworlds – including past visits to other attractions and cafés – exerted an influence on the TO family's value assessments.



Photograph 7.6



Photograph 7.7



Photograph 7.8



Photograph 7.9

Photographs 7.5-7.8: The mother of the TO family, TOF, discussing their visit and enjoying the luxurious The Tea Rooms café with her three children.

7.5 Functional Value

This section considers functional value – the final value dimension – that family members gained from their visits. For products and basic services, functional value is often defined in terms of the utility, or instrumental, value that consumers can gain. There are some aspects of visiting an attraction like the castle that correspond to this consideration of functional value, such as the punctuality of a guided tour, the availability of seats in the cafés and the appropriateness of the features and aesthetics of the castle. However, in line with the findings of this research and the nature of the phenomenon under investigation, it was felt necessary to extend the limited definition of functional value in light of what could be regarded as functional value.

In contrast to consumer goods like shampoo or more straightforward services like getting a haircut, a family visit to Edinburgh Castle is considerably more complex. From a temporal perspective, there is a much longer spell of engagement, as the visit also includes the pre and post-visit stages. The pre-visit stage in particular is important, as the family members could research aspects of the castle, expanding their knowledge and awareness with each other. In addition, as the castle is a well-known attraction that most research participants had already visited, it soon became apparent from the interviews that the families often had fairly well-developed individual and collective expectations of their visit. These related to both specific features of the castle as well as more general anticipations.

During the interviews, family members made reference to their expectations relating to aspects of their visit. There was an understanding that the castle would provide an experience that would, to a greater or lesser extent, be entertaining and educational; also that the family would be able to ‘create memories’ in the special surroundings within the castle. Compared to products

and other services, families' expectations and understanding of the levels of service the castle would provide were thus set at a higher level. Put simply, as Edinburgh Castle is Scotland's top paid visitor attraction, families felt able to assume that they would be provided with a fun, learning experience.

Standard definitions of functional value (e.g. Smith and Colgate, 2007) that focus on the utility of a service – such as the punctuality of a tour or appropriateness of servicescape attributes – seemed too narrow; as they was developed to reflect less complex service situations and also products, they did not seem to reflect the findings from the family interviews. Functional value in an HVA context is thus extended to include the general ability of the attraction to provide education and entertainment for various types of visitors. These are both aspects of visiting HVAs that help differentiate them from other leisure options such as going shopping or going to the cinema. In order to illustrate this extended definition of functional value, this section contains some specific examples. As in the section on symbolic value, it proved difficult to distinguish between functional value derived from the interaction process and as an outcome, so no distinction is made in this section.

One of the main aspects of the castle that local parents had been looking forward to was the incredible views of Edinburgh and beyond. The castle provides interpretation boards to help families better appreciate these views. The boards contain information on some of the landmarks within Edinburgh as well as some natural features from beyond the city. Such basic provision can be regarded as a hygiene factor for such a highly-rated visitor attraction; to not provide some kind of information to help visitors make sense of the views from the castle would be a serious oversight, and represent a noticeable failure on the part of the service providers.

The mother of the GR family, GRF, rated these highly: "*… the boards are really good, because people were going, 'Oh, what is that?' and the board is very*

informative, it's really excellent." GRF was one of the more informed family members who took part in the research, yet even she found the boards useful. Along with other family visitors, the comments by GRF show that the boards played an important facilitative role. This was true for visitors of all levels of resource accessibility. Photograph 7.10 below shows the KR family using the boards to better appreciate the views; it may be recalled that the KR parents had intimated at their extensive levels of knowledge and experience. As the GR family often created value from within the *customer* sphere (Grönroos, 2011), they appreciated the supportive role that the provider's resources played in their sense-making. Although there is a definite element of gaining epistemic value in this example, it is argued that providing basic levels of information can be regarded from an interpretive perspective as functional value. The castle can be expected to provide visitors with such instrumental support. The fact that the castle has provided attractive boards that family members found engaging is to be commended, in line with the castle's 5* rating (VisitScotland, 2015).



Photograph 7.10: The father of the KR family, KRM, and two of his children, enjoying the views via the information boards.

There is a strong military flavour to the castle's interpretation, so those family members with an interest in military history tended to be much more positive about the whole experience. Yet, the interpretation was sometimes viewed as less appealing to female family members. In contrast to her husband, the mother of the KY family, KYF, and her daughter, KYD, had become bored by the strong military focus of much of the interpretation. They had gone looking in vain for some costumed re-enactors for some variation. KYF noted how she would hesitate to recommend the castle to families, as it is "*… a bit drab and cold and warlike… I don't think there's an awful lot to do for kids… if you're into war, then you're alright.*" While many family members found the castle's interpretation suitable and appropriate, others had clearly been hoping for more of the human side to emerge, which would help them engage more with the castle and its history. The castle was perceived by some to be failing in its functional role to suitably cater for different visitor groups in its interpretation provision. This is an example of how some of the features of the castle's interpretation were less instrumental, as some visitors were impaired in their efforts to have an entertaining and educational experience.

As the castle welcomes more overseas visitors than domestic, it is incumbent on the management to provide interpretation that can be accessed by a wide variety of visitors; they will have different interests, most will not have been before and have little knowledge or experience about the castle and its background. Most families, including the JH family, positively appraised the castle's information provision. The JH family was from China, and so the mother, JHF, had thus rented the Mandarin audio guide. She recalled how these had played a key role in guiding and informing both her husband and herself. In her opinion, they had been instrumental in facilitating her enjoyment: "*I think the best thing is actually I followed the radio* [referring to the audio guide] *a lot and I know what exactly I saw… But it's better than before… it's now in Chinese… this time I learnt more about the history of Edinburgh Castle.*" There is an obvious epistemic value dimension to this example. Yet the family did not

have the same level of background knowledge of the castle and its history that local families tended to have, so the audio guides had provided significant utility value. The parents were 'Constrained Users' and felt more comfortable using the castle resources in the *customer* sphere, at their own pace and style.

There were, of course, evaluations by family members that corresponded to the more limited definition of functional value. The mother of the BC family, BCF, had been impressed with aesthetical aspects of the service system design. She had been several times before, yet for the first time had noticed the physical attributes of the National War Museum. During the post-visit interview, she referred to "*… the brilliant use of old and new, you know, how they have all this, there's a modern walkway obviously walking under the old parts of the castle.*" As noted in Section 6.3.3, the DE family had taken a tea break in the Redcoat Café. This had been a largely positive experience for them, made especially memorable by the fact they were able to get what the mother, DEF, referred to as "*the best seat in the house*", one of the few tables next to the window, overlooking Edinburgh city centre. Yet she had not been totally satisfied, going on to explain "*But they didn't have any gluten-free* [cakes] *but they did promise me they normally did*." While she noted her mild disappointment, her sons had been delighted with the food selection. DEF and her younger son, DES2, described the situation:

Excerpt 48

DEF *And they've got the hugest bit of chocolate cake and the hugest chocolate muffin you've ever seen.*
DES2 *Oh, that was nice chocolate cake, really nice.*

Some of the queuing systems at the castle attracted some criticism. In the Redcoat Café, the mother of the EK family, EKF, recounted frustration at their experience while waiting. Visitors had been forced to wait for longer than necessary, as staff from the hot food counter had not been able to help at the light refreshment counter. This system meant the light refreshment staff were overworked, and as most visitors at that time (before lunch) were wanting only light refreshments, a significant queue developed.

Excerpt 49

> "*People were getting annoyed in the queue. There was one queue for hot food and the other one coffees. And what someone in the queue said was, 'before 12 o' clock surely they should have somebody from the food counter over here, because there were people standing behind that [hot food counter] doing nothing as we couldn't order hot food yet. And standing behind me there were tons of people at the tea and coffee counter and only 2 people behind it*."

More seriously, the queuing system for entrance into the castle was also identified as requiring attention. While participating families had been able to join the express queue and bypass the main one with their special passes, many of them commented on the appropriateness of this aspect of visitor management. While it was natural for some families to feel relief and pleasure like the at their own good fortune at not having to wait (e.g. such as the SI, GR and DE families), a number of others considered the poor experiences of other visitors who were stuck in the long queue. The father of the AD family observed

that having to wait for so long to get in would make it difficult for visitors to get round the castle as there was so much to see. The mother of the BC family was more critical and felt this was wholly inappropriate for an attraction such as Edinburgh Castle to treat visitors this way. Her unpleasant feeling became heightened when they passed the ticket booth and saw that once they were through the ticketing system it was far less busy inside: "*I mean the queue was hideous… and there were members of staff* [inside the castle in the Information Centre] *sitting twiddling their thumbs… there's so much more could be done to ease that, certainly the surplus staff*."

These examples further illustrate the important influence that the families' broader lifeworlds exerted on their experiences (Helkkula *et al*, 2012b). Often drawing from visits to other attractions as well as prior trips to the castle, family members frequently made value assessments in light of their more general experiences. JHF favourably compared this visit to previous ones as the new Mandarin audio guide had enabled her to gain much more. However, this worked both ways, with some members making unfavourable appraisals of aspects of the servicescape when compared to past experiences.

As these sections have demonstrated, families were able to individually and collectively gain value from each of the five dimensions identified in Section 2.1 in the Literature Review. It was clear from the interviews that realising social, epistemic and emotional value for the families was very important in their assessments of the visit and examples from these dimensions strongly affected their overall satisfaction and enjoyment. The other two dimensions, symbolic and functional value, were also important, but to a lesser extent. These value dimensions are summarised in Table 7.1.

Table 7.1: Value dimensions identified during family visits

Value dimension	Description
Social	The perceived relational or network benefits, bonding/connectedness and trust/emotional benefits that can accrue from undertaking a specific activity. In this study context it can take the form of interactions with other visitors/family members, relationships with guides and staff and the social recognition or prestige that may accrue from undertaking the activity.
Epistemic	The perceived ability of the castle to arouse curiosity and to satisfy the family members' desire for knowledge. Within the castle this will correspond to learning opportunities on aspects of both military and social history, relating to the castle, Edinburgh and the wider socio-political situation.
Emotional/ hedonic	The social-psychological dimension that is dependent on the ability of the HVA to stimulate feelings and create appropriate experiences and emotions for the family, individually and collectively. Also the novelty value and the extent to which it satisfies the desire for a new experience. The affective states generated or realised through the visit contribute a significant portion of the variance in satisfaction evaluations.
Symbolic/ expressive	The extent to which the family individually and collectively attach or associate psychological meaning to the visit. Also the personal feelings and associations with the castle that only have meaning to the family members, individually or collectively.
Functional	Often defined in terms of utility or instrumental value, it is seen as hugely important in driving consumer choice of goods and services. In an HVA context it can be seen as the punctuality of a tour, the appropriateness of the features, aesthetics and attributes of the service environment and the appropriateness of performance quality and service-support outcomes in line with Edinburgh Castle's status as Scotland's most popular paid visitor attraction.

(adapted from Otto and Ritchie, 1996; Smith and Colgate, 2007; Williams and Soutar, 2009)

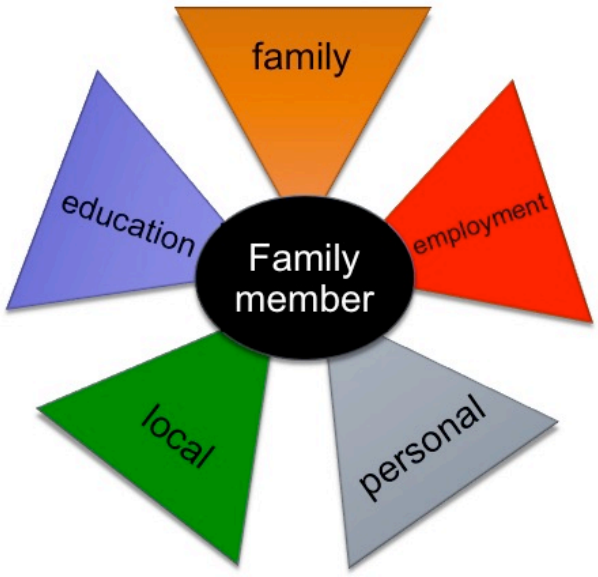
This chapter now considers the non-market facing resources that family members utilise from their own networks in order to realise value, i.e. their

knowledge, skills and experience that can complement or supplement the resources provided by the castle.

7.6 Network types

The results chapters of this thesis have provided numerous examples of how castle resources allowed families to co-create value in the *joint* sphere and co-create value in the *customer* sphere. Yet, as predicted in the Literature Review, the interviews also revealed the importance of family members' own resources in facilitating this value creation. This section considers the role of the various networks from which family members accessed resources. Figure 7.1 shows the five major types of network that family members belonged to.

Figure 7.1: Family member's resource networks



Their ability to access resources from these depended on their individual experiences and the depth and breadth, or 'density' (Normann and Ramirez,

1993) of these networks. These five network types and the resources within them are described below:

Education: contains resources developed and acquired from formal education. Examples include school trips to Edinburgh Castle and other attractions, knowledge acquired in class, school projects undertaken and talks from guest speakers they may have attended.

Employment: contains resources developed and acquired from the family members' jobs. Examples include knowledge and experience acquired through the execution of their work, and through both formal and informal channels. The existence of this network was usually limited to the parent(s), although some older children also had part-time jobs and were able to access resources from this network, such as recommendations from work colleagues.

Family: contains resources developed and acquired from their family network. Examples include experience of visiting Edinburgh Castle and other attractions with some or all of the other family members, knowledge acquired from parents, siblings or other extended family members, and resources such as books, magazines, TV programmes, Internet sites or DVDs accessed within the family setting.

Local: contains resources developed and acquired from living in Edinburgh. Knowledge and experience gained from Edinburgh networks, from formal channels such as news outlets, council publications and Historic Scotland activities, as well as from informal channels, such as word of mouth or personal networks. Locals also have access to Historic Scotland 'Open Days', talks or events at libraries, festivals, community centres, etc.

Personal: contains resources developed and acquired from personal networks. These include organisations such as the Scouts and Girl Guides, as well as adult groups, such as local history or community groups.

Vargo and Lusch (2012) conceptualised actors as being capable of creating their own context or environment for value creation. This can be achieved by

accessing resources provided by organisations as well as non-market facing resources from customers' own networks. In helping them to achieve desired outcomes and realise embedded value they played a vital, facilitating role. This applied to parents as well as children, who were often able to adopt key roles in families' interactions and value creation due to such resources. As these findings chapters have demonstrated, dense networks dramatically widened the type and depth of resources that family members could draw from, contributing greatly to value gained from both the interaction process and the outcomes achieved (Normann and Ramirez, 1993). The ability to navigate between systems and access extended resources from different networks is also significant (Edvardsson *et al*, 2011). This was found to influence the interactive style of family members, a point that was discussed in Chapter 5.

7.7 Conclusion

One of the consequences of the emergence of service-dominant logic in 2004 was the shift in focus regarding the study of value. Interest in what kind of value emerged from service experiences was supplemented by a new interest in how value was created during service experiences (Arnould *et al*, 2006). While resource integration has been identified as a key construct within service-dominant logic, driving customers' ability to realise embedded value (Vargo and Lusch, 2008), it has not been sufficiently considered within SL. Yet until fairly recently, there was a tendency within the literature on customer behaviour to simply assume that customers had both sufficient access to resources and the ability to utilise them. This chapter has shown how family members' individual and collective value creation was heavily dependent on resource access and usability. Numerous examples have proved that these are vital factors that heavily influence the ability of consumers to realise value embedded in the servicescape.

In seeking to fully answer both the second and third research questions ('What resources do families utilise to create value?' and 'What are the value outcomes for families?') it was deemed necessary to consider the locus of value creation. While the literature review revealed that value was conceptualised as an outcome emergent from service encounters, this chapter supported recent research (Gummerus, 2013; Mohd-Any *et al*, 2014) that extends the locus of value to the actual interactions involving customers within the service environment. Simply focussing on the value outcomes would have ignored the value that family members clearly derived from the various interactions they were involved with. Supporting the view that interactions are a key construct of the value creation process (e.g. Prahalad and Ramaswamy, 2004; Grönroos, 2011), family members engaged in interactions with each other, with other customers and the castle service system. Rather than value being created in a simple customer-organisational dyad, each of these different interactive patterns could result in value creation.

Chapter 5 demonstrated that visitors are not all the same when it comes to interacting in a service environment. Their orientation towards interaction – how comfortable they are interacting with different dimensions of the servicescape and how much control they like to have – influences their style of engagement, as does resource availability. Building on this effort to better understand consumers' behaviour during value creation, this chapter has further investigated the role of resource accessibility and usability. Family members who lacked dense networks (Normann and Ramirez, 1993) from which to draw resources were generally less able to realise embedded value.

This chapter was structured so as to facilitate analysis of the value that families derived from their visits to the castle, while factoring in the complexities that are inherent in family value creation. Adapting and expanding on the approach of Tynan *et al* (2014), each of the five value dimensions – social, epistemic, emotional, symbolic and functional – was considered, illustrating how families

realised value from the different stages of the value creation process. It was thought that such a framework would best illustrate the dynamics of different forms of family value creation. It reveals the different ways families were able to realise different forms of value from various aspects of the service system. This thesis aims to uncover the value outcomes of family visits so such an approach was deemed appropriate in light of this goal. By utilising a framework based on value dimensions, we are able to more clearly discern the role of family members and their resources, such as the key role that children played.

For the first three of these dimensions this chapter has shown that it is possible to distinguish between value for families that emerged as an outcome of interactions, and value that was derived from the interaction process itself. This builds upon recent exciting developments in the value literature (e.g. Gummerus, 2013; Mohd-Any *et al*, 2014: 12) that have diverged from the predominant focus on value outcomes. For families, it is clear that social value is one of the most important influencing factors on the individual and collective assessments of the visit. The ability to 'create memories' with loved ones in the special context of Scotland's premier paid visitor attraction was a major appeal of the castle. Strengthening and reaffirming familial bonds allowed families to feel togetherness and led to many special memories being formed. Epistemic and emotional value were also important determinants of how enjoyable and rewarding the family had found the visit. The ability to try new experiences and learn within the novel environment of the castle and its many constituent parts was also a source of the castle's appeal.

It was fascinating to discover the important role that children played in families' value creation. By utilising knowledge, skills and experience they had gained children were able to contribute in an important and meaningful way. This in itself was a source of individual and collective social value, as the children turned into active providers and collaborators, often in contrast to their normal parent-child dynamic. From the examples shown it appeared that families rated

the social and emotional value from such exchanges highly, more so than the epistemic value such interactions could yield. The non-market facing resources that family members could bring helped complement – and even supplement – the resources provided by the castle. As well as helping to realise social value, families utilising their own resources could also bring emotional and epistemic value.

Although the castle contained a wide variety of resources to assist visitors' attempts to realise this latent value, this chapter highlighted a number of examples where the resource provision was not sufficient. Visitors who had not rented the audio guides or bought the guidebooks, or been offered the children's activity map had a more challenging time, particularly if their resource networks were less dense. Examples of such visitors included both adults and children, and often featured those who had not been born or brought up in Edinburgh. This highlighted important congruity issues in the design of the servicescape. The level of resource accessibility and usability that visitors are assumed to have seems to have been established with local users in mind, who will be familiar with different forms of interpretation and have a fair understanding of the general historical context. Yet visitors who did not have such a level of resource accessibility and usability sometimes encountered difficulty or frustration at their inability to access the latent value within a situation.

The AD, JH and JP families were all examples of such visitors. The parents of the AD family were both actively-oriented towards interacting with aspects of the castle servicescape but were constrained by their resource deficiencies. The parents of the JP family were both resource-poor and passively-oriented, but had the great benefit of their older daughter, JPD1, who had been brought up in Edinburgh and was very familiar with the castle and its history through her education network. This was one of many examples where family members were able to create value in the customer sphere as well as co-create value in the joint sphere by integrating resources from the castle and personal networks.

There were instances where family members such as GRF, BCF and KRM, were able to draw extensively from their own dense networks, supplementing existing resources and even complementing resource deficiencies. These findings make an important and timely contribution to the literature and answer the growing calls for a more nuanced understanding of resource integration (e.g. Gummerus, 2013; Mohd-Any *et al,* 2014; Piacentini *et al*, 2014). Piacentini *et al* (2014) highlight the particular need to learn more of the expanding effect of operant resources and their capacity to both activate other resources and generate value.

This makes a number of additional contributions to the literature. The family interviews revealed the idiosyncratic value impressions that were a result of the complex nature of the family group. As well as individual and collective action, there were coalitions that cut across these lines (Epp and Price, 2008). Families were also capable of value assessments at the collective and individual level, with contrasting or complementary views able to co-exist. This confirms the claims of Vargo and Lusch (2008: 7), who state that value is "*... always uniquely and phenomenologically determined by the beneficiary*" and Helkkula *et al* (2012b) who argue for the need to consider customers' lifeworlds in order to fully understand their value assessments (also Heinonen *et al*, 2010). It was clear that the families' experiences and assessments extended beyond the immediate context of their visits and were heavily influenced by their broader experiences. This included past trips to HVAs and general leisure experiences as well as imagined future experiences (Helkkula *et al*, 2012b).

Individually and collectively the family members perceived value as a subjective, multi-dimensional construct, supporting recent developments in the literature (e.g. Lee *et al*, 2011; Mohd-Any *et al*, 2014; Williams and Soutar, 2009) that have all advanced understandings of value in a tourism context. Each of the five value dimensions was identified, with value gained by the families through their interactions and as an outcome of these. It proved necessary to extend the

definition of functional value, making it more appropriate for the complexities pertaining to a family visit to an HVA. It is now time to draw conclusions from Chapters 5, 6 & 7.

Chapter 8: Conclusions

Introduction

Within the body of services marketing literature the last few years have witnessed a steadily increasing number of empirical studies that have adopted an SDL and CDL perspective. It is believed that this is among the first to assume an SL perspective. Unfortunately, the tourism marketing literature has been slow to address the new service logics, as the field remains dominated by approaches still tied to the previous paradigm of value in exchange (Rihova *et al*, 2014). The characteristics of tourism mean the literature is ideally placed to take the "*intellectual challenges*" associated with these new logics "… *which may further break us free from old ways of thinking.*" (Li and Petrick, 2008: 241-3; also McCabe, 2014). In adopting SL as a lens through which to investigate the experiences of families during the course of a visit to Edinburgh Castle, this study hopes to contribute to the shift in thinking away from creating value *for* tourists. The focus is instead on facilitating visitors' value creation (in the joint sphere) and value co-creation (in the customer sphere) (Grönroos and Ravald, 2011; Grönroos and Voima, 2013).

In order to advance understanding at the micro and meso levels of the value creation process (Akaka *et al*, 2012), the selection of family visits to the castle was justified. This final chapter ties the key findings to emerge from this research into the Conceptual Framework (Figure 3.4) and outlines the contributions it has made to both academic debate and practitioner knowledge. To recap, the overall research objective is: **How is value created through a family service experience?** The three research questions are:

1) What activities are undertaken by families in value creation?
2) What resources do families utilise to create value?
3) What are the value outcomes for families?

8.1 Value-creating interactional pathways

While this study aims to address the three research questions identified above, it was deemed necessary to preclude answering these with an analysis of some important factors that were found to be major drivers of the value creation process. The first of these relates to the different interactive patterns from where value may emerge. Writing from a healthcare setting, McColl-Kennedy *et al* (2012) made the critique that within the SDL paradigm the bulk of literature conceptualising the constructs and assumptions have one major flaw: value creation does not take place in a vacuum. The findings chapters have demonstrated just how much influence situational factors had, not just in the immediate context of the elaborate, high-contact servicescape, but also from families' broader lifeworlds (Heinonen *et al*, 2010; Helkkula *et al*, 2012b).

During the coding process, it soon became clear that more critical attention needed to be given to this vital construct. Exactly *how* value is created at the micro and meso levels is one of the major issues in need of empirical research (e.g. Akaka *et al,* 2012; Grönroos 2011; McColl-Kennedy *et al*, 2012). As Figure 5.1 illustrates, there were actually several interactive pathways from which value could emerge during the family visit. So what exactly does this figure tell us? At the heart of the figure is value realised from intra-group interactions. With the majority of management literature adopting a single-user perspective, this research has advanced the understanding of group consumer behaviour. Brief observation within almost any service setting will reveal the prevalence of consumers in groups; studies such as this, which can shed light on intra-group dynamics, bring value and a widened perspective to the literature.

As well as important individual and collective dimensions, intra-family interactions also occurred within relational units, in line with the 'sensitising' framework of Epp and Price (2008). The 'borders' of these coalitions within families are well-established and pre-exist the visit; the castle simply provides a

novel context to re-form these. Coalitions formed in response to situational factors in order to achieve short-term goals that are more likely to be realised this way. There was also a generational dimension apparent, as children played an unexpectedly important role in families' value creation. This was possible through facilitating intra-family interactions as well as the family members' individual, relational or collective interactions with the service system. This belied the limited attention given to them within the literature.

While it was natural for the family to interact with the castle service system with the aim of realising desired outcomes, the interviews revealed how there was much more depth and granularity to their individual and collective approaches. Service systems vary in complexity and usually contain a range of features for service users to engage with. This study has shown how there were marked differences in orientations towards interacting with the various facets of the castle service system. The social dimension within the castle service system, largely in the form of guides, stewards and costumed re-enactors, was seen to play a significant role in creating enjoyable and memorable experiences. Yet some family members were more comfortable interacting with the physical features of the castle, preferring the control they could exert on the form and pace of their interactions. The castle is Scotland's most popular paid visitor attraction; it was therefore less surprising to discover the impact of both other visitors as well as external conditions such as the weather and available time.

This has a number of important conceptual and practical implications. Recent theory on service logics deem that the locus of where value is controlled and defined is now centred on consumers, in this case family members (Edvardsson *et al*, 2012). In keeping with the SL perspective that this thesis adopts, it is the organisation's responsibility to *facilitate* families' value creation (Grönroos and Ravald, 2011; Grönroos and Voima, 2013), to enable the family visitors to realise the value that is only *latent* within the service system (Vargo and Lusch, 2012). In light of this new central role of consumers, it is essential to establish

just how value may emerge from their interactions within the service system. This is not only the result of direct interactions with the service provider and the resources it has deployed; as Figure 5.1 shows, there are multiple interactive pathways from which value may emerge. This conceptual schema can make a notable contribution towards the important task of establishing *how* value is created: how family members actually interact within a service system and what they actually experience as valuable. Figure 5.1 plays a valuable role in understanding the context that underpins the 'consumer sphere interactions' and 'joint sphere interactions' in the Conceptual Framework. Whether there is congruence between families' *actual* behaviour and how managers *think* visitors will act and what they will consider as valuable is often overlooked (Gummerus, 2013), despite its importance to conceptual development and practical benefit.

8.2 The consumer interaction orientation matrix

As expected, the family members undertook a range of value-creating activities during the course of their visits. What was not expected, however, was that family members would display differing orientations towards interacting with other actors and engaging with the service system. The matrix in Figure 5.2 depicting this is the second major contribution of this study. The data analysis revealed that the portrayal of consumers in the literature as being of a uniformly positive disposition to freely interact with the service provider is an unfortunate simplification. As evidenced by the various excerpts in the findings chapters, family members' dispositions were seen to vary considerably. Even within one family and it was possible to identify multiple approaches. This was believed to be the consequence of two major factors, resource utilisation and interaction orientation. These form the X- and Y-axis respectively of Figure 5.2.

Through the axial and theoretical coding process, it became apparent that families' individual and collective interactions could be physical, emotional or

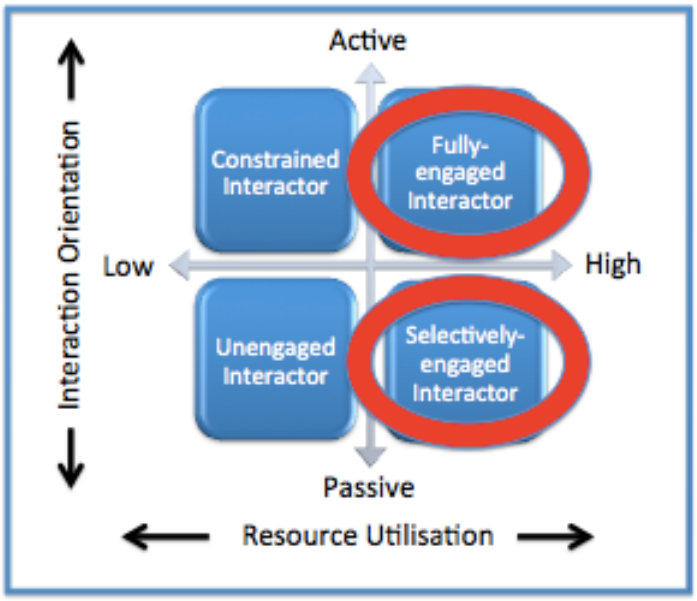
cognitive in nature. Yet driving these interactions were important factors that needed to be considered. Those family members with greater Resource Utilisation, the Fully Engaged and Selectively Engaged Interactors from Figure 5.2, were generally found to be capable of deeper and more substantial cognitive interactions. As an example, parents or older children in the GR, BC or KR families had high levels of Resource Utilisation and appeared able to draw from fairly substantial levels of knowledge and experience. This greatly assisted their attempts to realise value and facilitated their interactions. While other family members with lower levels of Resource Utilisation were of course able to realise value through their interactions, they were sometimes frustrated in their inability to gain more from features of the service system that appeared rich in latent value.

There were a number of Constrained Interactors like the AD parents and their older daughters, who displayed an obvious interest and desire to engage more substantially with the servicescape through more cognitive interactions, yet were unable to do so due to personal resource limitations. The market-facing resources provided by the castle sometimes proved to be insufficient to supplement families' resource deficiencies. Due to group dynamics, even families that contained one member with greater levels of knowledge and experience were able to derive significantly more value. The JP family is a prime example of this, as the older daughter was able to guide the other family members, showing them features of the castle they would have been unlikely to find and explaining about some of the artefacts that they would have found difficult to comprehend. JPD1's school visits had enhanced her resources and empowered her to complement and supplement the castle resources where possible. These intra-family interactions had proved a rich source of social, emotional and epistemic value for the family. As many family members, especially the younger children, could demonstrate, it was quite possible to create value without high levels of Resource Utilisation. However, those family members who could draw from dense resource networks were more likely to

realise value across a wider range of dimensions. Their interactions also tended to be at a more substantial level.

This finding leads to a resource-focused conceptualisation that has potentially important theoretical and managerial consequences. A common thread running through many of the examples included in the analysis is the facilitative role that non-market facing resources played in assisting families in realising latent value. These resources include knowledge and experience of historical events and figures as well as awareness of the castle servicescape itself. Family members acquired these resources through a range of sources, including the Girl Guides, school visits and personal reading, which are examples of dense resource networks. The various excerpts and quotes demonstrate that this could be at an individual, relational or collective level. Figure 8.1 displays an amended orientation matrix, highlighting these types of Interactor.

Figure 8.1: Amended orientation matrix

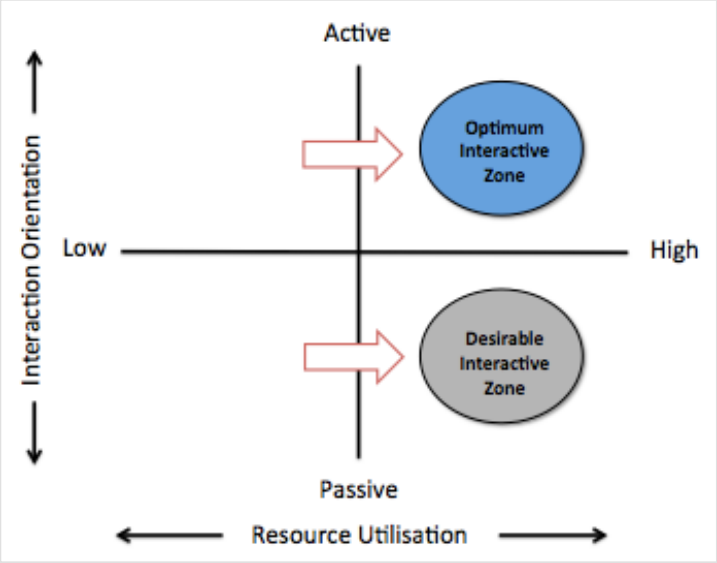


The analysis also demonstrates that these non-market resources could be utilised effectively by visitors of different ages, with even younger children capable of using them. The analysis illustrated how younger visitors played a more active role in facilitating family value creation than expected. The accessibility of families' non-market facing resources is an important driver in making enjoyable memories and having a more rewarding experience. From a functional perspective, the existence of pre-existing resources means consumers are more aware of the servicescape and this can enhance their navigation and decision-making. This also enhances the likelihood of a more rewarding experience.

It would therefore be beneficial for service providers such as the castle if they could boost the resources of consumers prior to their visit. Through '*priming*' potential visitors, they will be better equipped to interact with the service system and capable of a higher level of resource utilisation. Their interactions could be more focused and there is a higher likelihood of them realising the inherent value from their encounters. Figure 8.2 shows the potential impact that priming visitors may have on interactive behaviour within the service system. Constrained Interactors who are positively-oriented towards interacting with the service provider and the service system would be more likely to do so, as they would have the resources to facilitate these interactions. This could transform their interaction orientation to more closely resemble 'Fully-engaged Interactors' (the top-right quadrant). Similarly, 'Unengaged Interactors' would have the resources to have more varied interactions, akin to 'Selectively-engaged Interactors' (the bottom-right quadrant). The examples showed how families like the AD family, coalitions like WIM and WIF or individuals such as BEF or GRM were inhibited from interacting more through insufficient resource availability and usability. The 'Unengaged Interactors' (the bottom-left quadrant) often tended to be younger visitors and non-locals, yet a number of other children or non-Scots were more akin to 'Selectively-engaged Interactors'. One key difference was resource usability. Being able to access resources, such as the younger SI

children through the kids' quiz or the WI twins and their knowledge from school, enabled them to engage in a variety of interactions. Although personality and character are also important factors, it is interesting to note that children like TOS and DES2 seemed to lack resources and favoured more physical interactions.

Figure 8.2: Potential impact of 'priming' consumers



While the Conceptual Framework correctly identifies the facilitative role of 'Public-facing resources', the concept of priming was developed when family visitors lacked both market- and non market-facing resources. Through priming potential visitors, service providers can help supplement visitors' resource needs when the deployment of resources in the servicescape is insufficient. It is impossible to provide visitors with all the potential information they may need, but technology can assist in providing them with timely provision of information as it is needed. Another possible source of these resources is the stewards. The stewards within the castle are a source of significant knowledge about a whole range of aspects relating to the castle, from grand political intrigue and

military strategy to the botanical background of Edinburgh Castle's fauna and flora. Such knowledge could be provided by Historic Scotland via their website (e.g. in the form of webinars, interviews or videos), through talks (e.g. at the Open Days, to local community groups, organisations such as the Rotary Club and historical societies) or formal education routes (e.g. through visiting schools or universities to talk to classes or history clubs). Such activities would have the beneficial effect of providing potential visitors with resources that they could use. By targeting potential visitors in the pre-purchase/visit stage, this could also help convert people into actual visitors or at least enhance awareness of the brand and the organisational activities.

From an SL perspective, this would allow the service provider more opportunity to influence consumers' value-in-use, there is much greater potential for actual value co-creation to take place in the joint sphere (Grönroos and Ravald, 2011; Grönroos and Voima, 2013). However, as SL, SDL and CDL are all at early stages of conceptual development, concepts such as priming provide the means for developing the theory and assisting in its operationalisation. Neither SL or CDL consider resources in depth, while SDL only focuses on resources at a general systems level. Expanding conceptual awareness and understanding of these new logics at the *micro* and *meso* levels represents an important advance in their development and is essential in order to understand the value creation phenomenon (Akaka *et al*, 2012; Chandler and Vargo, 2011)

From a management perspective, it is advantageous for all parties that consumers are provided with information concerning essential aspects of the servicescape. By providing access to operant resources through their social networks, consumers can have a more focused and rewarding experience. Improving accessibility and usability, providers can help consumers navigate better, have greater awareness of the servicescape layout and also pass on key information, such as the times of costumed re-enactors, the availability of audio

guides and suggested routes and timings. Such knowledge would have been of great help for the families in the preparation and visitation stages.

These first two important findings contained in Chapter 5 have made notable contributions to the advancement of knowledge about consumer behaviour within a service system. The consumer interaction orientation matrix in Figure 5.2 demonstrates the key facilitative role of knowledge, skills and experience that family members accessed from market-facing and non-market facing sources (Edvardsson *et al*, 2011; Vargo and Lusch, 2012). The castle service system should be designed in order to allow both organisations and visitors to enhance their operant resources (Li and Petrick, 2008; Lusch and Vargo, 2006). For service providers, the matrix provides greater insights into consumers' behaviour. This can help them to better design their service systems in order to provide consumers with the ability to supplement resource deficiencies as well as provide resources that can be accessed by a wide range of consumer segments (Mohd-Any *et al*, 2014). From the integrated interactive conceptualisation of value creation, the matrix can assist organisations in their prime role of *facilitating* consumers' value-creating ability (Grönroos and Ravald, 2011; Grönroos and Voima, 2013). As a number of interview excerpts confirmed, resources have an 'expanding' effect, and the ability to activate other resources and generate value (Piacentini *et al*, 2014). This conceptualisation can assist service providers in becoming more effective in resource provision, given the potential to activate other resources.

Revealing the various interactive patterns through which visitors can attempt to realise value and also introducing the concept of consumers' differing orientations towards interaction with the service provider have important ramifications for both the literature and also practitioner knowledge. Building on this, the next sections consider the different value-creating activities uncovered among the family members before going on to look at how resource integration proved to be a vital construct within value creation.

8.3 Value-creating activities

The next major contribution of this study is the advances it has made in identification of the Value Creating Activities (VCAs) that families individually and collectively undertook. This not only helps in the conceptual development of SL, but also contributes towards a better understanding of the visitor experience. Although the experience is an integral part of both the tourism 'product' (Pernecky and Jamal, 2010; Prentice *et al*, 1998a) and a key SDL concept (Lusch and Vargo, 2006), understanding within the literature of what the experience actually constituted and the consumers' role in creating or co-creating such an experience, was limited. Analysing data from the family interviews and observations meant it was possible to identify ten VCAs that family members undertook with the aim of realising value. These VCAs are micro-level manifestations of the 'Consumer Sphere Interactions' and 'Joint Sphere Interactions' within the Conceptual Framework. As the excerpts have shown, the families' value creating activities were a major part of their attempt to 'create memories'. Through their various activities, desired outcomes were achieved, along with the unexpected activities that formed part of their overall experience. While some of these activities, such as the *utilising* of provider resources are self-evident, a number of others are less so, and show the broad range of activities that family members engaged in during their interactions.

The ten VCAs contained in Table 6.1 demonstrated the variety of behaviours that families engaged in with the aim of realising value. Within the 'Decision-making' category, the facilitative role of resources was again highlighted, playing an important role in a wide variety of family interactions, including *information-sharing*. Although the castle's interpretive resources were utilised, the excerpts showed how family members often drew upon non-market facing resources to supplement 'official' resources and assist family value creation. *Negotiating* and *prioritising* took place in the customer sphere and showed how parents were

often willing to place the children's interests above their own. Again, family members with greater awareness of the service system in the form of knowledge, skills and experience were better able to participate in these three VCAs and so contribute to the family's enjoyable and entertaining experience.

In terms of value creation, the most significant VCAs were in the 'Realising' category. This is where families individually and collectively engaged in up to five different VCAs. As the findings chapters have emphasised, a common theme was the surprisingly important role that children were able to play; those children who had knowledge and experience from their school and social networks were able to noticeably enhance families' value creation. While it was natural to expect children to contribute to families' social and emotional value, their ability to help families realise cognitive value was of great interest. This was particularly apparent in the *sense-making* and *utilising* VCAs, as well as the *achieving* VCA in the 'Evaluating' category. The older daughter of the JP family is an excellent example, as she was able to use her knowledge and experience from her social and educational network to greatly facilitate her family's entertainment and enjoyment. As the rest of her family had extremely limited resources to draw from, her role was vital. This has answered the numerous calls for more research – particularly in the tourism literature – that focuses on the perspectives of families and children (e.g. Kerrane *et al,* 2012; Obrador, 2012; Stringer, 1984; Small, 2008). In particular, this has helped advance appreciation of the role of children within family decision-making, which had assumed too much homogeneity and too little disagreement (Bronner and de Hoog, 2008). While previous studies had shown the growing influence of children on purchasing and destination selection within tourism (e.g. Rose *et al*, 2002; Connell, 2005), this is believed to be one of the first that has provided deep insights into the importance to families' service experience.

The *competing* VCA was another surprising finding, with some family members displaying counter-intuitive behaviour and showing kindness and responsibility

for other consumers. This also included more standard *competing*, as the castle was often very busy, access to resources became more of an issue, as the mother of the JH family recounted. It was also interesting to discover that both children and adults were willing to undertake *deviating* behaviour, i.e. after assessing the situation they concluded that it would be acceptable to break the rules or violate codes of conduct in order to potentially create value. This varied in severity, and ranged from climbing on parts of the castle rock and mounting cannons to 'bagging' seats in the café in order to secure access.

In the 'Evaluating' category, there was an overlap with the *competing* VCA, as it was possible through *appraising* for some family members to display concern for other consumers. Examples of this can be taken from the BC family interviews, where the mother expresses concern that some visitor groups, especially elderly or overseas visitors, would struggle to be able to read and understand parts of the National War Museum displays. As MRF stated, time-pressed parents with younger children need information in readily-accessible chunks that can then be adapted by them in light of their children's particular interests or abilities. Similarly, the son of the GR family was critical of the policy of charging visitors for the audio guides, as non-local visitors who lack the background knowledge of the castle would have great difficulty in understanding and appreciating parts of the castle. This adds to previous research, which notes that consumers are sometimes driven by non-selfish motivations during their interactions with other consumers. These motivations include altruism and a feeling of responsibility (Rosenbaum and Massiah, 2007), which often occur in a tourism context (Glover and Filep, 2015) and are a notable source of value (Rihova *et al*, 2014).

Similarly, when *appraising* the service system and their own experiences there was an assumption that all types of visitors would be catered for. A number of family members identified shortcomings that either affected their own experience or would potentially impair the value creation of other visitor segments. This could relate to the method or content of interpretation, with some members

noting it was too 'drab and warlike' for mothers and daughters to enjoy. *Appraising* could also refer to other visitor groups not connected to the family, with a number of family members raising concerns that overseas visitors in particular would struggle as they would possibly lack the necessary knowledge, skills and experience to properly engage with the castle. This VCA was carried out in the broader context of family members' lifeworlds and when they related their experiences at the castle with other service situations (Helkkula *et al*, 2012b).

Developing this typology of VCAs of visitor behaviour in a complex service system has important implications for both theory and practice. Previous typologies relating to consumer behaviour in a public transport setting (Echeverri and Skålén, 2011) and a healthcare setting (McColl-Kennedy *et al*, 2012) have helped shed light on the value creation process. Yet this study adds welcome depth by considering group behaviour; it is also the first to investigate it in the novel context of a popular HVA, with findings that can potentially be of use in other high-contact service environments. As well as value facilitation, some of the excerpts demonstrated that through various factors, it was possible for families' value creation attempts to be impaired, often as a result of resource deficiencies or flaws in the service system design. This builds on the findings of Echeverri and Skålén (2011), who were the first to demonstrate that attempts to create value could result in value destruction or impairment. The VCAs showed how families could individually and collectively navigate systems of actors and resources in order to realise value, including achieving desired outcomes (Edvardsson *et al*, 2011).

Family members tended to highly appreciate the ability of children when they could supplement or complement resource deficiencies. This allowed the family to realise embedded value that may not have been attainable without the children's interventions (Vargo and Lusch, 2008). The son of the GR family provides a nice example of this, as his ability to contribute to family *sense-*

making and post-visit evaluations was greatly appreciated by his parents. Indeed, families' value creation and subsequent value assessments lend support to recent conceptualisations that see value not as objective or subjective, but as a contingent effect of interactions (Arnould *et al*, 2014). The activities of family members, especially children, could be seen as helping the family in their efforts to achieve a meaningful life (Webster Jr. and Lusch, 2013). By taking part in the group's value creation, members were able to refine their identity by enhancing the family's social relationships and contributing to the collective intellectual development (Tung and Ritchie, 2011; also Webster Jr. and Lusch, 2013). These VCAs helped in "*creating memories*" (BCF; Section 6.3.2) that become "*part of* [family] *history*" (BEF; Excerpt 38 in Section 7.2.2).

8.4 Resource integration

The findings within Chapter 7 make an important, and timely, contribution to the debate within the literature concerning resource integration. As hoped, utilising resource integration and network theory brought an additional layer of understanding of the value creation process. Resource integration – the act of using resources from a variety of private, public or market-facing resources – is recognised as an essential driver within the value creation process (Vargo and Lusch, 2012). The findings from the family visits corresponded to some of the significant recent advances in the literature. The constructs of resource *accessibility* and *usability* were shown to play a vital role in facilitating families' individual and collective value creation. Demonstrating the intricacies and complexities of resource integration addresses the second research question and sheds light on this construct that is at the heart of the Conceptual Framework.

Some aspects of the castle service system such as the One o'clock Gun can be enjoyed by any visitor, with little need for additional resources. Yet others, such

as the Royal Apartments or Great Hall, usually require additional resources to enable visitors to realise some of the embedded value that is apparent from their special atmosphere. Even visitors with greater levels of knowledge and experience could struggle, such as the BC family in the Royal Apartments or the DE family in the Great Hall. This was a useful finding, which ties in with the findings of Mohd-Any *et al* (2014). Sometimes the resources provided by the castle were unavailable (e.g. if the stewards in the rooms were engaged) or inaccessible (e.g. the families had not taken the introductory orientation tour or had not been advised how important the audio guides or guide books were and so should be purchased or rented).

In contrast to much of the existing literature, it became apparent that families derived value from the process of interacting within the service system. This was often as a result of interacting with the service dimension, such as the costumed re-enactors, or while enjoying some of the more effective interpretation, such as within the Prisoners of War exhibition. This features lifelike models and recreated scenes, brought to life by atmospheric audio extracts. Interactive value was in addition to value as an outcome that predominantly features in value research. Examples of the latter included the parents of the AD family, who had not been to the castle before, and who were looking forward to using their newly-acquired knowledge and experience of the castle to advise friends and family who may visit them in the future. These illustrative examples proved that customers were able to access and utilise resources from skilfully navigating the various networks to which they belonged in order to better realise the embedded value (Edvardsson *et al*, 2011; Vargo and Lusch, 2012). Again, the role of children in facilitating cognitive value in addition to epistemic and social value was apparent. As some excerpts demonstrate, the children appreciated this opportunity to temporarily recalibrate the parent-child relationship in their favour through resource utilisation.

For social, emotional and epistemic value it was possible to distinguish between value derived from the experienced process and value in the experienced outcome (Gummerus, 2013; Mohd-Any *et al*, 2014). In some situations, the very act of interacting with the service system, or the different actors within it, was a discrete source of value. As opposed to simply classifying this as a value outcome, the data indicated that a differentiation be made. Yet this distinction was not always possible, and could not be applied to analysis of family value in the symbolic and functional value dimensions. For the sake of this study it was deemed necessary to extend the definition of functional value, to better reflect the research context. It was apparent from family's comments that their expectations relating to various factors within the castle were high. Sometimes this was due to experience gained from previous visits to the castle or other attractions; other families made reference to the high entry prices at the castle. This meant that provider resources such as information boards and signage were considered 'hygiene factors', as opposed to a special feature of the service system. This assumption may be considered in future research relating to value in higher quality service systems.

8.5 Family dynamics

A significant amount of the richness within the data related to the internal interactions that families engaged in. As noted in the literature review, the family group has long been neglected in management literature (e.g. Kerrane *et al,* 2012); this is especially so in the tourism literature (e.g. Obrador, 2012; Small, 2008; Stringer, 1984). This is in spite of their importance to HVAs in terms of visitation and spend (Kozak, 2010), but also in relation to Historic Scotland policy on issues such as widening access and education concerning its conservational role (Historic Scotland, 2010).

In analysing the family interviews, it was necessary to adopt the framework proposed by Epp and Price (2008) proved most valuable. As mentioned in Section 3.8.3, the data analysis considered individual, relational and collective dimensions in order to fully capture the complex dynamics that characterised family interactions. While coalitions are not considered in other behavioural models relating to family behaviour (e.g. Schänzel *et al*, 2012), these groupings were often observed, coming in to play in relation to situation-specific conditions, and along pre-existing lines. These were sometimes on gender or generational lines, e.g. the son and daughter of the MR family habitually formed a coalition during negotiations or decision-making with their parents. Yet these coalitions could also form across these dimensions. A couple of illustrative examples are of the mother and younger son within the DE family or the father and youngest daughter within the AD family. As they seemed to share similar interests and approaches to interacting within the service system it made sense for them to form small groups in order to negotiate or make plans. In providing empirical support for the tentative framework of Epp and Price (2008), this is a valuable finding that can bring greater understanding to future studies of families in many fields.

8.6 Visual research methods (VRM)

The relative dearth of studies in the marketing and tourism literature that adopt VRM is curious, considering the richer and deeper understandings that they can provide (Echeverri, 2005; Morphy and Banks, 1997; Rakić and Chambers, 2010; Rakić and Chambers, 2012). By providing families with video cameras (that could also take photographs), this study demonstrated the benefits of utilising VRM. The videos were a useful tool in the post-visit interviews, allowing me to be a 'real-time' observer of their interactions. The videos helped families to recall and highlight important incidents that they may otherwise have forgotten, or have described incorrectly. By instructing families to provide detailed

descriptions of their experiences and value assessments, the videos brought a focus to the interviews and helped pinpoint key incidents and families' opinions of these. Through capturing a number of critical incidents that might otherwise have been missed, VRM certainly improved understanding of all the key constructs within the Conceptual Framework.

Family photographs and screenshots from their videos have proven a useful method in presenting this research, and hopefully have allowed the reader and conference delegates, where this research has been presented, to visualise more effectively the castle service system and some of the range of families' interactive behaviour. It is hoped that other studies will follow this example; not only do they provide a useful research tool but they are also an effective means of mixing research methods. This can be an effective means of enhancing data reliability.

8.7 Contributions

The contributions of this research to the literature have already been outlined earlier at the end of each of Chapters 5 – 7. These are summarised, before considering the practitioner contributions. This chapter then concludes with a consideration of the research limitations and avenues for possible future research.

8.7.1 Contributions to literature

The qualitative methods adopted in this exploratory research have generated rich, emic insights into consumer behaviour in a complex service environment. As is clear from the findings chapters, the overarching focus has been on the consumer perspective, particularly their experiences while attempting to create value. The contributions are therefore weighted towards the 'user' side, with the

'provider' interviews used in a corroborative manner. The following sub-sections follow the theoretical contributions as introduced in Chapter 1.

8.7.1.1 The value creation process

As identified in the Literature Review, understanding of the complex value creation process remains limited, with major questions remaining over some of the key concepts such as: what activities do customers actually engage in during value creation, what are the actual roles of customers and the organisation and how does the context of the interaction influence the process (Grönroos, 2011; Gummerus, 2013; Heinonen *et al*, 2010; McColl-Kennedy *et al*, 2012). Within the confines of the particular research context, the findings chapters and supporting excerpts have addressed each of these major questions.

To the best of the researcher's knowledge, this study is the first to investigate value creation within a heritage visitor attraction. In contrast to previous studies on value creation, this research has adopted the SL perspective, which assumes a central role for the integrated interactive construct as a driver of value creation (Grönroos, 2011; Grönroos and Ravald, 2011). In terms of process, SL views value as emerging from three possible spheres; for family value creation in a complex servicescape, the *joint* and *consumer* spheres were the focus of investigation. The findings chapters have shown that the SL conceptualisations of the value creation process are highly suited for investigations into the intricacies of how value is actually created. This study has demonstrated that family visitors were capable of co-creating value with the active involvement of the service provider in the *joint* sphere. The findings chapters also provide extensive evidence of families creating value by themselves in the *consumer* sphere. This justifies the selection of an SL perspective in investigating such phenomena. It is arguable that adopting an alternative perspective, such as the systems-focused SDL or the overtly customer-focused CDL would have failed to

account for such activity. It is strongly recommended that future studies on value creation within similar environments consider an SL approach. Certainly at the micro- and meso-levels, it has proved capable of integrating a wider range of consumer behaviour.

This study has contributed to SL theory development since it has helped to illuminate the processes within the *joint* and *consumer* spheres. The following sub-section looks at the crucial facilitative role that resources played; as resource integration is not covered in depth within SL, this highlights an area in need of conceptual development. While much of the management literature assumes an individual perspective, this study has brought enhanced understanding through adopting a family-based perspective. The FII of Epp and Price (2008) proved a highly useful framework with which to analyse families' behaviour. Within the *joint* and, especially, the *consumer* sphere, this study has demonstrated the micro- and meso-level interactions that take place when families attempted to realise value. Families' interactions took place at the individual, relational and collective levels, supporting the elevation within SL of interactions – the integrated interactive construct – to the heart of value creation. This helped to demonstrate the conceptual distinction between value creation and co-creation that only SL makes. Future studies can more confidently utilise this distinction to help further advance understanding of consumer behaviour. This contradicts the 6th Foundational Premise of SDL, which claims that the customer is always a co-creator of value (Vargo and Lusch, 2004; Vargo and Lusch, 2008). In the absence of any further conceptual developments regarding FP6, researchers should perhaps consider that SDL is more suited to value creation at a systems level (Heinonen and Strandvik, 2015).

In terms of contribution to consumer perspectives on value creation, the study adds significantly to these debates through its focus on what customers actually engage in during value creation, Table 6.1 provided a typology of value creating activities that family members undertook. This table shows the range of

activities that took place within the *consumer* and *joint* spheres as consumers attempted to realise the latent value. As noted earlier, this is believed to be the first study to investigate value creation within such a complex service environment, with an extensive array of resource deployments and interactive opportunities. As such, it makes important advances on earlier studies that investigated value creation, notably Echeverri and Skålén (2011), who established a typology of value creating practices in a public transport context, and McColl-Kennedy *et al* (2012) developed a typology of activities that patients adopted during the course of medical treatment.

This study has additionally provided empirical support for the concept of processual logic in SL, namely that the provider's role is to *facilitate* user value creation and co-creation. This argues that where users have deficient resources it is essential that the servicescape provides resources in an appropriate form to enable visitors to create or co-create value. The families' visits provided numerous illustrations of both positive and negative instances of this, where attempts to create value have been facilitated or impaired. This is an important conceptual distinction that builds on the findings of Echeverri and Skålén (2011). This also raises the important issue of the context in which value creation takes place.

This study has responded for calls within marketing theory which highlight an urgent need for studies that can help reveal the complexities of actual value creation, which must include the context (Gummerus, 2013; McColl-Kennedy *et al*, 2012; Tynan and McKechnie, 2009). The contributions from Chapter 5 add granularity and clarity to the different contextual factors that must be considered when attempting to gain deeper understanding and appreciation of the value creation phenomenon. Figure 5.1 shows the multiple interactive pathways from which value may emerge and is far removed from the simple customer-provider dyad that predominates within the literature. This can help sensitise future

researchers to investigating value within other service environments and to account for external influences such as time and weather.

8.7.1.2 Resource integration

Utilising resource integration and network theory brought an additional layer of understanding of the value creation process. The context of value creation has not been properly considered within the literature (McColl-Kennedy *et al*, 2012); this includes visitors and the various resources they are able to draw upon from the different networks they belong to, such as through their work and social circles (Vargo and Lusch, 2012). The literature is characterised by a restrictive view of the empowered consumer being able to freely access and integrate sufficient resources in a straightforward manner (Piacentini, Hibbert and Hogg, 2014). Yet this study shows that the application of customers' available resources considerably influences how much inherent value can be realised from that which is potentially available. As value is only latent in each situation (Vargo and Lusch, 2012), this is a critical point. Analysis from the family perspective shows how families are able to draw on the private networks of individual members to supplement and complement the public-facing resources within the service environment. In exploring the actual roles of consumers and the organisation in value creation, the importance attached within SDL to the construct of resource integration (e.g. Lusch and Vargo, 2006) was confirmed through three contributions.

Various excerpts have shown how families were able to draw upon knowledge, skills and experience from numerous sources in order to facilitate their value creation. As well as the resources provided by the castle, it is clear from Figure 7.1 that families were able to access non-market facing resources from several different networks. This is an important contribution that builds on prior conceptualisations (e.g. Edvardsson *et al,* 2011; Vargo and Lusch, 2008).

The conceptualisation within Figure 5.2 can be of valuable assistance in ensuring that further conceptual development of SL is representative of micro-level realities (Akaka *et al*, 2012), such as the importance of resource accessibility. This can be achieved through the design of a service system that can supplement resource deficiencies or complement existing consumer resources. Figure 5.2 adds considerable understanding to consumer behaviour and how the servicescape facilitates their attempts to realise value. A win-win situation can be created through 'priming' visitors with resources prior to their service encounters. Through the families' experiences, it was apparent that visitors with better resource accessibility and usability tended to engage more deeply with the servicescape and were more likely to gain value, particularly epistemic value. As well as contributing to the development of micro-level theory, this study can advance understanding at the meso-level, and the facilitating role of networks to families' value creation.

The second major contribution relating to resource integration was made relating to the actual integration process. Responding to the call by Kleinaltenkamp *et al* (2012) for research into these issues, the interviews showed that value emerged for families both during the course of resource integration as well as emerging as an outcome of the process. This recent distinction within the literature (Gummerus, 2013; Mohd-Any *et al*, 2014) is an exciting one and it was borne out through the families' experiences.

The third significant contribution in this section relates to the actual nature of resources. Following from the important discovery by Piacentini *et al* (2014) on the expanding effect of operant resources, this study also demonstrated that knowledge, skills and experience played a notable role in contributing to the value that families derived from the visit. Knowledge relating to particular aspects of the service system, such as historical information relating to the part of the castle, or 'insider' insights relating to good places to observe key events or features of the castle all had a useful facilitative effect. Such information

could be used to supplement or complement the market-facing resources and enable others to gain more from their experience.

8.7.1.3 Visitor value outcomes

In addition to the points highlighted above, there were three further contributions towards the understanding of value. In diverging from the standard approach prevalent in studies on consumer value, this thesis has expanded the locus of value creation to the actual resource integration process. From the castle visits, families gained notable social, emotional and epistemic value. There were also examples of symbolic and functional value. Although were no prior studies from an HVA context to draw from within the literature, the findings confirming the efficacy of the multi-dimensional value perspective was in line with research in an adventure tourism context (Williams and Soutar, 2009) and festival tourism (Lee *et al*, 2011).

Additionally, the findings chapters demonstrated that the outcomes of value creation interactions are not uniformly positive, supporting the conceptualisation of Grönroos and Ravald (2011), and the empirical findings of Echeverri and Skålén (2011). Families' value creation attempts could be impaired through different contextual factors, including resource deficiencies. The impact of other visitors was a further influence on families' value outcomes. While this included examples of value impairment, the families also had experiences where contact with other visitors had positive effects. These findings build on the work of Nicholls (2010) on CCI, and Moeller *et al* (2013) on CVC. This is a further welcome contribution to the literature, providing greater nuance to the understanding and appreciation of value creation.

8.7.1.4 Family behaviour

The final contribution to the literature is toward enhancing understanding and awareness of families, and in particular children, within the management literature. Families have proven to be a valuable research subject segment in terms of insights generated. As noted above, the FII of Epp and Price (2008) proved a valuable tool with which to investigate family behaviour. Families' *individual*, *relational* and *collective* dimensions were all proven to be conceptually important in understanding families' behaviour, with each dimension playing important roles. The importance of children's contribution to families' value creation was one of the major findings of this study. Although it builds in some way on previous work on teenagers' motivation (Wang *et al*, 2004) and family consumption behaviours (Kerrane *et al*, 2012), this thesis has made unique and valuable advances. Children's role in relational and collective interactions often catalysed emotional and social value created in the experiences. As Figure 7.1 demonstrates, children's resource networks were sometimes essential in realising latent value, and prove how vital it is that service providers ensure their servicescape is tailored towards younger users.

8.7.2 Contributions to practitioners

One of the major aspirations of this study was that it would generate actionable findings for practitioners based on cutting-edge marketing theory. One of the outputs has been a report for Historic Scotland with more management-oriented results that can assist them in both their strategic and daily operational activities. The following sub-sections contain the main points that could be transferable to other practitioners of similar attractions.

8.7.2.1 Towards a better understanding of the interaction between visitors and attractions

Whilst not working in the dark, visitor attraction managers are often planning and operating their service delivery system with imperfect information. Very few attractions conduct in-depth interviews and observations of how their visitors actually interact with and assess the service delivery system. Those that do tend to keep their research confidential, for fear that their rivals may gain some kind of advantage. Historic Scotland is also operating without knowing vital information relating to visitors' desired outcomes and their interactions within the service system. At Edinburgh Castle, visitor interviews are carried out infrequently, and mainly as a means of complementing the biannual visitor surveys rather than in an exploratory or revelatory role. Knowing the different forms of potential value that consumers can derive from their interactions with the interface can help managers in designing a more customer-focussed interface. As well as commercial benefits for service providers, this will have implications for the future sustainability of HVAs: helping attractions to foster connections with future generations of visitors by facilitating rewarding experiences for them. If attractions are failing to suitably tailor their interface to appeal to children then families will be less willing to come. This risks creating disconnect between attractions and younger generations, as ambivalent young people could be less inclined to visit such places when they are older and with their own children.

This study can greatly assist in the design of service delivery systems, in a range of high-contact service environments, from visitor attractions to museums, hotels and restaurants. Discovering which aspects are appealing and that help consumers realise their desired value outcomes will help organisations in improving the efficiency and effectiveness of their service delivery. This can bring operational benefits as well as boosting competitiveness. How consumers interact with each other and the service system can also be revealing, as it can

provide guidance on which aspects should be redeveloped, and more importantly, the 'how' and 'why' behind this. Such actions will increase the congruence between what providers believe their customers think of the service system and consumers' actual assessments. Narrowing expectation gaps and imbuing potential consumers with more realistic expectations before they consume the service can make for a more satisfying experience for all.

8.7.2.2 Managing and marketing the service experience for families

A number of practitioner contributions emerged from this study, related to the central themes of resources and interaction opportunities. These were essential constructs in the creation and co-creation of value between the families and the service provider. By investigating different families' resource accessibility and usability, this study reveals the effectiveness of different aspects of the servicescape to attraction managers. Families have particular needs and it is useful for managers to see where the service interface succeeds in facilitating family value creation. The following points consider how service providers can enhance the potential for more engaging and rewarding interactions in order to enable such facilitation.

In light of the importance of the re-enactors to families' experiences, it would be worthwhile for Edinburgh to emulate Stirling Castle, its sister attraction, and employ full-time re-enactors who are there almost all day. Edinburgh Castle should also make it easier for visitors to find out the times of the re-enactments, with more leaflets and information boards utilised, and announcements made by the guides, stewards and ticketing staff. Alerts could be sent by SMS or email to those with smartphones who bought their tickets online. Better on-site signage and online information provision would also help raise awareness. Such simple remedies would reduce the number of visitors who missed these almost uniformly popular aspects of the castle's service system.

It was clear that some aspects of Edinburgh Castle's servicescape were tired-looking and needing investment. Today's consumers are considered to be more demanding and have higher expectations and the interviews and observations generated several critical comments on parts of the servicescape that did not live up to expectations. The 'Honours of Scotland' exhibit is one of the castle's top exhibits, yet only a minority of families had expressed satisfaction after experiencing it. I observed and spoke to a number of families who went in the wrong way, indicating issues with signposting, while most families and visitors I observed had not invested in the audio guides or guidebooks that can provide illuminating background information. This meant their time in the exhibit was inhibited by a lack of awareness of the significance of what they were seeing, which made it harder to engage with the interpretation. A few family members commented favourably on the attractive text and variety of recreated scenes via art and models, interviews with both families and staff revealed an understanding that the exhibition desperately need modernising. Specifically, negative remarks were made on the old and dusty models that are looking distinctly dated and the unsatisfactory use of audio-visual: an analogue tape loop plays, yet fails to catch most visitors, most of whom listen for only a minute or two before moving on.

This connects to the level and methods of interpretation adopted at the castle. In light of some of the excerpts in Chapters 5 – 7, the current level and methods are not sufficient or appropriate. Young visitors, as well as older visitors who were non-local, lacked sufficient background knowledge and information to properly appreciate and interact with the site. This meant a lot of potential value was lost. Some solutions are very simple: while ticketing staff are supposed to give out kids' quizzes to every family, only a minority of participating families received one. Those that did tended to enjoy the guided interaction it encouraged, and the parents were satisfied that the children were learning and having fun at the same time. Other solutions will require more work: negative comments were received on the amount of information in the information

boards, the size of the text, the lighting and the crowd management around these. Parents in particular appreciated digestible chunks of information that they could then relate to their children at an appropriate level. Referring back to the concept of 'priming', service providers such as the castle would benefit if they made more information on the castle available online, which would be accessible before people visited, or even during visits, through mobile technology.

Children would appreciate more interpretation tailored towards them, such as more focus on the social history of the castle and the lives of those who have lived and worked there. Comments were made that the current interpretation was not bringing the past to life or conveying a sense of what it would have been like to have been in the castle, e.g. as a guard, maid or prisoner. The 'Prisoners of War' exhibition was among the most popular as it did a very effective job of drawing out the human side, through the use of audio clips, and personalised artefacts.

Adults, especially non-locals, would also benefit from a greater provision of interpretation than is currently offered, as they often lacked sufficient knowledge to appreciate artefacts or features of the castle. This can create frustration and dissatisfaction on behalf of such visitors who may be concerned at such shortcomings. It is vital for service providers to learn how such design flaws are impairing visitor value creation or interactive opportunities (Gummerus, 2013; Moeller *et al*, 2013). They reveal the need to reconsider aspects of the physical environment (Bitner, 1992; Ezeh and Harris, 2007), and how the issue can be rectified through customer education and staff training (Aubert-Gamet, 1997), or utilising technology (Nicholls, 2010) to facilitate rewarding experiences through visitors' own efforts as well as with the provider (Grönroos and Voima, 2013).

In addition to the popular costumed re-enactors, other customer-facing staff played an important role in facilitating families' enjoyment. Some family

members who I interviewed had high praise for staff members who had interacted well with them, ranging from humorous ticketing staff to knowledgeable guides who were able to mix facts and fun. The reverse was also true, with some families commenting on robotic guides or stewards who acted more like security guards. Although the staff training at the castle was described very positively by some of the operational staff, it is clear that more could be done to encourage staff to interact more with visitors. Incorporating the stewards into the kids' quizzes would be one possibility. As they are a wealth of information, visitors would gain from learning from them.

In order to attract more family visitors, the castle would benefit from providing information on average waiting times, suggested routes with times and the details of family-friendly shows and exhibitions, like the costumed re-enactors. Only a minority of family members interviewed did research prior to their trip, and this tended to be parents who had not been before, or recently. Yet comments were made that it would be useful to provide visitors – particularly those with special needs, such as those with young children or mobility issues – on practical information such as that mentioned above. The school visits and teachers' packs represent a good opportunity to include promotional materials that could interest children and reinforce the castle as an enjoyable family attraction. Also the targeting of online forums, such as mums' websites, could be effective, particularly if practical information was included that could help families' decision-making. Such channels would be more likely to attract those parents who conducted pre-visit research, as the children I spoke to who tended to be more active social media users.

The castle generates significant supplementary income through the sales of guidebooks and souvenirs, though from a family's perspective these only add to the cost of the overall visit. During a number of the other interviews, the issue of the price of the supplementary resources was raised, especially regarding the audio guides. Families' collective and individual functional value was negatively

affected, as the general feeling was that by charging extra for these essential resources, visitors were less likely to purchase. Although the castle is universally viewed as a high quality attraction, it also has a widespread reputation for being an expensive day out, and some respondents viewed the additional cost for extras such as the audio guides as not appropriate, particularly on top of the high entrance fee. In light of how some families' value creation was considerably impaired by not having sufficient resources, this is an important issue for service managers. As an essential resource, the audio guides should be made free and also be made available from the castle website, to the wider public. This method of 'priming' would help raise awareness of the castle service system and enhance potential visitors' knowledge. Insights such as these are hugely valuable for managers to see where the service delivery system is failing to facilitate visitor value creation or co-creation (Gummerus, 2013; Moeller *et al*, 2013).

As Historic Scotland is interested in attracting more families, the issue of price arose in almost every interview. While families are aware of the benefits a visit to Edinburgh Castle can bring in terms of social, epistemic and emotional value, the 'trade-off' in terms of costs is deemed prohibitively high. Most families in the study saved a trip to the castle for very special occasions, such as when a distant relative or friend visits Edinburgh. A number of parents suggested price promotions would be an effective way of enticing more families to visit, such as timed discounts (e.g. off-season in winter, or off-peak in the late afternoon for after-school visits) or price deals that were aimed at locals, or particular segments of the local market, such as families or grandparents and grandchildren visiting together.

While the families were impressed with many aspects of the servicescape, one process that needs reforming is the queuing system, which attracted considerable criticism. Although most families used their free 'Explorer' passes and so did not have to queue, this did not stop some of them from commenting

on the poor provisions. Visitors have to wait in exposed conditions with no entertainment or distraction, other than on busy summer days when costumed re-enactors or other staff interact with them. The castle could use this queuing time to educate visitors on aspects of the site, e.g. the site layout, top attractions, suggested routes, sensitive areas and various rules, which would help benefit both parties.

From a marketing perspective, these insights into families' experiences can bring a number of operational benefits. Establishing what is important to consumers provides the rationale that guides and drives the effective design of marketing materials. Such knowledge can help marketing managers target families more effectively, through knowing what to emphasise and how desired outcomes can be realised. This is particularly relevant for online channels and materials accessed through computers or smartphones. Website design can be enhanced and online resources or campaigns be used more effectively to attract more families and ensure their information needs are met. Providing accurate and realistic information on the service environment helps consumers set realistic expectations. It can also guide decision-making and lead to a greater likelihood of smoother interactions with the various resources within the service environment. Smartphone applications and downloadable documents or software can augment consumers' resources prior to consumption and make them more skilled in their interactions, giving them a feeling of control over what may be an unfamiliar environment. These resources can also facilitate interactions, both internally within the family group and externally, with other visitors and the service provider.

8.8 Limitations and future research

Doctoral research is aimed at the creation and interpretation of new knowledge through original research. Through the application of suitable techniques, the

thesis must engage with conceptual debates, and make important decisions regarding the design and implementation of research so that it can provide new knowledge at the forefront of its discipline. As evidenced by the findings chapters, this thesis has made significant advances in the understanding of the value creation process. This final section considers the limitations relating to this study before concluding with future research directions.

8.8.1 Research design: sample characteristics

As there are few exemplary studies to draw from, there was limited guidance available as to ideal sample sizes or characteristics. Apart from the two pilot families, the participating families were all self-selecting, so there may be an element of bias in their attitudes towards visiting attractions over a more general sample. However, I was able to purposefully select the participants from a large number of families who replied after seeing my letter in the local schools' newsletters. In an attempt to create a wide sample of families, I have tried to include a mixture of participants, including locals and non-locals, and nuclear, single-parent and blended families.

The sample does contain a number of parents who were involved in education, notably researchers and teachers, which does raise questions about the generalisability of the findings. Given that local schools regularly undertake visits to the castle and teach subjects relating to the castle's history, it is possible that some of them were more likely to be familiar with the castle than the average person. This was certainly the case for locally-born teachers such as KRM, who was from Edinburgh and had been involved with a number of school trips with the pupils. He was an example of a 'Fully-engaged Interactor', with an active interaction orientation and a high level of resource utilisation. However, a number of others involved in education were non-locals, hailing from England (ADF & ADM), Hong Kong (JHF) and Ireland (WIF & WIM). Only the lecturer from Hong Kong (JHF) had been before. While ADF and ADM both

taught English at secondary school (so maybe knew more about relevant social or political history), none of the parents taught related subjects or had been on school visits. In terms of knowledge and experience of the castle they were low-to-average in terms of the general resource capabilities, with some of the other non-local parents who were not involved in education (e.g. BEF and GRF) having higher resource accessibility and usability.

Although it is felt that there was a minimal impact on the generalisability of the findings from a resource perspective, this sample characteristic should nonetheless be noted. While there was no conscious intention to select more teachers, the fact that my family contains several teachers (see Appendix 9 for an autobiographical statement and profile) may have unconsciously influenced my selection.

8.8.2 Research design: family interactions

In the research design and consideration of suitable techniques, I was aware that through my selected methods in this research I would not be present during families' actual interactions. As these internal and external interactions were the source of family value it would have been desirable for me to be with the families in an observational role. This would have given me the benefit of being able to witness first-hand the families' value creation and co-creation activities. While this would have been preferable, it is my firm belief that the methods I selected were the most appropriate in order to achieve my research aim.

Interviewing the families before and after their visit gave me a valuable temporal perspective on their value creation activities. Providing the families with video cameras allowed me some first-hand insights into their experience, though this was obviously limited to what they had recorded. I believe that the potential drawbacks in shadowing the families in an observational role would have outweighed the potential benefits. Consciously or subconsciously, my presence

would have influenced their behaviour, which could have impaired their interactions to a certain degree. Although not the same, I believe my covert observations of other visitors, unconnected to the study, did provide me with insights into actual consumer behaviour, with notes from these playing a useful corroborative role in my analysis.

8.8.3 Research design: temporal variation

While the interview analysis did uncover instances of changes over time in family members' attitudes (i.e. between the pre- and post-visit interviews), these were not included in the findings chapters. These changes were interesting, yet the focus of this research is more on the actual activities families undertook and the resources that facilitated their value creation. It was believed that including consideration of such a change would have represented a (potentially interesting) diversion, and was therefore not followed up. I feel that maintaining my focus on families' interactions and resource integration has been justified.

8.8.4 Research design: participant reliability

There is always a risk involved when reporting subjective consumer behaviour. What family members told me during the interview may not have been an accurate representation of what actually occurred: the issue of truthful accounts by respondents (Kvale and Brinkmann, 2009). As the family interviews were the primary data source, this is a significant issue that needed to be addressed. The design of the research methods was in part to offer 'triangulation', and a means of reducing the risk of such an occurrence. Firstly, I believe that my ability to develop rapport and establish a sound relationship with all the families helped to encourage them to answer as truthfully as they could. I was keen to stress that there were no 'right answers' and that I was not connected to Historic Scotland in any meaningful way. Therefore, I was interested in hearing their

honest opinions of what happened, and they could talk about these without fear of offending anyone.

Secondly, by supplementing the interviews with my covert observations of other visitors, I would be able to acquire a great deal of familiarity with the service system, which would help in 'monitoring' the respondents' answers for factual inaccuracies. As families were also provided with video cameras, this proved an additional method of reducing the likelihood of issues about truthfulness.

8.8.5 Under-representation of the provider perspective

Although my research included nine interviews with staff within the castle and at Historic Scotland's head office, the provider perspective is largely absent from the findings. It could be argued that a greater representation of the operational and managerial staff perspectives would have enriched the findings and analysis. However, this thesis has been clear in its ultimate aim: to investigate the value creation process from the user perspective. The provider interviews were useful in providing depth of understanding and corroborating some of the families' observations, yet I have consciously focused on the families' experiences. As the findings chapters have demonstrated, this has generated rich insights, which have resulted in some major contributions to the literature and to practitioners.

8.8.6 Resource integration

Given the importance afforded to the construct of resource integration to value creation, it was not surprising to see how resource usability and accessibility played such an important role in facilitating value creation. The family members' ability to navigate between systems of resources and social structures to achieve desired outcomes (e.g. Edvardsson *et al*, 2011) was a vital construct, yet it was not fully explored. This thesis has covered the family members'

different networks (Figure 7.1). While it was tempting to consider this more fully, it was felt that this would have been tangential to the research's main aim. It is my belief that the construct has been acknowledged and analysed to a sufficient degree in order to answer the research questions under investigation.

8.9 Future research

The generation of new knowledge and contributing to theoretical development are some of the most rewarding aspects of undertaking a PhD. This research has made some major contributions regarding the value creation process that open up opportunities for further investigation.

Firstly, it would be interesting to discover if the conceptualisation of individual approaches to interactions (Figure 5.2) could be applied in other service situations. The castle is an elaborate service system with extended opportunities for value creation and co-creation. The provider has a number of opportunities to influence consumer value-in-use. Due to the nature of the attraction, there is a higher need for customer resources. The matrix offers a valuable tool to better understand consumer behaviour during the complex process of value creation (Grönroos, 2011; Tynan and McKechnie, 2009) and a way of ensuring greater congruence between service system designers and the users' actual behaviour (Gummerus, 2013).

Secondly, the study is among the first to adopt an SL perspective on value creation. In doing so it has demonstrated that value creation did indeed take place in a *customer* sphere as well as being co-created within the *joint* sphere, and shown the importance of the integrated interactive approach (Grönroos, 2011; Grönroos and Voima, 2013). While SL offers a more accurate and representative conceptualisation of value creation within the context of family visits to an HVA, is this also the case in other service situations? As there is still

a dearth of empirical investigation that adopts a CDL, SDL or SL perspective on value creation, there is an urgent need for additional studies that can further illuminate the value creation process from these different logics' perspective.

Thirdly, it would be highly revealing to see if future works could corroborate the finding that it was possible to distinguish between value derived from the resource integration process and value as an outcome of this process (Gummerus, 2013; Mohd-Any *et al*, 2014). Resource integration was vital in determining the value that family members derived from a situation, or if value was diminished in some way (Mohd-Any *et al*, 2014). As this study has established the extended locus of value within this particular research setting, future research could determine if this was also the case in different research contexts.

Finally, despite recent advances, there is still a notable lack of research on families or children within the marketing and tourism literature. This study has established the ability of children to contribute to family value creation; through accessing resources from their own networks, they were able to play a key facilitating role. Children made a significant contribution to family value, especially relating to social, emotional and epistemic value dimensions. It has also shown that future studies of family behaviour should consider adopting the FII of Epp and Price (2008) in order to gain a more accurate understanding. Future studies could establish if this was could be corroborated in additional research settings.

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Appendix: 1 Publications and conference presentations that have emerged from this study

Publications

- Melvin, J. (2015) '*Facilitating Family Value Creation In A Heritage Visitor Attraction*". Proceedings of the 5th Advances in Hospitality & Tourism Marketing and Management Conference, Beppu, Japan, pp.18-30. [Awarded Best Paper]
- Melvin, J. (forthcoming late 2015) 'Tourism Marketing and Management: Enhancing the Family Visitor Experience' in *Enhancing Customer Experience in the Service Industry*. Oxford: Oxford Brookes University Press
- Melvin, J. (2013) '*Hearts and minds: Making 'our' heritage attractions socially sustainable*'. Proceedings of Regional Conference of the International Geographical Union, Kyoto, Japan, pp.1017-1031. IGU: Kyoto
- Melvin, J. (2013) **'***Value facilitation: Applying SD logic to family consumer behaviour***'.** Proceedings of 6th International Conference on Services Management, North Cyprus, pp 518-522, Oxford: Oxford Brookes University Press
- Melvin, J. (2012) '*Value Creation During Family Visits to Heritage Visitor Attractions*', Proceedings of 6th World Conference for Graduate Research in Tourism, Hospitality and Leisure, Fethiye, Turkey, pp1233-1237, edited by Kozak, M. and Kozak, N. Ankara: Anatolia

Conference Presentations

- Melvin, J. (2015) '*Facilitating Family Value Creation In A Heritage Visitor Attraction*' at 5th Advances in Hospitality & Tourism Marketing and Management Conference, Beppu, Japan
- Melvin, J., McCabe, S. and Winklhofer, H. (2015) '*Customer Value Creation Processes: Interactions and Practices in the Servicescape*' at Travel and Tourism Research Association Europe Chapter, Innsbruck, Austria

- Melvin, J. (2013) '*Hearts and minds: Making 'our' heritage attractions socially sustainable*' at Regional Conference of the International Geographical Union, Kyoto, Japan
- Melvin, J. (2013) '*Preserving through adapting: Managing heritage attractions to enhance economic and social sustainability*' at International Geographical Union Regional Congress 2013, Beppu, Japan
- Melvin, J. (2013) '*Value facilitation: Applying SD logic to family consumer behaviour*' at 6th International Conference on Services Management, Cyprus
- Melvin, J. (2012) '*Value Creation During Family Visits to Heritage Visitor Attractions*' at 6th World Conference for Graduate Research in Tourism, Hospitality and Leisure, Fethiye, Turkey
- Melvin, J. (2012) '*Facilitating Visitor Value Creation During Family Visits to Heritage Visitor Attractions*' at Tourism, Marketing and Management Special Interest Group Doctoral Symposium, University of Exeter, UK

Appendix 2 : Ethics Approval Submission Form

Name of Applicant:- **John Melvin**

Are you an undergraduate, postgraduate or staff? UG/**PG** /STAFF

E-mail address:- **lixjm25@nottingham.ac.uk**
Date of submission:-

Title of project:- **Value creation during family visits to heritage visitor attractions**

Is this a re-submission? YES/**NO**

This section to be completed by the applicant

A. Rationale for the Research Very briefly state the background and purpose of the proposed research (max = 300 words).

This research will investigate perceptions of value by the users and providers of heritage visitor attractions (HVAs). As well as interviewing organisational staff, I intend to examine the views of family groups during the different stages of their visit.

Family groups are a particularly under-represented group in management research. As visits to HVAs are often undertaken in groups this study can provide new insights and develop a wider understanding of the visitor experience. Separate interviews with both younger visitors and their parents/guardians can reveal what aspects of the visit the different generational groups consider important. This study is especially interested in how interactions - with other group members as well as the attraction and its staff – contribute to perceptions of value.

There has been considerable debate, notably in the marketing literature, on the importance of interactions and the 'co-creation' of value between an organisation and its customers. This study will aim to provide empirical testing of these recent theoretical developments to better understand the concept of value.

Through researching the views of different generations, a typology of activities can be established that contribute to, or detract from value creation from a customer perspective. Further data triangulation can be

achieved by examining the congruence between those responsible for designing and facilitating the visitor experience and its actual users.

B. Procedure Give a full description of the procedure as it will be experienced by participants (max = 1000 words)

The focus of this study is on family interactions with a service provider at different stages of a visit to an HVA. I will provide a brief overview of the methods I intend to utilise before looking at how this will be experienced by participants.

Initially, semi-structured interviews with relevant managers at the selected HVA and the organisation that operates the attraction will be used to analyse management's approach to the design of the service environment and attitudes towards value and facilitating visitors' value creation at the attraction. These interviews can be complemented by interviews with operational staff that have contact with the public and who possess a more intimate and practical view of the HVA experience provided. Having a richer understanding of the service environment from the provider's perspective, the next stage of the research process will look at visitors. A series of interviews with family members before and after their visit will identify their interactions with each other and the service provider and how value was created or destroyed during these.

After liaising with secondary school senior management and administrative staff, potential participants (parents and guardians with pupils at the school) will receive a letter from the school about my research, and if interested, will contact me directly to arrange an informal meeting at the family's home where the research and processes will be explained to them. During this meeting we will go through the information and consent forms together to make sure that these are understood, including my intention to interview the family collectively and then interview the parents and children separately. To ensure that the family members feel most comfortable, all interviews will be at the family home with the parents or guardians present but not in the room the children's interview takes place.

I will emphasise that they are free to withdraw from the research at any time. I will inform families that the interviews will be recorded but that they can request comments to be removed or the recording device to be stopped temporarily. At this meeting they will be informed that after all the interviews have been completed they will receive a £20 gift voucher as a thank-you for their participation. It is hoped that this modest amount will suffice as recognition for their involvement, yet will not influence them in their actions or answers. Those that are comfortable with the proposed

research will then opt-in either after the meetings or by follow-up communication.

In previous research of the visitor experience, it is believed that conducting interviews in the preparatory and return periods of a trip proves most revealing. The first formal set of interviews will thus take place before the family visit the selected HVA. Ideally this will be around a week prior to the visit. Interviews with the family will establish attitudes towards the attraction and forthcoming visit and what expectations and motivations they have. These will be further explored during the interviews with the parents and then with the children. In group situations such as a family, interviews collectively and also separately will allow views to emerge distinctly without pressure to conform to an 'agreed line', and it is hoped these will provide greater richness of data and insights.

The family will then carry out their intended visit to the HVA, unaccompanied by the researcher. In order to create more substantive data, information from the interviews will be augmented with data recorded by the family members during their visit. Families will be provided with a video recording device. They can provide a useful record of their impressions and observations during the visit. In the post-visit interviews, data from these devices can help to act as memory aids and can guide the conversation.

The follow-up interviews will be held at the family's home and ideally within a week of the visit. This will give the family members time to consider their visit before the follow-up interviews take place. Although there is a risk of one or both adults imposing their views or an 'official' version of what happened on the family, it is believed that the separate interviews will provide the opportunity for differing views to emerge. The recording devices will help the interviewees recall the visit and allow both myself and the participants to relive more fully the visit to reveal the interactions that contributed to, or detracted from, value creation for the children and adults.

After these post-visit interviews, the participating family's active role in the research will be over. Within a week I will contact them with a thank-you letter and the gift voucher. If they requested an abridged copy of the research, then this will be provided at a later date. Their data will be held securely on a password-protected data-recording device and during my data analysis each family will be assigned a code to prevent any possible recognition.

C. Ethical Risks Explain how any of the following issues will be handled within your research to ensure ethically sound procedures (max = 300 words per item). Delete those items that do not apply.

1. Co-operation of a gatekeeper for initial access to the groups or individuals to be recruited (e.g. students at school, members of self-help group, residents of nursing home, prison inmates).

I will have to negotiate with two sets of gatekeepers during the course of this empirical research: the schools and the parents. To be offered co-operation from both these groups it will be important in my communications to come across as being honest and open and understanding of their respective situations and how my research will impact on these. When initially approaching schools I will make use of existing personal connections (through my Father, who is a retired secondary school headteacher, and by contacting my old secondary school) to help in establishing credibility and trustworthiness. When communicating with senior staff I will need to persuade them of the merits of my research, the limited impact it will have on the school's operations and how I propose to conduct my research to ensure the safety and wellbeing of the research participants. I will mention to both school staff and parents that the university's ethics committee has approved [tbc!] the research and I have been issued with a Disclosure Form by Disclosure Scotland.

During the initial contact with the family, building up relationships with the adult members will be essential. This will help in establishing acceptance and commitment to the research and will be vital in being granted access to interview the family, both collectively and separately. During the initial meeting it will be important to impart to the family the value of my research. To a large extent this will be through my own enthusiasm, as their impressions of me will strongly influence their perceptions of my study.

I must demonstrate my sincerity and honesty, as well as my understanding and approachability. It will then be necessary to do the same with the children; if they are not comfortable with myself or the research process then the parents will be likely to withdraw. Having over 10 years' teaching experience with both adults and children I will use this to assist in building relationships and endeavour to build trust during the course of our interactions. I am confident in my ability to strike the balance between not patronising the children and being aware of their competencies - whilst encouraging and fostering an interest (and hopefully enjoyment) in being involved with the research.

5. Participants who are vulnerable or may not be able to give free and informed consent (e.g. people under 16, those with learning disabilities or confusion, students dependent on you for their grades).

Researchers must be more vigilant in designing and carrying out research with children, particularly with regards their safety. It has been useful to draw on expertise and insights from other fields, notably education and psychology, in considering how to conduct research that is suitable for dealing with younger subjects.

To help in relationship building and in establishing a sense of security and comfortableness amongst the family, parents/guardians who are potentially interested in the family taking part will initiate contact with me, and all meetings will take place at the family's home. We will go through the research process and all the family members will get a chance to meet me and ask any questions they may have – and to offer any suggestions. We will also go through the information and consent/assent forms together and make sure that all points are understood. I will recommend that the family take some time to consider these before signing and returning them to me. As the children will get their own assent forms this will help to give them their own sense of control and involvement in the process as well as allow them to make their own free and informed consent to take part.

In order to confirm the clarity of these forms and my explanations I will work closely with my supervisor who has conducted research with families, and pre-test these on families with children of different ages. I will make it very clear to the family that they will be free to withdraw from the process at any time, and without providing a reason.

6. Any inducement for participants to take part (other than reasonable expenses and compensation for time).

As mentioned above, there will only be limited financial inducement for the participants to get involved with the research. A £20 gift voucher (they can choose from a list of organisations: Historic Scotland, Marks and Spencers, Argos and Waterstone's) will be sent after the post-visit interviews have been completed. It is hoped that this limited amount will be a sufficient 'thank-you' to the participants for their involvement but not enough to influence them in their answers, such as providing answers that they think I want to hear as a way of expressing their gratitude. By giving the voucher at the end of the research this will hopefully encourage participants to remain involved and to take part in the post-visit interviews.

20. Prolonged testing or multiple sessions with the same participant.

There is a worry that asking participants to take part in two sets of interviews will seem a burden on them and a waste of their free time together. I will have to try and persuade them of the worthiness of my research and attempt to foster an interest in becoming involved and in being able to make a real contribution. I will make it clear after the initial meeting and pre-visit interview that they will be free to withdraw from the research at any time.

Should a number of families pull out after the pre-visit interviews then I will ask subsequent families to only take part in post-visit interviews. I will then analyse the pre-visit interviews to extract common themes and use these to assist my analysis of post-visit interviews. Whilst not ideal, this could be a way of coping with families losing interest due to the prospect of repeated interviews.

24. Recall of personal memories.

Both parents/guardians and children will be asked to provide personal accounts of their visit to an HVA. Although it is unlikely that personal information will emerge from these, there is the possibility that during the interviews (collective or separate) comments may be made regarding family dynamics or intra-family relationships that could be of a sensitive nature. Whilst these may be interesting in terms of their impact on family interactions, I will need to be mindful of how I react to these. Should the situation permit, then further probing of the issue or incident will be conducted as sensitively as possible, and with respect for the feelings and status within the family of the member(s) involved. The family will have its own norms and habits and it will be my job to be aware of these during the interview. In such situations I will try and keep answers or responses non-committal or as neutral as possible, and attempt to keep the interview going without causing offence or embarrassment.

I will confirm that family members are aware that during the interview they may request details to be removed from the interview transcripts, or the recorder to be temporarily stopped until a situation is satisfactorily resolved.

26. Discussion or investigation of personal topics (e.g. relationships, feelings of success and failure) or any other procedure in which participants may have an emotional investment.

See point 24.

27. Possible disclosure of confidential information (e.g. to other participants).

See point 24 for issues regarding how I will deal with disclosure of information during interviews on intra-family issues that may or may not be related to my research. Families will have the option to request an abridged form of my completed study. With this in mind, families and the individual family members will be assigned codes during my data analysis to prevent recognition of participants.

Any other reason(s) for possible ethical concern that you can think of.

A) **A concern that children's accounts may lack reliability**

During the interviews and data analysis I will be aware that children [as well as adults] may lie or embellish the truth for several reasons, such as to avoid talking about a sensitive subject, to say what they think I want to hear, through shame or embarrassment or to create a favourable impression. I hope that by establishing relationships with the family members during the research process that this will create a feeling of trust that will encourage openness. I must also be aware that children's perspectives on events may not necessarily reflect reality and attempt to triangulate through questions with the adult members and data from the recording devices as well as my own knowledge.

B) **A concern that my interpretation of children's accounts may be flawed**

As well as discussing with my supervisors, it may be worthwhile to send my initial findings to the family so the child can go through what I have written to confirm that the correct interpretation has been made. This would allow them the opportunity to amend any errors and also to add any details that they may subsequently have remembered.

Appendix 3: Various forms relating to the recruitment of families and their consent to participate

Initial Contact Letter

Nottingham University Business School



July 7, 2012

Hello!

Would you and your family be interested in a free Historic Scotland *Explorer Pass* to use this summer? If so, please read on.

My name is John Melvin and I am studying the visitor experience as part of my PhD. I am a student at Nottingham University and am working in collaboration with Historic Scotland. We are very interested in getting the views of families on Edinburgh Castle and are looking for families to take part in this research. Participating families will be given an *Explorer Pass*, which provides unlimited entry to all Historic Scotland properties and can be used over a 5-day period.

I would like to meet families before and after a visit to talk about their experience at Edinburgh Castle. These talks would take place at your home. I would like to get the views of both generations and would welcome the opportunity to meet with you as a group, and separately with the parents/guardians and then the child(ren). Once these have been completed you will also be given a £20 gift voucher to thank you for your involvement.

Participating families should:

- have one, two or three children (who are ideally aged between 10-15 years old)
- be willing to meet me before **and** after the visit
- be willing to go on a family visit Edinburgh Castle in July, August or September

For your information, I have been issued with a Basic Disclosure by Disclosure Scotland. Should you be interested in taking part in this research then please contact me directly. If you prefer email, then please let me know how many people are in your family, their ages and when you would be interested in visiting the castle.

We can arrange an initial meeting at your home during which I can explain a bit more about the research and answer any questions you may have. If you decide that you don't want to take part then you are **free to withdraw at any time**. If you are interested in taking part you can then decide when you would like to make a visit.

Your views will be of great interest and can assist Historic Scotland in improving the visitor experience at Scotland's premier attraction as well as the many other properties they operate. For more details on the *Explorer Pass* please check the website (www.historic-scotland.gov.uk/explorer).

I look forward to hearing from you soon.

John Melvin

Email: lixjm25@nottingham.ac.uk
Phone: 0131 622 2688/07809 608 340

Participant Information Sheet

Information for Research Participants

Thank you for expressing an interest in becoming involved in a research study. Before you decide whether to take part it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with friends and relatives if you wish to. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether you wish to take part or not. Thank you for reading this.

What is the research project called?

The Edinburgh Castle visitor experience for families

Who is carrying out the research?

The study is being organised by John Melvin, with the help of my supervisors, Dr Scott McCabe and Professor Heidi Winklhofer. It is self-funded. Historic Scotland is co-operating with several aspects of this research.

What is the research about?

This study will investigate the family visitor experience at Edinburgh Castle. Through interviews with staff and visitors it aims to better understand the different aspects of the visitor experience. Interviews with parents and children about their visit will reveal how interactions with the site, the staff and each other contribute to the experience. Interviews with family members will be held approximately one week before, and one week after the visit. These will be conducted in the summer and autumn of 2013.

What groups of people have been asked to take part, and why?

I am interested in learning more about a family's experiences before,

during and after a visit to Edinburgh Castle. Local families will be interviewed. This study aims to improve understanding of the visitor experience.

What will research participants be asked to do?

During our initial meeting I will explain a little more about the study and will be happy to answer any questions you might have. We will also go through the consent forms together to make sure you understand these. I am interested in meeting you all before and after a visit to Edinburgh Castle.
During these meetings I would like to talk with you as a group, and hear the views of both the adults and the child(ren). With your permission I would like to record these interviews. The interviews will last approximately 45 minutes each. I will issue you with a video camera for you to take with you to the castle. As a thank-you for taking part you may either keep the video camera or I will send you a £20 gift voucher of your choice (M&S or Amazon). You are able to withdraw from this study at any time.

What will happen to the information I provide?

All information that is collected about you during the course of the research will be kept in password-protected files and is strictly confidential. You and your family members will be assigned a code so that you cannot be recognised from any information provided during the interviews.

What will be the outputs of the research?

After the interviews I will analyse the information provided during the interviews and this will form the basis of my thesis. I aim to submit this by the end of 2013. Should you be interested I can provide you with an abridged version of this. Parts of this research may feature in research articles or presentations. You will not be identified in any report or publication based on this study.

Contact details

Researcher: *John Melvin, Office C2, 9 Triumph Road, Nottingham University Business School, Jubilee Campus, Nottingham, NG8 1BB*
Telephone: 07809 608 340
E-mail: lixjm25@nottingham.ac.uk

Principal Supervisor: *Dr Scott McCabe, Nottingham University Business School, North Building, Wollaton Road, Nottingham, NG8 1BB.*

Telephone 0115 846 6683
E-mail: scott.mccabe@nottingham.ac.uk

Complaint procedure
If you have any concerns or complaints about any aspect of your involvement in this study, please contact me. My Supervisor is also happy to discuss any aspects of this study.
Alternatively you can contact the Business School's Research Ethics Officer:
Adam Golberg, Nottingham University Business School, Jubilee Campus, Wollaton Road, Nottingham, NG8 1BB

Phone: 0115 846 6604
Email: adam.golberg@nottingham.ac.uk

Parent Consent Form

Nottingham University Business School

Title of Project: *Customer value creation: families and the Edinburgh Castle visitor experience*

Name of Investigator: *John Melvin*

Parent's Consent Form

Please read this form and sign it once the aims and procedures of the study have been fully explained to you by the researcher.

- I voluntarily agree for my family to take part in this study.
- I confirm that I have been given a full explanation by the researcher and that I have read and understand the information sheet given to me which is attached.
- I have been given the opportunity to ask questions and discuss the study with the researcher on all aspects of the study and have understood the advice and information given as a result.
- I authorise the researcher to disclose the results of our participation in the study but not our name.
- I understand that information about us recorded during the study will be kept in a password-protected file. If data from the research is used, it will be made anonymous. No one other than supervisors or examiners will have access to any of the data collected.
- I understand that we can ask for further instructions or explanations at any time.
- I understand that we are free to withdraw from the study at any time, without having to give a reason for withdrawing.
- As a thank-you for participating, we shall either receive a video camera or £20 gift voucher.

Name: ……

Address: ……..

Telephone number: …….

Signature: ……. **Date:** …….

I confirm that I have fully explained the purpose of the study and what is involved to:

…….

I have given the above named a copy of this form together with the information sheet.

Investigator's Signature: ……..….. **Date**: ……

Investigator's Name:……

Thank you letter template

Template for letter to families thanking them for their involvement [all letters were hand-written]

Dear,

I hope this finds you all well. I am just writing to thank you and your family very much for your participation in my research project. I really appreciate you making the time to be interviewed about your experiences at Edinburgh Castle and I do hope that your visit was an enjoyable day out together.

I have been interested in the visitor experience at heritage attractions since my time in Japan. I was keen to investigate how well Edinburgh Castle enables a good time for families and caters for their needs. It has been very interesting going through the interviews and I look forward to presenting Historic Scotland with feedback from these.

Thank you very much again for your involvement.

Best wishes,

John

Appendix 4: Question Guide for Family Interviews

INTERVIEW GUIDE – FAMILIES PRE-VISIT	
Initial open-ended questions	What can you tell me about Edinburgh Castle? What contributed to your decision to visit? Tell me about an average weekend for you as a family.
Intermediate questions	[What, if anything, do you know about things for visitors to do at EC?] When you think about Edinburgh Castle as a visitor attraction, what comes to mind? What were the motivations behind your previous visit? [If 1st visit/long time since last visit] What are the reasons behind this? As you look back on a previous visit [to EC/another attraction], what events stand out in your mind? Could you describe it? How did this event affect your experience? What issues, if any, have you had with visiting attractions as a family? Could you describe what benefits you gained from previous visits to attractions? Tell me how you go about planning what to do at the weekend. What do you do? Who does it? Tell me how you go about planning a visit to an attraction. What do you do? Who does it? What helps you to manage differing opinions within the family on what to do? Which attractions, if any, would you recommend to friends with families? What are your reasons for this? Which attractions, if any, would you not recommend to friends with families? What are your reasons for this? What, if anything, would encourage you to visit EC or other heritage visitor attractions?
Ending questions	How has your experience of previous visits to attractions influenced your decision to visit EC? Tell me how your views on visiting attractions may have changed since you had children[for adults]/started secondary school[for kids]? Is there anything that you might not have thought about before that occurred to you during this interview? Is there anything else you think I should know to understand your motivations/expectations better? Is there anything you would like to ask me?

INTERVIEW GUIDE – FAMILIES POST-VISIT	
Key Points: 1 SERVICESCAPE ENCOUNTERS 2 HVA 'INTERFACE' 3 GROUP DYNAMICS 4 OTHER KEY INCIDENTS	PROBE FOR: CONTACTS WITH ANCILLARY STAFF; SITE ISSUES – NAVIGATION; SITE ISSUES – INTERPRETATION; SIGNIFICANT INTERACTIONS – EXTERNAL; SIGNIFICANT INTERACTIONS – INTRA-GROUP; INTERNAL DYNAMICS/CONFLICTS; POINTS TO RECOMMEND; POINTS TO IMPROVE; FAMILY-RELATED ISSUES
Initial open-ended questions	Tell me about what happened.
Intermediate questions	What, if anything, do you know about the periods and events that took place? Tell me about your thoughts and feelings when you bought tickets/used the audio guide/encountered the castle guides. Tell me about how you learned to handle the audio guide. Tell me about how you learned to navigate around the castle. Tell me how you went about choosing what to do within the attraction. What helped you to manage differing opinions within the family on what to do? As you look back on your visit, are there any events that stand out in your mind? Could you describe it? How did this event affect your experience? How did you respond? Could you describe the most important benefits you gained from this visit? Would you recommend EC to friends with families? What are your reasons for this? How did the staff contribute to your overall experience? How did the buildings contribute to your overall experience? How did the information boards, audio guide, guidebooks, tour guides, etc contribute to your overall experience? As you look back on your visit, how do you feel families are catered for at the castle? What, if anything, could be done better? What, if anything, could enhance the visitor experience at the castle? At £16 for an adult ticket and £9 for a child's ticket do you think EC offers value for money?
Ending questions	How has your experience of previous visits to attractions/EC affected your visit? Tell me how your views on visiting attractions may have changed since your visit?

	After your visit, what advice would you give to someone who is considering going to EC? Is there anything that you might not have thought about before that occurred to you during this interview? Is there anything else you think I should know to understand your motivations/expectations better? Is there anything you would like to ask me?

Appendix 5: Initial School Contact Letter

9/2 Gladstone Terrace
Edinburgh
EH9 1LU
Jan, 2012

Dear X,

My name is John Melvin and I got your details from my Dad, Eric. He may have told you, but I am currently in the 2nd year of a PhD and I am writing with regards my research, which is going to focus on families and how they experience a trip to a heritage visitor attraction. As I am nearly ready to begin my research, I am starting to search for families who would be willing to take part. With this in mind I am contacting you to see if it would be possible for me to write to parents with children at XXX School who may be interested in becoming involved.

I would hope to make this process as unobtrusive as possible to you and your staff, as coming from a family of teachers I am aware how busy schools are. Through liaising with your administrative staff, I would seek to identify potential families and would then provide letters in a suitable format for the school to distribute. Families willing to volunteer would then reply to me and I would then contact them directly to arrange an initial meeting to discuss my research. I am interested in interviewing them pre- and post-visit and in providing them with an audio recording device so they can make notes during their visit.

One of the reasons for wanting to study families was the fact that both families and children are particularly under-researched groups and I am keen to get the views of both adults and children regarding aspects of their visit. However, as this will entail conducting interviews both collectively as a family and then separately with the adults and the children, I am aware of the issues concerning research with children that this will raise and also of the responsibilities that this places on me. I have already been issued a basic disclosure from Disclosure Scotland and my university has a strict code of conduct governing research with children. As well as providing families with consent forms that we will carefully go through together, I will stress that families are free to withdraw at any time from the research should they wish.

If you would like to discuss any aspect of the above in more detail then please feel free to contact me on my mobile (07809608340) or by email (lixjm25@nottingham.ac.uk). Alternatively I will call you on Monday morning.

Thank you very much in advance for your consideration.

Yours sincerely,

John Melvin

Letter to Sciennes Primary School, Edinburgh, to include an advert for research participants in the school mailing list

Dear XX,

This is John Melvin of Nottingham University again. It was a pleasure to formally meet you and thank you again for making the time. Given my family's proximity to Sciennes it is more than likely we have seen each other before. With regards the Japanese 'outreach' programme I mentioned, it is organised by the Japan Foundation. For more details on what it entails please do an online search for: Japan Foundation's Japanese Taster for Schools (JTS) Programme

There are details of the programme and how to go about requesting a visit. Alternatively I am happy to come in on a more informal basis and talk to a class about aspects of Japan. I lived there for 7 years as an ESOL teacher in Tokyo, so could present on a range of topics such as language, food and drink, education, geography, etc. With a Japanese wife and the Internet I am confident I could cover most requests!

Thank you again for offering to help in my search for 5 families to visit Edinburgh Castle as part of my research. I have put together this and hope it is what you had in mind:

=========
Wanted: 5 families to take part in a free visit to Edinburgh Castle

Would you: like a free Historic Scotland Explorer Pass offering you and your family free access to all their properties over a 5-day period?
Would you: like to help Historic Scotland in improving the visitor experience for families?
Do you: have up to 3 children (at least 1 who is aged between 10-16)?
Are you: able to visit Edinburgh Castle as a family in September or October?

If you've answered yes to all these questions then please get in touch! My name is John Melvin and I am studying the visitor experience at the castle as part of my PhD. I am a student at Nottingham University and am working in collaboration with Historic Scotland. We are very interested in getting the views of locals on Edinburgh Castle and are looking for 5 families living locally to take part in this research. Sciennes Primary School has kindly agreed to send this to you on my behalf.

If you are interested, I would like to meet your family before and after your visit to talk about the experience. These talks would take place at your home. If you are willing, I would like to give you a video camera for you to record aspects of your visit. You can then keep this camera as a thank you for your involvement. For your information, I have been issued with a Basic Disclosure. Should you be interested in taking part then please contact me directly. Please don't contact the school. If you contact me by email, then please let me know how many people are in your family, the children's ages and when you would be interested in visiting the castle.

I look forward to hearing from you soon! Thank you,

John Melvin

Email address: johnmelvin@hotmail.com
Mobile phone number: 07809 608 340
==========

I hope that is not too long for your newsletter. Feel free to edit as you'd like, or send it back to me and I will shorten it as required.

Kind regards,

John Melvin

Appendix 6: List of Excerpts from Family Interviews

Chapter 5

Excerpt 1 (section 5.3): ADF and ADM discussing the guide

Excerpt 2 (section 5.3): ADD2 discussing the attractive interpretation leading up to the Honours of Scotland exhibition

Excerpt 3 (section 5.3): BCF and BCS1 discussing the limited interpretation at the Royal Apartments

Excerpt 4 (section 5.4): DEF and DES2 recounting the story of DES2 climbing the castle rock

Excerpt 5 (section 5.4): EKS2 describing his interactive approach

Excerpt 6 (section 5.5): GRM discussing the interpretation leading up to the Honours of Scotland exhibition

Excerpt 7 (section 5.6): KRM recounting a story of being reprimanded by a steward

Excerpt 8 (section 5.6): BCF describing how she supplemented the castle resources

Excerpt 9 (section 5.8): DEF, DES1 and DES2 discussing their common intra-family coalition

Excerpt 10 (section 5.8): BCS1 describing how his coalition with his mother sometimes formed

Chapter 6

Excerpt 11 (section 6.2.1): ADF, ADM, ADD2 and ADD3 discussing how ADD2 had helped them find the Prisoners of War exhibition

Excerpt 12 (section 6.2.1): BCS1 recalling his encounter with the female Army officer tasked with firing the 1 o' Clock Gun

Excerpt 13 (section 6.2.2): DEF and DES2 discussing their negotiating style

Excerpt 14 (section 6.2.2): MRM, MRD and MRS discussing their family's negotiations

Excerpt 15 (section 6.2.3): WIF outlining her views on how pricing influenced their decision-making

Excerpt 16 (section 6.3.1): MRF, MRD and MRS discussing different interpretive methods

Excerpt 17 (section 6.3.1): BCF recounting the family's experiences with costumed re-enactors

Excerpt 18 (section 6.3.1): ADF, ADM and ADD1 comparing their experiences with the guide and another guide

Excerpt 19 (section 6.3.2): TOF, TOD1 and TOS recounting their experiences being photographed by a group of other visitors

Excerpt 20 (section 6.3.2): GRF discussing the family bonding they had enjoyed through the ability of GRS to engage as an adult

Excerpt 21 (section 6.3.3): JHF describing how crowds and the style of the information panel had had a negative impact on her experience

Excerpt 22 (section 6.3.3): BCF talking about how being interrupted by another visitor had actually been a positive experience

Excerpt 23 (section 6.3.3): BCF commenting on the unsatisfactory queuing system

Excerpt 24 (section 6.3.4): DEF, DES1 and DES2 describing how DES2 had climbed up part of the castle rock and been told off by a steward

Excerpt 25 (section 6.3.4): Mr Frank Mobeck, a castle steward, talking about visitors breaking the rules by trying to take photographs in the War Memorial

Excerpt 26 (section 6.3.5): SIF discussing how the family had been able to use the castle resources to facilitate their sense-making

Excerpt 27 (section 6.3.5): ADF talking about their attempts to make sense of the views from the castle

Excerpt 28 (section 6.4.1): BCF commenting on the enjoyable physical challenges that visiting the castle can entail

Excerpt 29 (section 6.4.1): MRF, MRM and MRS discussing the physical appeal of the castle amongst the family

Excerpt 30 (section 6.4.1): JPM stating how his visit had been so enjoyable that he had completely revised his opinions on visiting attractions like the castle

Excerpt 31 (section 6.4.2): DEF, DES1 and DES2 talking about how aspects of the castle interpretation had been better during a previous visit

Excerpt 32 (section 6.4.2): KYF, KYM and KYD discussing their different opinions on the appeal of the Edinburgh Castle

Excerpt 33 (section 6.4.2): BCF providing a critique of some of the interpretation provision in the castle when compared to another attraction

Chapter 7

Excerpt 34 (section 7.1.1): GRF discussing how all the family members were able to contribute to the value creation process, particularly the son GRS

Excerpt 35 (section 7.1.2): BEF talking about the meaning of the visit for her

Excerpt 36 (section 7.2): BCF and BCS1 discussing why they would want to go to a castle

Excerpt 37 (section 7.2.1): ADF, ADM, ADD2 and ADD3 recounting their enjoyable experiences in the Prisoners of War section

Excerpt 38 (section 7.2.2): BEF observing how she was particularly looking forward to the learning aspect of the visit

Excerpt 39 (section 7.2.2): ADF and ADM commenting on how they would be able to use their newly-acquired knowledge and experience from the castle in the future

Excerpt 40 (section 7.2.2): KYM talking about how he had enjoyed the learning within the castle

Excerpt 41 (section 7.3.1): KYF and KYM discussing their enjoyable experiences with costumed re-enactors

Excerpt 42 (section 7.3.1): BCF describing how parts of the castle's social dimension – in this case a ticketing steward – had enhanced their experience and provided a memorable encounter

Excerpt 43 (section 7.3.1): TOF recounting their mixed experience when interacting with a costumed re-enactor after his 'show'

Excerpt 44 (section 7.3.2): GRS talking about the emotional value that he always gains from visiting the castle due to its special atmosphere

Excerpt 45 (section 7.4): ADF describing how their visit represented symbolic value for the family due to their particular relationship with the castle

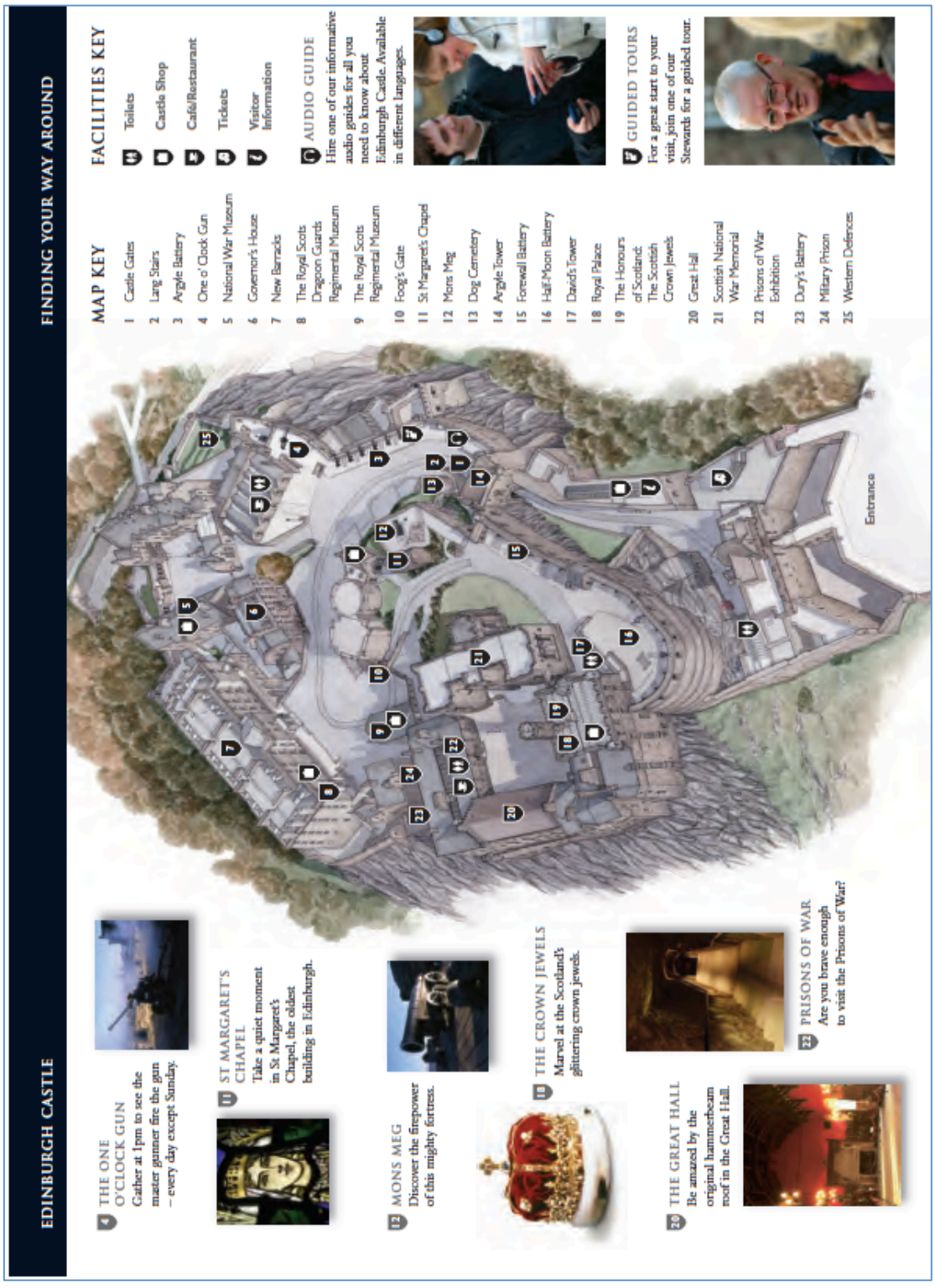
Excerpt 46 (section 7.4): KYM and KYD confirming that they regarded the castle as a 'treat', which they saved for special occasions

Excerpt 47 (section 7.4): TOF and TOD1 recounting their treasured memory from their visit to the upmarket 'The Tea Rooms'

Excerpt 48 (section 7.5): DEF and DES2 warmly recalling the range of sweets available in the Redcoat Café that the children had liked

Excerpt 49 (section 7.5): EKF talking about the queuing system in the Redcoat Café that had caused a little upset among other visitors

Appendix 7: Edinburgh Castle Visitor Map



Appendix 8: Coding Process

8A: Sample coding table relating to the coding process and conceptual development of Figure 5.2 X-axis: 'Resource Utilisation'

Raw Data	Open Coding	Axial Coding	Theoretical Coding
ADM *They could have done that with the Great Hall a bit more, couldn't they? I mean it's a great room and there were suits of armour and big shiny swords and things, but you perhaps need a bit more explanation of… a lot of empty rooms I suppose*	AD family wanting to engage more and better appreciate the context but lacked the resources to do this	Visitors with dense resource networks unwilling to interact in certain ways	Resource usability & availability not the only driver of interactions with the servicescape; some visitors more positively oriented
BCS1 *The Royal Apartments! They weren't very good. All they had was an electric fire, and walls and not very good feelings, and it wasn't very interesting… all you could do was look at the ceiling and go, 'Oh, that's nice,' and walk into the next room*	Visitors wanting to learn and engage but the servicescape design did not allow them to do so	Some family members lacked the resources or opportunity to interact	
DEF *'cause DES1 will read everything…* DES1 *I just like information boards; I like re-enactment, but as long as I can kind of observe from a distance, I don't need to get involved…* DEF *Whereas DES2 and I will just kind of,*	Differences among family members towards type and length of interaction	Intra-family coalition dimensions: manifested along desire & nature of interactions	

'Whaa, let's get some coffee!'			
GRM *the Crown Jewels [exhibition]… That needs to be enhanced. Again, people just float through it, they don't stop or anything like that, because the clip* [audio track] *it just plays on a loop, and if you're in the middle of it, you don't understand what the beginning part of it is… So that's more or less, 'Let's go through it as quickly as possible'… well, I think people are more demanding, do you know what I mean? The more you go to, the more you expect.*"	Poorly-designed audio-based interpretation in the Crown Jewels exhibition not capturing visitors	Servicescape design not stimulating interactions or attracting visitors to realise value	
SIF *In the Crown Jewels part I had my headphones on and I found it really interesting. You know, just learning things that you maybe didn't know or really things that you'd forgotten and 'Oh yeah, that's right'… And I think that coupled with the quiz was quite good because you were looking for pieces of information rather than just kind of walking through.*	SI family found the audio guide and children's quiz useful for learning new knowledge, refreshing old facts and stimulating interactions	Network density of each family member facilitated group's interactions and enhanced VC	
GRF *And we were all*	Family helping		

able to sort of, bolster each other's experience… So as a family we all brought different things… The WI family making sense of the Latin inscription '*Nemo me impune lacessit*' above the portcullis; the children were able to tell the parents of the meaning, having studied and visited the castle with school	each other to gain more from different situations through using own knowledge & experience to enhance quality of interactions		

8B: Sample coding table relating to the coding process and conceptual development of the '*Utilising*' value creating activity

Raw Data: *Interview excerpts*	**Open Coding**	**Axial Coding**	**Theoretical Coding**
MRS *Well I don't really like audio guides.* MRD *I love audio guides. I think they're really good.* MRF *I think as a family they can, you know, be a bit isolating.*	Children have varied views on technological interpretative methods	Preference for blend of interpretive resources	Range of factors influencing family members VC through '*Utilising*' resources
MRF I think there's much more of a movement now, within any kind of attractions, or museums, or whatever to really dumb down the panels, which is great, but I prefer as a parent, you can read it yourself, but even if there's a lot of information, you can then re-tell it to your children, depending on their age… I can mediate it.	Impact of facilitative technology on family dynamics Evaluating interpretation content – and own role in *mediating* this to other family members	Differences across family dimensions – within 'coalition' and within generations –over technology Need for correctly-pitched level of interpretation to facilitate resource integration and VC	
BCF W*e saw guys in costume… dressed up as if they were from the First World War… on the tables were examples of kit… that was really good… then when it came to speaking to these people in uniform and being able to ask them questions… BCS1 thought that was the best part.*	Popularity of costumed re-enactors among both generations Interactions with re-enactors favoured over technology & represented key episode Members comparing their	Servicescape *social dimension* plays a vital +/- role across generations in stimulating interactions & VC (also impair ability to realise value)	

	experiences with other visitors		
ADF *The guide wasn't particularly good, it has to be said. Well he knew his stuff but he was… it was just off-pat, so he robotically reeled off the stuff… ADD1 and I were earwigging the next guide and he seemed quite animated and funny.*	Gained functional value but guide impaired ability to realise more value (learning, family interactions…)		

8C: Conceptual memo written after post-visit interview with JP family

Themes: resource integration; value from process & as outcome
General attitude towards visiting EC: Parents' limited inclination to interact; experienced daughter
Critical incident(s): JPD1's key 'guide' role in facilitating family value (Process + Outcome); JPD1's non-public facing resources
Expectations: Parents' limited expectations totally surpassed due to JPD1; transformed attitude of JPM to HVA visits
Family dynamics: limited evidence of coalitions; 4 members acting as collective unit; role of kids integral

The post-visit interviews have been demonstrating how families have been able to derive value from their visit. Due to the JP parents' approaches towards interacting with aspects of the site, the family would have been expecting to undertake a lot of their interactions within the customer sphere (JPM appears the dominant figure in the family for decision-making and guiding). Their modest pre-visit expectations had reflected their average experiences of visiting HVAs together in the past; this time they had not been overly excited or enthusiastic about the upcoming visit, yet their expectations had been surpassed in several ways resulting in a hugely enjoyable visit. This was thanks largely to the key role that JPD1 played. Like other families, the kids' roles were important; here, JPD1 had 'guided' the family and assumed an expert role. JPM had enjoyed this role reversal and both parents had been delighted with how they had gained so much more than expected due to the knowledge and experience of JPD1, acquired from school classes and visits.

- One critical incident related to their visit to the 'Dogs' Cemetery', which the family would have missed out on without JPD1's assistance. Through seeing this they were moved by the touching nature of the cemetery (emotional value), as it brings out the human side of the castle and helps visitors imagine what it was like for those who lived in the castle. As well as learning about this (epistemic value), they enjoyed the family interactions that had surrounded this particular memory (social value).
- The parents' limited experience, low confidence and low desire to interact more fully with the castle and its resources meant they appeared to have limited awareness of the extent of the latent value within the servicescape. The cemetery encounter was an eye-opener, as JPD1 helped them realise the embedded latent value.
- As a result of the visit, JPM and JPF were now much more willing to consider visiting HVAs together in the future, as previous visits had been unimpressive (pre-visit JPM viewed such visits as "*quite boring*").

Evidence of value gained from resource integration (c/f JPD1) process (social value through JPD1 guiding family) and as outcomes epistemic value (learning), emotional value (novelty of role reversal and also emotionally connecting with

the castle), social value (experiences stimulated intra-family interactions and led to satisfying memories; altered attitudes towards HVa visits).

Appendix 9: Autobiographical Statement and Profile

> "*People and their interactions are more than a collection of objective, measurable facts; they are seen and interpreted through the researcher's frame – that is, how she or he organises the details of an interaction, attributes meaning to them, and decides (consciously or unconsciously) what is important and what is of secondary importance or irrelevant.*"
>
> (Brown, 1996: 16)

This autobiographical statement is a necessary addition to a thesis that adopts an interpretive approach to investigate phenomena. Reflecting the concerns identified by Brown (1996) above, this statement identifies factors that may have impacted on this research. The 'researcher's frame' is an artificial construct, formed from my conscious and subconscious leanings and capable of evolving in light of new evidence or situations. I have attempted to include factors that, upon reflection, have impacted on aspects of this research design, from the research topic and the framing of the research questions, to the philosophical underpinnings and research methods adopted. It is inconceivable that the findings and analysis were not also impacted in some way, though this is harder to gauge.

What I have done is presented the factors and how they may have had an impact. Readers are encouraged to keep these in mind when interpreting my own interpretations. Denzin (1989: 12) notes that "*Interpretive research begins and ends with the biography and self of the researcher.*" Bias can exist at the conscious level; it can also exist largely undetected within the subconscious level. This form has also been referred to as 'implicit bias' (Johnson, 2013). There is a notable lack of guidance as to what to include and in what format, so I have erred on the side of caution.

Name: John Melvin

Age: 34 at start of research project

Nationality: British

Ethnicity: White

Family: Both parents teachers; younger brother a trainer at American Express; wife and two children, Isla (5) and Rui (2).

Research interests: Heritage tourism, tourism marketing, sustainable tourism

Occupation: Assistant Professor at Hosei University, Tokyo

Reasons for undertaking a PhD: to follow up on my MSc in Tourism Marketing on the visitor experience at various HVAs.

Other significant factors:

(i) I have a young family, and as a child I was often taken to HVAs with my family. Consequently I have a strong personal interest in the experiences of families at HVAs and a desire to better understand this.

(ii) As a PhD Candidate, I was keen to challenge myself during the investigation of a particular phenomenon. While I was interested in attempting a quantitative survey as part of my education, the largely conceptual nature of the literature and my particular research aims meant exploratory qualitative methods were more appropriate. The novel approach adopted in this research proved challenging, along with the need to become acquainted with the literature relating to a wide range of unfamiliar areas, including critical realism, grounded theory, SL and the value construct.

(iii) Some of the research interests of my supervisors has included a number of areas that have impacted to some degree on the method and approach of investigation: Professor Jago (tourism management), Professor Sharples (learning), Professor Winklhofer (value creation) and the ever-present Professor McCabe (social tourism). These are, of course, non-exhaustive lists.

(iv) I have lived in Japan for over nine years. My experience of being a minority may well have impacted on my interest in exploring under-researched voices in management research.

Appendix 10: Selection of Interview Transcripts and Family Visual Recordings

Interview	Page number
AD family pre-visit	436
AD family post-visit	482
BC family pre-visit	519
BC family post-visit	531
DE family pre-visit	554
DE family post-visit	576
GR family pre-visit	623
GR family post-visit (GRM & GRF only)	654
GR family post-visit (GRS only)	691
JH family pre-visit	698
JH family post-visit	724
SI family pre-visit	749
SI family post-visit	788
Historic Scotland: Chris Stevenson, Admissions Assistant at Edinburgh Castle	839
Historic Scotland: Frank Mobeck, Steward at Edinburgh Castle	862
Historic Scotland: Nick Finnigan, Executive Manager of Edinburgh Castle	880

Selection of Family Video Clips and Images (on attached media)

AD Family (12 images; 16 videos)
KR Family (17 images)
MR Family (9 videos)
SI Family (18 videos)
WI Family (26 videos)

INTERVIEW TRANSCRIPT

37AD FAMILY PRE-VISIT

I: Right, okay, well for the sake of the recorder which we'll pretend isn't there, would it be okay just to say our names, our ages for the younger members of the group here. So I'm John.

M: ADM.

F3: ADD2 and I'm 14.

I: Thank you.

F4: ADD3, I'm 11.

I: Thank you, ADD3.

F2: ADD1, I'm 17.

F1: And it's ADF.

I: Thank you very much. Right, well first of all thank you very much for volunteering yourselves. I'm not sure how much choice you had about it …

(various people laugh)

I: … but it's much appreciated. And I'd just like to hear your opinions about things you do at the weekends, if you've been to the castle or similar places and any good or bad memories you might have. So please answer, as I said, as frankly and fully as you can. But first of all, who's all been to the castle?

F1: ADD3's been, haven't you?

F4: Yeah.

F1: Yeah. And ADD3 has been.

F3: And I've been as well.

F1: And how many times have you both been?

F3: I think I've been twice.

F4: Three times.

F3: I've been twice because the first time …

I: Three times?

F1: Well I think Mr Howie takes them all, doesn't he?

F3: Well the first time I went he wasn't there, so that's why we went the second time.

F1: Ah right. So Mr Howie's the history boff at school and he's taken you hasn't he?

F4: Three times.

M: Primary school …

F4: I've been once with Brownies, I've been once with Primary 6 and then I went ages before with school.

F1: Twice with school, once with Brownies and you've been twice with school.

F3: Yeah.

M: Primary school?

F3: Yeah.

I: Yes, I've heard about Mr Howie from other families, he seems to be the man to do the castle with.

F1: He is the man to do the castle, yeah. He's good isn't he in the castle?

M: He likes his local history I think as well doesn't he?

F4: He does the history.

M: He takes the P5s out doesn't he on walking tours and things like that?

F1: Mm.

I: Right, that's good. Anything you can remember from last time, good or bad?

F3: I remember it sort of being very sort of informative, so you got quite a lot of information but I don't remember any facts, it was like five years ago. So yeah, that's all I remember.

F1: Was it a tour, ADD3? Did somebody take a tour? Was it Mr Howie doing it?

F3: Yeah, I think Mr Howie did it as well.

F1: Okay, so it wasn't a guide there doing it or anything?

F3: No.

F1: No.

I: Did you get to dress up at all or anything like that?

F3: Yeah, we did that thing where we went into the sort of … I think it was a learning sort of place.

I: Okay.

F3: And we did this bit where we all … not all of us, some of us just volunteered to dress up a bit.

I: Yes.

F3: I didn't do that. I didn't want to myself.

F1: Did you do dressing up, ADD3?

F4: Yeah, twice.

F1: What did you dress up as?

F4: The first time we got dressed up in big dresses and then the second time it was more just the boys.

F1: Just the boys did it. Is that something that happens just for school trips or do they do …?

F3: It looked like sort of something which only happens on school trips but I don't think other people would wear them …

F4: And then there was a tour where there were two guys who got dressed up as the Jacobites.

M: Oh that's right, yeah, you did the Jacobites, yeah.

F4: There was one Jacobite and one Redcoat and they took us round.

F1: A Jacobite and a Redcoat; do you remember a Jacobite and a Redcoat?

F3: No.

I: Right, okay but the others in the family haven't been yet; Mum and Dad and ADD3?

F1: No, no, we just looked at it and we're not quite sure what's there at all. I haven't a clue. To be honest I haven't a clue what's there apart from when they come back from school trips to say they dressed up or … so no, I'm completely blank.

M: Yeah.

F1: And my knowledge of Scottish history isn't very good because I grew up in England, so again I'm not very sure where it fits historically either.

I: Yes, yes.

F1: It's a bit shameful but I don't know. I don't know anything about it, so I'd be really interested actually.

I: Great, it'll be a good chance to see what's behind the gates, yeah.

F1: Yeah, yeah. Because we live so close to the castle, we've got the castle just at the back, we look onto the castle …

I: Yeah, sure.

F1: So every summer with the fireworks and the Tattoo, we have it ….. you know we're very used to it as a presence. But in terms of what it is and what it's been …

M: Occasionally we go into the grounds and you can get down into the town that way, can't you?

F1: Mm.

M: There's a gate …

F1: Down into the gardens.

M: And you zigzag down and through and over … so that's a really nice walk.

I: Mm.

M: So that's about as close as we've got I think. Or seeing people milling about from kind of the top of the …

I: Mm.

F1: And you've not been at all have you, ADD2?

F4: No.

F1: No, no. When we moved up here ADD2 was in P7, so missed out on a Mr Howie tour.

I: Missed Mr Howie's … yeah, okay. Okay, well you're certainly aware of it as a presence as you say, just hasn't featured in the decision-making …

F1: We're very aware of it as a physical presence because of where we live, it dominates what we look at out at the back, it dominates what we hear in the summer with the fireworks, it's a very strong physical presence.

I: Yes.

M: It's lit up in the morning, as you get into the autumn and winter and it's dark in the mornings, I sit at the kitchen table and I can see it lit up in the mornings.

I: Yes.

M: It does … it's quite an eerie presence in the background.

F1: Mm. But I don't think of it as very big, the actual bit that you go into because … the rock it's on but … and then I looked at the website knowing that you were coming and well it looked like there was quite a lot in there, a lot to get round.

I: Yes.

F1: It wasn't just a quick half-hour trip.

I: No.

F1: So I'd be very interested to see.

I: Right. Have you got any expectations of what to find there and what you'll do when you get there?

M: I don't think we know (laughs). I can't remember what you told us now, apart from … I remember that bit about dressing up and you said it was really good but no, we're … we're quite good at doing stuff together like, we don't mind going to museums and galleries and things together. So the kids aren't daunted by the idea of spending time doing that.

F1: But we don't tend to do ….

M: Castles.

F1: No, we don't. And if we do that it tends to be abroad, if we're abroad and you'll go to a local thing on a hill.

I: Yes.

M: We're quite happy with museums, kind of teaching …

F1: Yeah, museums and galleries we go to but we haven't for example been to Stirling Castle either and nor did we go when we lived in the North East many … no, we're not very historic buildings are we?

M: No, we're not.

I: Okay, so you mentioned museums; what other kind of things do you like to do together as a family?

F2: Just day trips to certain places, it's not really sort of like indoor places, it's usually walking around like towns and stuff rather than actually going in some places.

I: Yeah.

F3: Yeah, we go to the beach, we go to the beach sometimes.

F1: We go to the beach and museums will go down better than art galleries I'd say. So we've often been to different museums around the country. I think it's harder as they've got older.

M: Yeah, I was going to say less so in recent years, although if we're on holiday, we went to London in the summer and we like doing that kind of thing together. So it was good to have a trip round.

F1: We went to the V&A museum and we went to the …

M: St Paul's.

F1: Yeah.

M: Trafalgar Square and all … we get more pleasure out of doing that than a lot of other things really, just kind of tootling about and looking at things like that.

F1: Yeah.

M: And we quite like when we're in France as well, we do a lot of day trips when we're in France, don't we?

F1: Mm.

M: We go to … we like to discover places and … I suppose we look at ruins there, don't we?

F1: Yeah, we do it abroad but we don't do it here.

M: Yeah.

I: Mm. And what was the decision-making process for all this? Is it top-down, bottom-up or …?

F1: I would say now it's more …

M: Well my Dad came with us for the first time last year and we talked about where we'd take him and …

F1: When we went to France you mean?

M: Well yeah, and we chipped in … you all have your favourites.

F1: It's easier when we're away from home.

I: Right.

F1: Because we're all together and basically they're stuck with what we decide or we all have to decide.

I: Okay.

F1: If we're here, it's a lot easier for particularly ADD3 and ADD2 who've got their own lives to say 'I'm off doing X, cheerio'.

I: Yes.

F1: And so it's less common to say 'Let's all do X or Y', unless we've got people staying and then we might say 'Let's go and have a look at the parliament' or 'Let's go for a walk up …'

M: Me and you do a fair bit don't we though?

F1: Mm.

M: What kind of places do we go to?

F1: What was that place you found over there? You went off looking for something that …

M: Oh, the labyrinth.

F4: Oh yeah.

F1: There's a labyrinth that we didn't know existed just [inaudible – 09.44] …

M: That's right … it's in the middle of George Square.

I: Right.

M: It's great; have you not seen that?

I: I've not been in, no.

M: Ah, it's free and it's open every day until about 7 o'clock.

F1: You and ADD3 went off to find it … I don't know how you heard about it.

M: It was an author, I read a book based on the weather and she mentioned it and we'd been here for five or six years at that point and we didn't know it existed either (laughs). But we found it, didn't we? It's not very big, I mean it's well the size of two of these rooms maybe … well bigger than that maybe, slightly bigger than that. But yeah, you can go round and it's quite soothing.

I: Yes.

F1: In George Square?

M: In George Square. It's hidden by hedges in the corner.

I: Yes, okay.

M: It's worth a visit. We tend to go for free things I suppose if we go out, so we'll pick a gallery …

F4: We go into town.

M: We go into town. So we go to galleries, a portrait gallery or might go into the modern art gallery, down to [inaudible – 10.44] and places like that. But it tends to be with the little one because these two …

I: Yeah, yeah.

F1: Yeah and I suppose living here it would tend to … cost would come into it more. We wouldn't think oh, let's go to the castle and spend whatever it costs to get in, in a way that we would do on holiday.

I: Yes.

F1: It would be more let's go and look for that labyrinth or let's wander round and have a coffee at the gallery or pop into the museum because it's raining or …

M: We also if people come and see us, I guess we think about where we'd like to take them and trying to remember where did we take them last time. But again it tends to be things that might not cost.

F1: Mm.

F2: Because when you go away you sort of want to sort of do stuff that you wouldn't because you're not going to be there like all the time. Whereas when you're here all the time you don't want to sort of pick things because you're going to be here like … well you live here, so you don't go for like paying stuff.

I: Yes.

F1: But ironically, just trying to think, we've had a number of people stay, relatives and friends, who have made it clear they're off to see the castle. So my brother and his wife once they went to the castle …

F2: Cousin …

F1: Oh yeah, yeah, your cousins from America, off they went to the castle. And all came back …

F2: I'm sure they invited us as well.

F1: They did, I'm sure they did and we were like 'It's okay, don't worry, we'll go another time'. And then they all come back and say it's great, they don't come back saying it was a bit dull or …

I: Yes, yeah.

F1: They all say it was great. So we've only heard good anecdotal feedback from visitors that have gone.

M: One place we have gone back to is [inaudible – 12.20] been there several times with different people.

I: Right.

F1: They're really interactive …

F2: Yeah.

F1: But you know it works for kids from …

M: That's true.

F1: … up to … from 3 to 30, it works for kids.

I: Yes.

F1: Yeah, so that's fairly tried and tested.

F2: I think it was because it was recommended … we do that quite often.

F1: Yeah, yeah.

F2: If it's been recommended.

M: [Inaudible – 12.53] a season ticket for the [inaudible – 12.54] and we went once.

F1: Yeah, we haven't used that have we?

M: Well it's dead now, it was only a year. We haven't been for a while.

F1: No.

M: I think it's got competition against the castle because there are so many things that you can do without paying you know and … including

Arthur's Seat and the Parliament building which we've only latterly discovered. We've been going there and we've been there with your parents and my Dad and various other people.

F1: Mm.

M: And that's a great place to take people.

F1: But I wonder whether it's … I'm slightly put off by the fact that it keeps being heralded as Scotland's most visited tourist attraction and you know, it gets umpteen more thousand visitors every year. And you tend to think it's for tourists, it's not … I'm just thinking aloud because I haven't really thought about this but I tend to think it's tourist land, it's not our … it's not what we do.

M: And yet one of the first things we did do when we'd just moved in was we did the tour bus.

F1: We did the bus tour, yeah.

M: And we did two (laughs), over a night we did two. We had about 24 hours' worth.

I: It's a 24-hour pass isn't it?

M: Yeah, yeah, so we did that … we went with a different operator I think on the second day.

F2: We did [inaudible – 14.08].

M: Yeah.

I: Did you all enjoy Camera Obscura?

(all agree)

I: Right. What did you like about that?

F3: It was because it was so interactive, you don't have to just walk around, you can like do stuff when you're there and because there's so many like levels there's quite a lot to do.

I: Aha. I've not been there for a few years. Have they got a lot of technology? You talked about interactive stuff?

F3: Yeah.

F2: Every floor there's something different. They get like stuff where you can see what you … like there's a monkey or stuff that you can play with. And then on the top floor you have the actual Camera Obscura, the actual thing where you … and they give you pieces of paper so then you can pick up the people.

I: Yeah.

M: It's expanded hasn't it, it's got new stuff. I think the last time we were there they were …

I: Oh right.

M: … they had some new … I was going to say rides but they're not rides, but new bits.

I: Yes.

F2: We did it at the dungeons as well.

M: Oh yeah, yeah, that was good wasn't it, that was good value.

F1: I didn't go there, so when did you go there?

F4: I didn't.

M: Oh can't remember …

F3: I went there.

F2: I'm sure we went but I don't remember it that much.

F1: It was because someone was visiting and you went with them. I remember you enjoyed it.

F4: Daddy wouldn't let me.

F1: He wouldn't let you?

F2: No, I think you had to be a certain age to go in.

F4: No, I wasn't allowed.

F2: I think either 14 or something.

M: People kept jumping out and me and scaring me.

F1: Oh no, I remember you and I came out … we went into the entrance and then we came out.

F4: Yeah, we did.

F1: You didn't look that keen.

I: It's a bit gruesome in there.

M: It is, yeah, yeah.

F3: I really liked it. It was like pitch black and we were in the boats, going through and they'd like stop touching your face and everyone was screaming and I was just laughing (laughs). I really enjoyed it.

F2: I didn't like it.

F3: I really liked it.

F4: Why did they touch your face?

F3: Because there was stuff like hanging down.

F2: I don't think they did touch your face.

F3: No, there was stuff hanging down.

(talking together/laughing)

F3: No, they didn't touch your face, there was things hanging down that touched … as you went through touched your face.

F4: So it wasn't actually someone touching?

F1: No, it wasn't a real person touching your face.

F4: I wouldn't like it.

F1: Doesn't sound like my cup of tea. But it was yours was it?

F3: I enjoyed it.

I: Are you aware of like the open days Edinburgh Castle has? I think St Andrew's Day and New Year's Day, I think they've got open … free days where …

F1: I know people that I've met in my work and things who've talked about the fact that they've been to the castle on those free days.

I: Yes.

M: There was a recent one, wasn't there?

I: The Open Door Day?

F1: The Open Door Day but you said to me that it wasn't on this year for Edinburgh Castle.

I: That's right.

F1: And I was a bit put off thinking it would be heaving anyway if it was part of it. So I know a lot of people that's how they've seen the castle, it has been on the free days.

I: Yes.

F1: I guess, I don't know, would it be very busy? I hate that heaving thing.

I: It gets pretty busy, I think they're two of the busiest days of the year but they've got a lot of extra stuff organised just to deal with the … just to entertain the extra people who go along. So it's good, it's busy, there's a good atmosphere …

F1: And is that aimed at more local people?

I: Yes, yeah.

F1: Yeah, right. And I didn't know … is that two days a year?

I: I'm sure it's St Andrew's Day and New Year's Day. It's worth checking out if you enjoy it this time obviously.

F1: Yeah, yeah.

M: New Year's Day we [inaudible – 17.51] we go to the gallery, the National Gallery don't we and try and … it's just the month of January they're out.

F1: When my cousin came up, they had two small children and they had a … is it National Trust or what's the Historic Scotland equivalent?

I: National Trust, yes.

F1: Yeah, so they had a National Trust annual thingy and they're very … I guess if you have one you're much more clued up on what there is to see where and they were very clear that they were off down to see the Georgian house or something and were using their pass. And talked about how good it was and it had made them see buildings.

I: Yes.

F1: Because it's only talking now that it makes me realise that as a family we haven't really done that in Britain.

M: No.

F1: We haven't done the building thing.

M: There's a different one now … is it Scottish Heritage that do the castles?

I: It's mostly Historic Scotland and National Trust who have the bulk of the historic properties, yeah.

M: Yeah, yeah. Yeah, we had thought about it at one stage hadn't we?

F1: I get a bit put off … we've been to some stately homes in England, the gardens are beautiful and you pay the money and go in and it's all a bit dull because it's all set up as it would have been 200 years ago. But that's about it, you wander through corded-off drawing rooms with furniture from the 17th century and think I wish I hadn't paid the money come in because I'd rather just enjoy the gardens.

I: Mm.

F1: So I'm maybe a bit put off buildings by wondering what's going to be in them or …

M: We did the same in the summer actually with Warwick Castle didn't we? We went to Warwick Castle and a lot of your family went in dribs and drabs and we didn't really go up as far as Stratford and just stayed in Stratford, we didn't bother going to Warwick Castle at all. We just liked strolling round Stratford.

I: Yes.

M: That's actually what we like doing, just kind of wandering about and having a little picnic and we're quite happy doing that really.

F1: Mm.

I: So you like doing things which other people have recommended for you?

F2: Yeah, yeah.

I: Or you've found in books, like the labyrinth you mentioned?

M: Yeah.

F2: Or deals … we do something through a deal or something don't we?

F1: Oh yeah, sometimes, yeah.

F2: Because Mum always likes reading the news and stuff, so also often relies on the news and if it doesn't look good then we don't go and if it does then we do.

M: Yeah, that's true.

I: Do you trust other customers' reviews of things or do you trust more official reviews?

F1: No, I just trust the customers' views I think. So if they're saying whatever you do, don't do the audio tour, then I'll not take it as gospel but I'll bear it in mind. And I do that whether I'm buying from Amazon or going somewhere. I'm trying to think of examples but … booking a Travelodge and I'll spend hours checking which ones have got good reviews and which ones haven't to make sure that we don't get one that they're saying it's a nightmare and very noisy.

I: Yeah.

F1: But you don't do that, do you? No, I'll go with reviews.

M: And it normally works, it works mostly.

F1: Yeah because I think if people bother to review something then it's because they want to … because they feel they have something to say, either negative or positive.

I: Yes.

M: But then you spend too long … it's never clear, I mean there's always one or two that have said oh watch out for such and such and you think well actually shall we go … we do that every time we go … we've been to Spain, to look for a campsite you know, for every two

fantastic reviews you got one saying oh yeah but you know, it's right next to the railway line or something. So you can end up going round in circles.

F1: We'd not thought about the castle at all until last week and I couldn't go without going onto that website … without going on and … so I've looked at some … I spent ten minutes or so just trawling through people's reviews to see what they say.

I: Yes.

F1: And the upshot seems to be don't go for the audio tour, go for the guides.

I: Yeah. What about the rest of you? Do the rest of you like to check online or ask your friends?

F1: No, no, they'll just all trot after me (laughs).

F2: Now that I buy my own things sometimes I do … I think I have done that though in the past, looked at reviews.

F1: Well trained, well trained.

F3: On Amazon I don't want like a proper full-on like review search.

F2: Well now that I've got an Amazon account I do check what they say.

F3: Yeah, I might see a few but I don't like …

M: Obsess.

F3: … obsess like Mum.

(various people laugh)

F1: I just like to be informed, that's all. And I would read the official blurb as well but I'll read that then I'll move on to … so I've had a look at the castle website and probably none of the rest of you have, have you, including ADM … no, they won't have looked at it. It will be me that would have looked at it, me that will have trawled through it and looked at the map, tried to work out where we've been and realised there's so much more up there than I ever realised, then looked at the reviews. But I'm not sure if any of the rest of you would do it … you might do it if I tell you it's worth doing before we go.

M: When we first moved here, friends of ours asked their friends for things that they would recommend us to see and do.

I: Yes.

M: I can't remember whether anybody mentioned the castle.

F1: They didn't actually. It was a really nice idea; they had people round and asked everybody to write on a postcard a special thing about Edinburgh. And it could be a place or a picture or a view or a café, it could be anything.

I: Yes.

F1: And then they gave us all these postcards and we have all these postcards which might be you know, Craig's Beach or it might be a particular pub with nice folk music or it might be …

I: Yes.

F1: But the traditional touristy stuff was not in there, was it? The castle wasn't in there. And I don't know if that's because those people haven't been or because they just didn't …

F2: Yeah but I think it's because we all assume tourist stuff is just there for tourists and they just don't ever go.

F1: Yeah, I think you might be right.

F2: I might search like sort of stuff more not typical tourist stuff.

F1: Yeah, yeah.

I: More the local's guide, like an insider's guide to good cafés and restaurants?

F1: Yeah. The Port of Leith came up a lot, a lot of people mentioned that as a nice walk and where to stop off and have a coffee.

I: Yes.

F1: And places like gardens came up at certain times of the year but none of the main tourist buildings.

I: Yes.

F2: Well you usually ask tourists if people recommend it, you wouldn't ask locals.

M: Somebody also gave us Peter Irving's book, *Scotland the Best* and I think he …

F1: We used that quite a bit when we first came.

M: Yeah and he's pretty good because he'll do the [inaudible – 25.02] thing but he also raves about the castle you know and places to eat, places to drink. Yeah, we've dipped into that even though he upgrades it every … is it every two years he does it? So it's slightly out of date now but it's still … he's pretty reliable isn't he?

I: Yes, yeah.

F1: I work on the Royal Mile some days a week and it's not somewhere that … although we'd walk down to town going down The Mound and across it, I would never normally go along it. You do sometimes, go to the festival with ADD3 and have a look at the street theatre and things. But having worked on it and walking up and down it to get there, it's just … you just realise how touristy it is; it is so touristy. And I walked up to go to the post box today which is up towards the castle and all those little tartan shops and the people going in and out, it's a whole other tourist world.

I: Yeah.

F1: And I do think that the castle's sort of way up there, you just tend to think not my world. That's not my world. I'm not in and out of tartan shops and going to the castle, I'm doing other things.

I: Yes. Especially in the summer when it's quite busy.

F1: Yeah, yeah. I'm feeling increasingly guilty though the more I talk about how … I feel really bad about the castle, that I haven't …

M: Yeah. Because we haven't got favourite routes that we take people, so you know we'll walk the other way.

I: Yes.

M: Up the high street and maybe to St Giles and then down Kobo Street and take people round there but yeah, we tend not to go left. Unless we're coming back from town, we might cut through that writers bit.

I: Okay.

M: And come out halfway up that … or we can go back round you know, the Grassmarket sort of gallery bit, but we tend not to go past the [inaudible – 26.47].

F1: No, no.

M: Maybe we just like it being there (laughs) …

I: It's a reassurance presence (laughs).

M: (laughs) Yeah. Trying to get a seat in Starbucks looking at the castle, that's a nice place to sit and the gardens.

F1: Mm.

I: So when you do go to places like Camera Obscura, in each family there's usually one person who takes their time and reads all the signs and takes everything in. And there's usually one or two people who zoom round in about five minutes and wait in the coffee shop for an hour for the others to finish.

(various people laugh)

F2: I just can't be bothered to read the things. I like to just do it and then move on it and then do it and move on.

M: That's how you do galleries as well.

F2: It's just too much information and I just don't read it. I do read sometimes.

I: So a paragraph of key facts, that would do you?

F2: Yeah. I just don't like how like there's massive pieces of information.

F1: ADD3 would be the one zooming on ahead saying there's the coffee shop over there.

I: Aha.

M: [Inaudible – 28.06].

I: ADD3? ADD1? Do you identify with either of those?

F2: I think I'm in the middle.

F4: Me too.

F2: I wouldn't zoom on ahead but I wouldn't spend ages reading. I think if I saw things that caught my eye then I would read the thing next to it.

I: Yes.

F1: We went to … in the summer we went to the Pompey exhibition at the British Museum.

I: Okay, right.

F1: And so that was a thing, we got tickets for it and there was quite a lot to read and we went round. And how did you do that? You were really … you were definitely reading everything …

F2: I was, yeah.

F1: You were by yourself I think a lot of the time.

F2: And me and ADD2 stuck together and kind of …

M: Like me, me and ADD3 plodded a bit more didn't we?

F2: But I think you were more interested in what you were looking at rather than what you were reading.

F3: That's what I was more interested in; I'd rather look at things than read them.

F2: But me and ADD3 were the ones sitting on the bench waiting for you to go into the next room. And moaning and about you and saying 'Where's Mum?' (laughs)

F3: Because you had to read like every bit of information.

F2: But you were looking at the charred babies' cradles …

F3: That's the one I read, that was the one I read.

(talking together)

F3: Something like that would catch your eye, whereas if …

F2: But you were reading the description of a mug or something, that's not what I want to read (laughs).

F3: Something like you know the bit where it had the bit of like bread which had been from there, that's like interesting. Whereas something like I don't know, something like some jewellery from people …

F4: That was interesting.

F3: Yeah, no not the jewellery, that was interesting. I can't think of an example off the top of my head but there were some things which just weren't as interesting as others.

M: Toilets in the kitchen, that was interesting.

F3: Yeah.

M: I think we are slightly different I suppose.

I: Yes.

F1: I just think it depends [inaudible – 30.13]. Did you read things, ADD3? What did you do?

F4: I read and then I looked.

F1: Did you?

F4: Yeah. I read and then I looked. Some things were boring, like some of the things.

F1: Mm. I think that's the thing though with families, I'm sure the children will probably look … but you have to have a bit of writing because you wouldn't know what you were looking at.

F3: I do read the bits of information on the sort of more appealing things, the interesting thing. Whereas if it's something which looks less interesting, I just look at it and then I don't read the … I sort of skim-read it, I don't read it fully.

F1: Okay, right.

I: What sort of things would help you enjoy exhibitions more?

F1: I think with the Pompey one it was really good because obviously what you're looking at was amazing and there wasn't any interaction or anything, it was pure watching and looking at stuff, looking and reading.

I: Yes, yes.

M: It was well set out though.

F1: It was really well set out but that was what was happening.

M: It was like a real street wasn't it and you went inside and you were inside the front room …

F2: I thought they could have made more use … I thought they had …

F3: I think for kids it's more about being more interactive.

F1: At the exhibition we didn't quite know what it was going to be about and I thought it was going to be about all the kind of death bit, how people died but it wasn't, it was called Pompey and Herculean and it was about … it was trying to get across to you through the stuff that they had what everyday life was.

M: What life was like.

F1: The amazing thing was that it was so long ago, I mean it was whatever it was, BC or earlier, about the time of Christ and they had all this stuff, they had the actual stuff. So they were trying to create this sense of it's not that different from Naples nowadays and … but it was … the emphasis was on the objects.

F2: Yeah.

F1: Whereas we went to the … I don't know who came when we went to the … wasn't there a mummy thing, the Egyptian thing at the museum?

M: Oh yeah.

F1: Where they'd got a 3D thing of a mummy or they'd made the face …

I: Right.

F1: They're recreated the face of the mummy or whatever … were you there?

M: Yeah, 3D interactive jigsaws and stuff like that.

F4: Yeah, I was there but it … yeah.

F1: That was in the museum here, wasn't it?

F4: That was a room.

F1: Yes, no it was …

M: That was a special exhibition wasn't it?

F4: Yeah but then they had a room of games and puzzles.

M: They did.

F4: It wasn't like with the …

F1: But did you like that any better than the Pompey one?

F4: Yeah because …

F1: Because it was more interactive.

F4: Yeah but they had more things you can do. Maybe they should give you something to do, not …

F1: Not just look.

F4: Yeah.

M: Do you remember it?

F3: No, I was just going to say that's why we always go back to the museum …

M: Museum of Film?

F3: The one opposite … near Eldon House …

F4: Yeah.

F3: That one, yeah. That's why we always go back there because each time we go there's always something different to look at and you go the animal bit and you're not just looking at the animals, you can … where yourself you can see what animal you would be the same way as. That's the kind of thing and it obviously allows you to discuss it or talk about it.

M: When you were really young, one of your first experiences was in Cambridge, at the Prince William in Cambridge; it has …

F3: Little boxes.

F1: Fix kits.

M: Fix kits, that's right, they're like little plastic toolboxes but they have lots of puzzles and you had to look for things.

F2: And challenges, there are challenges.

M: Challenges as you went around.

F1: And they had six different ones or something and you took a toolbox for free, it was just free and you signed it out and then you went to a room and you'd have a room with lots of Rembrandts or something …

M: It was a mixture of art and sculpture and all kinds.

I: Aha.

F1: And then the little puzzle pieces would have a tiny snail on it and you'd have to look for the snail on the flower pictures and there were flower pictures all around you.

I: Right.

F1: So it was getting children to look much more closely at this stuff by making it into a game.

I: Yes.

F1: But at the same time allowing you to get on with what you wanted to do which was a very clever …

F2: Interactive and information at the same time. If you just look at information you're not always going to take it in.

F1: But the way they did it with those fix kits was you weren't looking at some technological interactive computerised thing. It was very simple in that they gave the child their own little toolbox which the adult could do with them but the interaction was about quite simple things. It just worked really well, didn't it?

M: Yeah.

F1: I'd like to go back and do the other box.

F2: Yeah, that's true, it doesn't have to be technology ...

F1: No.

F2: … to be interactive.

F1: No, it's a way of helping people to see what you want them to see.

I: Yes.

M: But a treasure hunt's good for that.

I: Yes.

M: A very simple idea but it made you want to go back and you asked if we could go back …

F2: Yeah but then again I don't know if I'd want to go back now.

F1: They wouldn't want to do it now. No, no you wouldn't but you were …

F2: Yeah but you want something which you can do for all ages. Like that would be good for the small ages but then you want something which would be good for like sort of our age as well. [Inaudible – 35.51] interesting.

F1: Mm.

M: Yeah, that's why Camera Obscura works because it's all ages.

F2: And it's not all machinery, it's not all technology.

M: Mm. The museum up the road works doesn't it in that way, there's so much that you can interact with.

I: Mm.

F2: And then look at the features.

F3: The feature of what?

F2: They have a lot of new … they have a different exhibition every time. They have the stuff that's always there but they have a different one every time so it's not …

M: A paying exhibition or …?

F2: Yeah.

F1: Some are paying and some aren't but there is a … you're very aware of what the new … it's Mary Queen of Scots now or it's Tutankhamen or whatever it happens to be because they've blazoned it everywhere.

I: Yes.

F1: But then you see the castle wouldn't need to do that because it's getting all its tourists rolling in day after day. So to start having special things on … or perhaps they do do special things and I don't know about them because they don't advertise them.

I: They do … like the thing you were mentioning about the Jacobites and the Redcoats, they do have costume performers, especially during the summer and the October week for example if you're thinking of going then. It will change every day and it's worth checking the website before you go because it's not on all throughout the day, it's on maybe two or three times a day. And it is worth timing your visit to coincidence with one of those.

F1: Right, okay.

I: And sometimes it can be soldiers, sometimes it can be Mary Queen of Scots' ladies in waiting for example, talking about make-up and fashion and things in the olden times.

M: Mm. Yeah, no we've been in the [inaudible – 37.54] when they've had special things on haven't they [inaudible – 37.59] costumes and stuff like that. That was the Jacobites, when we were on the top floor we saw the Jacobite paintings didn't we, so … I would say the coffee shop's important there (laughs).

F1: It is, yes, that adds to the experience.

M: I think they've got that off to a T in the Scottish museums and galleries, they're very good, the scones and the cream teas.

F1: Would the Japanese have done that? Do they have the coffee shops or not?

I: A lot of the sites are privately-owned unfortunately so it depends very much on the owners' interest, if they are that way inclined then I think they could do very well with expanding their visitor focus and making it a better experience for people.

F1: Yeah.

M: Well you'd be in there for a long time, that's the thing, I mean we know we're going to be wandering around for two/three/four hours and you know, you need a break in between. So it's disappointing if you go to a place where you don't have that you know or there's massive queues or the quality of what you get is poor. So I think you remember that you know, if that's added to the experience you do remember it.

I: Yes, yes. There are a couple of coffee shops and I think three other little shops as well for you to get stocked up on …

M: (laughs)

F1: And do you want to know our experience of the coffee shops as well?

I: It's completely up to yourselves, there's no … if it fits in well then lovely.

M: It's a key part … I mean it is important for us actually that part of it.

F1: We always go for a coffee.

M: We do, yeah.

F1: Okay, well it will feature then.

I: Great, right, okay. Two coffee shops and there's one in the Royal Square I think at the top it's called … I can't remember exactly what … it's just next to the Great Hall at the top where the crown jewels are, there's a slightly fancier tea shop up there which does high tea. And there's one not far away from the one o'clock gun which I think is called the Redcoat Café and that's slightly larger. So you've got two options there.

F1: Okay.

I: Right, last question; have you had any bad experiences as a family going to places, museums, art galleries, exhibitions?

M: (laughs) That walk that we do with my Dad.

F4: Oh that was the time …

F1: That was the Groupon thing, oh that was a real …

F2: That was awful.

F3: I never done it.

F1: No, no it wasn't that one.

M: This place … there was this thing about going …

F1: No, you did King's Close …

M: That was good.

F1: You did that with Dad.

F3: That was bad.

M: Was that bad?

F3: You told me it was …

F2: It was like a ghost walk.

M: A lady in a bad costume …

(talking together/laughing)

F2: I've already done it as well, I done that very one because I remember going in and you said 'Oh yeah, it's a ghost tour' and I was thinking I've done this already and I said 'Do I have to go?' and you said 'Yes'.

F1: (laughs)

M: Was that the same one?

F2: Yeah, it was exactly the same one. I don't think you realised that …

M: That wasn't …

F2: Because I remember that raining of the stones and I thought well this is …

M: It's one of these people that stands with a placard at the end of the High Street and we succumbed …

F1: I'd got a Groupon voucher and I thought oh that'll be great, we'll do that when your dad comes.

M: My dad's been up quite a few times so we were looking for something different.

F1: And we all turned up … it was just us.

M: Us and another couple. Sent the alarm bells …

F1: There was nothing to see apart from the girl in the black costume …

F2: Telling horror stories.

F1: … that took us into somewhere that was … I'm sure it was meant to be … it was a kind of place …

M: Well she took us downstairs … it was vaults, it's vaults wasn't it?

F1: It was Old Edinburgh where they were all squashed into these tiny rooms with rats and stuff.

M: It was wet, wasn't it? It was kind of dripping.

F1: Witches down the corridor or something and …

M: That's right.

F1: And that was it, that was all … the bit that could have been interesting …

M: It was dark and cold and it was spooky … it was spooky.

I: Mm.

M: But you could have spent ten minutes down there and thought this is spooky and then come back up again but …

F1: I think it lasted about ten minutes or something as well.

F2: No, it lasted about half an hour.

F3: It was so short.

F2: No but it wasn't, that's the point because we were just getting bored by the end.

M: It was 'Keep quiet; can you hear that sound?', all that kind of thing.

F1: Yeah. No but that could have worked if … it just all went … it wasn't right, it wasn't good, they were just making money for the sake of making money, that's what they were doing.

F2: I think that was the thing with the interaction, it was just interaction, it wasn't information.

F1: There was no information, there was nothing solid there to go on anything and say oh we've learnt about the vaults under Edinburgh. We didn't really, we didn't …

M: I think we expected a bit more.

I: Yeah.

F1: They just fluffed it up and took your money and ran.

M: They did; it wasn't good.

F1: Wouldn't recommend it.

I: Right, okay.

M: (laughs)

F1: But I thought the Mary Kings Close ones people said … I think they're meant to be better. They're the ones that you see on the adverts …

M: That's what we were expecting but …

F2: I went to the ghost tour with guides, the one that we went on.

F1: Oh did you?

M: Oh dear.

F1: Well I think Mary Kings Close is supposed to be alright but we've been put off so we haven't done that.

M: Other than that I can't … we've always been pretty happy.

F1: No, no.

F2: It's because we don't usually do things like that that aren't well-known, like we usually go for the big things like the museum or something and you can't really be let down with that.

F4: And we go to the zoo and things.

M: [Inaudible – 44.08].

F4: Yeah but we don't usually go out.

M: Well we've been to most things haven't we?

F1: You think we do what, Lu?

F4: We don't go and do different things.

F1: You mean here, we tend to do the same things do we?

F4: Yeah, yeah.

F1: No, I think you're right, I think we don't. We thought we would but I don't think we do. We did think we would but we tend to do the tried and tested what we like and what we know.

F3: There's nothing really much to do that's new though is there?

F1: Well there is, ADD3, there's been loads of things to do. There are so many things to do in Edinburgh that we haven't done, but we haven't made the effort to do it I don't think. I think we go back to what we know and like.

F3: We are quite a lazy family though?

F1: Do you think?

F3: Yeah. We can't even [inaudible – 44.55] just because we're so lazy.

F1: (laughs)

I: Nothing wrong with online shopping.

M: I was going to say.

F1: ADD3, you aren't the one carrying that up three floors. I am very happy that now we have online shopping. If we didn't have online shopping and we lived here … so you can moan about the fact that I should be tripping down …

F2: Not lazy in that way.

F3: No but like that is to do with us being a bit like sort of lazy, we can't really bothered to go and try new things.

F4: We're quite busy.

F3: No, I think we are quite lazy though.

F1: I think we can be quite … I don't know whether lazy's the right word … passive. If I think about Edinburgh I know the things we will do and it's the tried … we'll tend to do things if people come and stay or …

M: I think what's nice about living here exactly where we live is that it's a nice walk into town or on the meadows up past through Bristow Square and that's the way … that's how we … we like exploring. And I think although we're centred around a particular part of the city, that's what we like, that's what we like doing you know. If we're abroad or if we're in London or Cambridge or Liverpool where I'm from, our biggest pleasures come from you know going on the tube or sitting by the lions in Trafalgar Square you know, we're people watchers really I suppose, we quite like that kind of thing.

F1: Mm.

I: A lot of people take the castle for granted; it's there and if people visit the city then it's a good opportunity to maybe go along. But going back to what you were saying, ADD3, about if you go on holiday somewhere then you feel perhaps more motivated to go and see these kinds of things because …

F3: Mm.

F2: I think because it's aimed at tourists really I don't hear about … I don't know anything about Edinburgh Castle, I've never seen it advertised before or heard about new things that are going on or anything because of the fact that they know they'll get their money from the tourist so they don't need to do that for locals.

I: Yeah, sure.

F2: But I'm sure … I mean I don't know if we would because we don't go to castles anyway but if we didn't live here and came to Edinburgh to visit or something, maybe we would go.

F1: Well the other thing is that even though it's very central you have to walk up to it, you're not going to walk past it and peer in and think oh that looks interesting. You have to think I'm going to the castle. So it's there but it's not somewhere where you think oh maybe go in there.

I: Yes.

F1: And it's just up there.

F3: Yeah because a lot of stuff when we just happen to be together, the five of us, it's a spontaneous thing like let's go to the museum. It's usually not …

M: It tends to be less and less doesn't it?

F3: It's not a planned thing.

M: Yeah.

F3: Whereas the castle you have to plan it.

M: Yeah.

F1: I hadn't realised how much it cost either. So it was only last week when I looked on the website and had a look at the prices and thought well for us that would be £60/70; would we really choose to go out on a Sunday and spend £70 down the road from where we live?

I: Yes.

F1: And no, we wouldn't. We would make an effort to do that if we were on holiday but even then it would be quite a big thing to decide to do.

I: Yes.

F1: So cost would be off-putting I think. It maybe shouldn't be because it's a big part of what Edinburgh is but it probably for us would have been if we'd thought about it or looked into it.

I: Yes.

F1: And coupled with the fact that I don't know about other primary schools but this school does make use of Edinburgh and the kids go to all sorts of things, the art galleries, so they're doing that and I think that added to the sense of well we'll not need to bother then.

I: Yes.

F1: But I don't know whether that's just Sheen's?

F2: Well in [inaudible – 49.22] we did … I don't know if you did it but in the first and second year we learnt about … in history we learnt about how Edinburgh Castle was involved in the battles and stuff and the way it works and stuff. And even in geography when we did the settlement unit we learnt about that. So for me that's enough, I don't

need to … I didn't ever feel like I needed to see it because I knew … and I know you said you didn't but …

F1: Well no, I don't know …

F2: I kind of know all its background and why it was ... the castle was built on it and … because of school.

I: Mm.

F1: But then you'd probably get more out of seeing it then.

F2: Maybe.

F1: English history is so … just doesn't involve the Scottish side of things unless it directly involves the Scottish, and then you're seeing it from the English side.

F2: Same with Scottish; we learnt nothing to do with England about from the battles with England.

F1: Yeah but then that means that local people living here, particularly if they're Scottish, would … the castle would have more meaning to them because they know a bit about it already maybe.

F2: Yeah. What do you think if we'd always been here, probably see it better?

F1: Maybe, yeah, I don't know. I don't know. I don't know. I'm conscious of the fact that certainly ADM and I grew up in England and we moved here five years ago when the girls were 11 and downwards and … I don't know how much that affects how we see Edinburgh or what we choose to do in Edinburgh, how much of a sense of belonging … I don't know. I don't know, I'll be really interested to know how I find the castle actually.

I: Yes.

F: As an outsider almost, as a local but an outsider.

M: I think we've very … to answer the previous question, again we've very rarely been disappointed in what we've seen, free or otherwise.

I: Yes.

M: What it's helped us to do is recommend things to other people when they come and stay with us.

I: Yes.

M: So I think it will be nice to go and then we'll be in a better position when other people come …

F1: When someone says 'Is it worth going?' and 'Yeah, it definitely is but make sure you allow enough time', yeah.

M: So we'll act as good kind of … promote it or not, depending on how we experience it I suppose.

I: Yes, yes.

F1: Yeah. Yeah, that's the other impact of what … of getting more locals to go there would be all the people that come and stay with you.

M: Yeah because we're an attractive proposition you know.

I: Yes.

M: People want to come and stay. So it's in the castle's interests for us to promote it.

I: Definitely, yeah.

F2: They promote it more to tourist than local people. We're not the target market at all.

M: No but the spinoff is if we say …

F2: I know what you mean but I just don't think they attract a lot of …

M: No.

F2: I don't think they really think of that aspect though.

M: It sells itself really.

F1: Yeah but they are interested because they're interested in John doing this research to find out … or to get people to … so from what you're saying they are conscious … either conscious that not enough local people go or are interesting in why local people do or don't go.

I: And when they do go what they think of it.

F1: Yeah, yeah. Which is all good.

I: Certainly when I was younger they used to have … the *Evening News* used to have a couple of months a year for a free visit for local families.

F1: Did it?

I: Yes, yeah, that was going back a few years ago now but they do seem to have lost their focus on locals and doing promotions or deals as you said to help you decide what to do sometimes.

M: I'm guessing I don't know, maybe they don't need to; I don't know.

F1: But even … I mean I know how much on a fundraising basis you've got schools fundraising, you've got stuff going on at work you know, raffles and that kind of thing and there are certain organisations or touristy kind of attractions where you might win a something or other. But you would never … I would have thought a prize in a raffle which was a family ticket to the castle would be an attractive thing. Might not be what everybody would want but you wouldn't mind it if you won it at all.

I: Yes.

F1: And I just think a bit more of that might get them putting themselves out there a bit more.

I: Definitely, yeah.

F1: So for people saying 'Oh look you can win that'. But I don't know if they were phoned up and said 'Would you donate a prize to …?' I don't know whether they'd do that but I do think it has quite a big marketing benefit to do that.

I: Yes.

F1: Because it puts you out there.

I: And you've mentioned that the museum for example is very visible but they have temporary exhibitions, the free ones and the paid one and other attractions you know, you'll see what's on on the buses and in newspapers for example.

F1: Yeah but never see anything about the castle.

M: I think that's the other thing that most of the time when we go to the museums and galleries we don't pay but we don't begrudge paying

occasionally for things that we like the look of. So we'll do the mummy exhibition or we'll go to the [inaudible – 55.21] exhibition and we'll pay the money within the free bit to see some paid stuff as well, so we're getting a good balance, you know.

F1: The castle feels as if it's all pay.

M: Well it is.

F1: Well it is, isn't it? You can walk into the courtyard bit can't you, you can walk into that first … where the …?

I: Yeah, where the Tattoo is, yeah.

F1: Yeah, you can walk there and then through the bit and … yeah. So you can go up there to see the view but you wouldn't get any sense of what the castle was without paying to go into it. That might be physically how it's … you know. It's not like an art gallery where you can go in for free but then this bit is …

M: No.

I: Right, okay, well thanks very much for your opinions …

END OF RECORDING

INTERVIEW TRANSCRIPT

38AD FAMILY POST-VISIT INTERVIEW

I: Absolutely fine, have a wee chat about it and then we can get … watch the video or you can just start watching this and then we can sort of talk about …

M: [Inaudible – 00.10] really isn't it, takes us to some cafés and the guide and then takes us … because we were filming all in the Great Hall and memorial and the crown jewels. I think it will prompt us.

I: Yes, yes.

M: Want to do that?

F1: Yeah.

I: Absolutely fine, yes.

M: Some of the images are useless, I don't know we had the camera …

F1: I think that's me, I don't think I realised … oh no it's not me, no.

M: So that's pretty useless that one.

I: Getting used to the camera.

M: Yes, we'd just arrived at that point. And then there's a still …

I: I see you went on the 20th; what day was that again?

M: 20th was a Sunday.

F1: It was a Sunday and we got there at about lunchtime, just after lunch and we were starving so we went straight to the café.

M: Well we didn't … as I say we'd eaten in Greggs and we had a mess-up with … ADD2 was starving.

F1: Yeah.

M: So we went up to the café straightaway and then made our plans about how we were going to tackle it. So we were from about 1 til about 4.

I: Right, okay.

M: So it was about three hours but I think we were in the café about half an hour, so two and a half hours on our feet.

I: Yes.

M: That was probably about right wasn't it?

F1: Yeah, by the end.

I: So you probably needed another café stop at the end of that.

M: Yes, yeah, yeah.

I: Recharge and make sense of it.

M: This is us at the beginning of our journey deciding what we were going to do.

F1: I was pushing for the guide.

(playing video)

F1: That's the quality.

I: That's absolutely fine, it just gives us something to talk about rather than having to stretch your memory back.

M: I can't remember why you said that; why did you say about the guide?

F1: Because you was saying 'Oh we don't want to bother with the guide' and I said 'No, no, I want to bother with the guide, I want to …' We didn't know what the guide involved but I wanted to do the guide. And we were debating that at teatime today because I still think the guide was the right thing to do but you thought I didn't need the guide.

M: No.

F1: The guide wasn't particularly good, it has to be said.

I: Mm.

F1: Well he knew his stuff but he was … it was just off-pat, so he robotically reeled off the stuff.

M: You were arguing … the girls were arguing that we could have done it with a map and a few signposts.

I: Sure.

M: But I thought that he took us and said 'Well that's other there and this is over there and this is … in this courtyard you've got this and this and this and this'. And you kind of were bombarded with dates and maybe we didn't take it all in but you think okay, yeah, I know where that is now.

I: Mm.

M: And I think that really … well for me it worked.

I: Did you all get one or did you have one between you just to share?

F1: No, this was the man you mean, the man …

I: Ah the chap, sorry, I thought you meant the audio guides.

M: Oh no, no.

F1: No, no, we didn't do the audio guide. That was suggested wasn't it but we didn't … were you keen on the audio guide?

F2: I can't remember, I didn't know …

M: I thought that's what you meant at first but then you expanded it was actually somebody who took you round. I thought at first we'd have to stick with the guide for the whole three hours.

F2: Yeah, that's what I thought.

M: And I thought I don't want to do that.

I: Yeah.

M: And I think you knew that it was just 45 minutes or something.

I: Mm.

F1: It was less than even that.

F2: It was only 20 minutes.

M: Was it 20 minutes/half an hour?

F2: Mm.

M: And that was perfect because he didn't really take us in anywhere, he just took us and pointed at stuff.

I: Yes.

M: And then you could kind of make up your mind about which route you were going to take. And where he left us in that courtyard bit was our starting point.

F1: The guide after us was better though wasn't he?

(various people laugh)

F1: ADD2 and I were earwigging the next guide and he seemed quite animated and funny.

F2: Making jokes and things.

F1: Yeah. Our one was not animated and funny, he was I've got this script in my head and I'm just …

F2: He'd memorised it.

F1: He memorised it and churned it out.

I: Right, right, so there was no adapting for the audience at all then?

F1: Not really no, no.

F2: I was just zoning out, I just zoned out a lot with it.

F1: Did you?

F2: Yeah.

F3: ADD2, you were always busy looking around and saying he must be quite old and …

F2: Mm.

F1: Well I liked it for getting my bearings because I wouldn't have known where to go.

F2: Yeah, well …

M: I think we would recommend that bit but you take it at face value I think, you won't necessarily get too much out of it other than getting your bearings.

I: Mm, basic orientation.

M: In our case anyway.

I: Yeah.

M: Shall we see a bit more?

(playing video)

M: So here we're in the café.

I: Mm.

(playing video)

M: Now I think this is just you swishing the maps …

F1: I don't think I knew the camera was on.

(playing video)

F1: At this point I was watching this thingy … oh no, because all it is it's just me getting …

I: (laughs)

M: We tend not to … wherever we go we tend not to buy guides in museums and stuff. If they've got a map … did you use the map because …?

F2: Yeah, Mum used the map quite a lot.

M: Yeah.

I: You're the navigator are you?

F1: Yes.

M: Yes.

F1: Visual learner me.

M: Am I facing North? Am I facing South?

F1: Did you look at the map at all?

F2: No. I don't like using maps.

F1: No.

M: Ah well, as long as you were happy doing that.

I: Did you do all the navigating or were you looking out for signposts and remembering your school visits and things?

F2: No, Mum did it all.

F4: The sound of the dogs.

I: Yes.

M: And the dungeons as well, you wanted to go back to didn't you?

I: Okay.

M: Well [inaudible – 06.03]. Have you been to the crown jewels, ADD2?

F2: I've not been in the crown jewels bit.

F4: Yeah.

M: So we started off in the courtyard because that's where he left us and there seemed to be quite a lot …

F3: I remember when I went before it was the bit with the … where they actually had like the room set out as if the prisoners were like … with their helmets and stuff.

M: Oh yeah.

F3: That's always what I remember.

F4: That was the dungeons.

M: Yeah.

F3: The dungeon bit.

M: Yeah, we came out of that, we all liked that didn't we?

I: Right.

M: That was really good. So I think …

(playing video/talking together)

M: There were all sorts of shows …

F1: They're all little tiny …

(interruption – phone ringing)

M: So we were working out … I know this is us on the tour, so we were coming out and then this was us on the tour, at the chapel thing …

I: Yes, you can go right up to the top now, yeah.

(talking together)

M: I can't get it to work, it just skips.

F1: Yeah, I think after that I didn't use the camera, I kind of gave up doing that.

F2: I didn't bother to.

F1: Yeah, you didn't want to.

(playing video)

M: Yes, so yeah, so we tripped around after him and we got our bearing and we went back to all those places didn't we, I don't think we missed anything out.

I: Sounded quite factual …

M: Yes.

F2: We didn't have much time to look around with the guide, he just sort of told you information about places.

M: Yeah.

I: Mm.

F1: 'That's St Margaret's Chapel there, there's an example of … and over here we have …'

M: Quite a big group though, so it wouldn't have been possible to go into some places anyway but he didn't take us in anywhere did he?

F1: No.

M: He just kind of pointed out. Actually the still camera on this camera's pretty … so that's the same place, that's the back of the museum …

I: That's right, yeah.

(playing video)

M: So that's where went first. You went round that memorial place quite quickly, I … liked's not the right word but I wanted to stay for a bit longer.

F4: I went there today.

M: Yeah, that's where you've been all day isn't it.

F4: We had to talk about what it was like.

F1: What the building was like?

F4: The windows and what was on the windows and there's kind of little bit at the side about soldiers because we're doing our World War I project, so we had to …

F1: Had most of the other people been there to that bit?

F4: No.

F1: No but we had because we'd been a few weeks ago.

M: I never realised that each of the alcoves was for different treasures, I couldn't work out why there was the same book in different alcoves until somebody explained it. But obviously it wasn't built that long ago was it this, 1927 or something like that?

I: Something like that I think, yeah.

M: But obviously the building feels older … looks older on the outside and when you go in you can see the stone is really quite new, so that gives it away but I thought it was really …

F1: It was moving, I found it moving.

M: Yeah.

F1: Just those names, books and books of names.

M: Yeah, yeah.

F1: So we started off there.

I: Yes.

F1: And we … well we weren't in there a long time but long enough.

F2: We only had like ten minutes.

F1: Yeah, yeah.

M: And then we walked across … it just led to the Great Hall. Have I played this one?

F4: Yeah.

(playing video)

M: I think we were all quite surprised at how big it was.

I: Mm, right.

F1: It was a like a little village.

M: Yeah.

F2: I thought it was going to be like one … just one …

M: Not what we expected at all.

F4: It's like a big town.

F1: Mm.

I: Yeah.

M: We go to France in the summer don't we and we see villages that cling to the hillside, the old bastille towns …

I: Yes.

M: And we're quite used to this kind of thing but we didn't realise that that's what it was like.

I: Yes.

M: It reminded me of [inaudible – 12.29] you know the one that you go up and up and up and …

(various people agree)

M: And you go right to the top and then it's got shops and art galleries and … you go up for a long time to get there. It felt a lot like that, it's not what we expected at all.

I: Yes.

M: And the little tiny museums and things dotted around like … I don't really … we didn't expect that. It was quite a surprise; a pleasant surprise.

I: Yes. So you left plenty for next time, yeah?

M: Yes and no. I think there's a lot of … it was overwhelming how there was a lot of stuff about the military and war and by the end I think we'd had enough, hadn't we?

I: Mm.

M: It was … I don't think we realised the significance of the place until we actually had spent time in there. So I don't know … I don't know what I was thinking it would be like but it wasn't that.

F2: Yeah.

M: I thought it would be, as you said, just like a couple of things to look at or a castle … I'd never been in the castle, actually in the castle.

I: Yes.

M: But it wasn't that at all really.

F3: When I went with school because it was quite a while ago I'd forgot how much there was there to get round.

I: Right.

M: Yeah because you were … I think ADD3 you were saying when you went it was raining or something with your school …

F4: Yeah.

M: And I was thinking well you wouldn't be outside that much anyway, you'd be in the castle and I couldn't understand what you meant. But I understand now because you walk to get from one place to another.

(talking together/playing video)

F1: Yeah, this is the Great Hall isn't it?

M: Yeah.

(talking together/playing video)

M: It was impressive. Because he described it didn't he, he did tell us that it was held up by its own construction, it's not …

F1: [Inaudible – 16.11] roof wasn't it …

M: Yeah, it was a really clever construction.

F1: Mm.

M: We kept looking at ways of trying to see our own house as well …

F1: Yeah, I mean I think as local people one of the most fascinating things, and because we live so close, you just wanted to look at the city, the views were amazing. And you just wanted to look at every angle at the places that you knew. That was for me one of the … and we kept trying to see you know, our house from … because we look at the castle this way and we can see it …

M: Yeah.

I: What did you like about the Great Hall, ADD3?

F4: I liked the different things on the walls. I liked how big it was.

F1: I'm trying to remember … where the man did tell us about how it was used? It was used …

F4: [Inaudible – 17.06].

F1: It was the room that was used for …

M: Doing banquets and things.

F1: Yeah, I think so wasn't it?

M: I think that's sort of in my mind. I was at the dentist yesterday I was reading a little brochure and I think they do carol concerts and things in there.

I: Mm.

M: They must light the fires in there sometimes.

I: They sometimes have costumed re-enactments there you know, people dressed up as soldiers or ladies in waiting; did you find any of those?

F1: No, not that …

F4: I had that.

F3: Yeah, we had that as well, we had a Redcoat.

F4: When I went there was a Jacobite and a Redcoat but that's the one I went where there was people my age just up … like acting up to us.

I: Right.

F4: They weren't … I think they were chosen to be acted out while they told the story.

I: Yes, yes.

F1: There was something going on round the corner, in fact on that thing there's a bang …

M: On the hour …

F1: There was something happening with a cannon round the corner but we missed that and we were too busy going into there, so I don't know whether they were dressed up.

M: I think they were, I think there was a couple of little mini re-enactments.

F2: He said … the tour guide said …

M: 2 o'clock and 3 o'clock.

F2: Yeah, there was going to be a re-enactment thing but we didn't go to that.

M: Yeah.

(playing video)

F1: See what I mean about not the best family video camera.

M: (laughs)

F1: Not the highest quality.

M: Next one.

I: It looks dry.

F1: It was dry and we'd had weeks of really wet weather and that day it doesn't look as bright as it actually was, it was a lovely day.

I: Right.

F1: Yeah, it was a really nice day, it was dry and by the time … by 3 or 4 o'clock it was sunny, it was a lovely day and it was warm.

M: This just outside the chapel with the big gun.

F1: Remember that big cannon …

F4: [Inaudible – 19.30].

M: Yeah, that was excellent.

(playing video/talking together)

M: Not sure what we were doing there. What were we looking at?

F4: They had graves down below.

F1: It was near the chapel.

M: Oh was that the dog cemetery?

F4: No, these were just below.

M: Just below there … was that there was it? This was the chapel.

I: Where did you find about the dog cemetery? Was that from the guide or …?

F4: No, it was school.

(playing video)

F1: We liked that little chapel didn't we?

F3: Yeah.

F1: It was tiny.

M: Talking about how many guests you could get in at any one time. What did we reckon, about …?

F2: 20.

M: 20 was it? And even then you'd be squashed. Yeah, we liked the chapel.

F1: Mm.

M: That was lovely wasn't it?

F1: Yeah. The dog grave, we did see the dog grave …

F4: But I saw it …

F1: You must have known about it already did you?

F4: And I …

F1: I don't remember the guide mentioning it but we found it.

F3: No, he didn't mention that.

M: It was just over the wall, yeah. That was quite good. Oh there she is …

(playing video)

M: What you doing there, Sal?

F1: Don't know. Getting my bearings from my North and South.

(playing video)

M: That was an obvious thing to say but you know, the views were amazing.

I: Mm.

M: When you do go up there and you realise it's … well we've got a view but it's only when you're actually there you … it's pretty spectacular isn't it?

F1: Mm.

I: Could you find your house?

F2: No.

F4: No.

F2: No, not from that side anyway.

M: We did … there's one where you could see that horrible 60s block off the Grassmarket, I think that was the best view of the house. We obviously had camera shy at that point (laughs).

(playing video)

I: Didn't look too busy as well.

F1: It doesn't look too busy but it was busy, wasn't it?

I: Right.

M: Yeah but I suppose what we felt was that even on a busy day because there's so much to see you'd probably be alright. If they're queuing to get in … because we saw the sort of wavy lines and we just walked straight in and there was no queues anyway but on a hot day in the summer it must be a pest to wait but once you're in I think …

F4: It was still quite busy today.

M: Was it?

F4: There was queues for the tickets.

M: Right.

F2: I think that was ideal weather because you don't want it where it's raining but you don't want it where it's really hot either.

M: No. Yeah, no it rained a couple of times but not very hard.

I: It was no problem of big school parties for clogging things up as well?

F1: No, no. I guess that happens does it?

I: Yeah.

F1: Yeah.

(playing video)

F1: This was in …

F4: In the dungeon.

F1: Oh yeah it's in the dungeon.

M: Oh yeah, I liked this, yeah. Someone mentioned the crown jewels, that was good.

F1: The crown jewels bit, I don't think we were allowed to film or something or we didn't …

M: No, that's right, we couldn't … no, you're not allowed to film.

I: That's right, yes.

F1: But that was … we liked that didn't we/

F3: Yeah. I suppose [inaudible – 24.10] so like you thought you were just going to go … I thought I just was going to go in and see the crown jewels because I'd not seen them before but it sort of like showed like the history of it which was good.

F1: Mm.

I: Well done, you found the right door because there's two doors; there's the proper door which you went in which tells you the story of their background and their history and then you're finally presented with them so you have an appreciation of where it all fits in. And then

there's the back door which is actually the exit if you do go in the right way. So if you remember after the crown jewels you go down the stairs; a lot of people just go up there and suddenly they're there, so there's no build-up at all.

F1: No, we got the build-up.

I: Great.

F1: And all that sense of putting them in a big trunk and putting them away for a hundred years and then out they came again.

I: Yes.

F1: And if you're not from Scotland, or if you're from England, then I don't know, it's all English history I've got and I don't know the Scottish stuff, so it's all new to me.

I: Yeah.

F1: It's what they taught at school but it's not my school history.

M: No.

F1: So it was really interesting.

M: It was, yeah. And that was in the middle of our … and that was really good, wasn't it?

(talking together)

M: Did we say something when we came out I think? I'll move on from this one … we'd just come out at this point.

(playing video)

M: Yeah, I thought … because all the mini museums are laid out in different ways, I thought that was really effective the way they did that.

F1: Yeah, you imagined it full of people and just thought oh my goodness.

I: Mm.

M: They built that up as well and then you actually went into the room and I thought there be a few, well there was dozens weren't there, it was really quite something.

I: Gives you a good sense of what it would have been like to have been a prisoner there.

F1: Mm.

F3: Yeah, I think that was a good part, we weren't just sort of like shown a picture.

F4: Yeah, but you didn't want to be in … in a good way, didn't really want to be in there.

F1: Yeah, no.

M: No and that was the one of the things I hadn't realised that was useful when the American prisoners and the Americans won independence was it …

I: Yeah, some of them were …

M: That was really bizarre, a long way to take somebody to put them in prison. Yeah but that was really good.

(playing video)

F1: (laughs) At that point it was like no, museums, no, don't want to do any more.

(playing video)

M: Yeah because the two regiments museums were quite full-on.

F1: I couldn't deal with them. That was too much for me. I mean they … I don't know whether it would be different if you did them at the beginning but by that point we'd had two and a half hours, you two just said no, I don't need to see that, I'm ready to go.

F2: I know but [inaudible – 28.02] anyway.

F1: But then we went down and the war one … the regimental one left me totally cold. I guess if you were military-minded then it would be interesting but I'm afraid it left me completely cold.

I: Mm.

F1: The other one was the war one which was a bit more interesting but I had a bit of viewer fatigue by that point, so I couldn't manage it.

I: Yes.

M: The two regiment ones were a bit more homespun I suppose, whereas the war museum was quite modern; modern kind of … a lot of money has obviously been put into it.

I: Mm.

F1: Well there were letters and things that if I'd had more energy I would have been more interested … it was at the end and I couldn't manage it.

M: There was massive paintings and things.

F4: We went there today and we had to find something … find the person who owned it and then that was the war one.

F1: Well I think I did it a disservice by doing it last.

M: Yeah.

F1: Because you two couldn't manage it at all and …

M: I think that's probably a part we would go back to if we went again.

F1: Yeah. There's a limit to how long you can be on your feet and be interested in visual stuff.

I: Yes.

F1: And at that point …

I: Especially if it's all themed about military … military-based, yeah.

F1: Yeah.

M: Yeah. And that's it.

I: Great. That's exactly what we'd aimed for, just to give us something to talk about rather than …

M: I think we need to talk it through because some of it's so short but we did actually …

F1: We did keep forgetting we had it and then it was 'Oh, better get it out'.

M: We did cover the day … well there were bits you couldn't film in and … you couldn't obviously film in the war memorial and you couldn't film in the crown jewel bit. So I suppose that was part of our excuse for not …

F1: Mm.

M: But it was a good day out.

F1: Yeah, we all agreed didn't we at the end that it had been worth going?

F2: Yeah.

I: What were your individual highlights of the day?

F3: Crown jewels probably.

I: Mm.

F3: I like that bit where they had all the … they led you round and they had the kind of model people set out, that was the best, I thought that was the most interesting to look at visually with the writing on the wall and things.

I: Yes.

F3: And it wasn't just tiny little boxes of really small writing, it was … they'd painted the words on walls and they had people dressed up and as they took you they told the story through visuals and walking through.

I: Yes.

F3: And then led up the crown jewels which was the best bit really.

F2: I think it was more interesting when you had not just like a box to read … that was why I didn't want to go to the war one because I just saw it like boxes.

F3: Yeah, it was square boxes and glass cases and just … I was just fed up and I didn't want to … I wouldn't have particularly taken any of it in. Whereas with the stuff … they'd put a lot of effort into the … probably because they knew it was going to be the most interesting.

F1: And the room with the jewels in had this big door with … and they had two people in there guarding the jewels.

I: Yes.

F1: And a door that had a … I don't know, sort of passwords and it was about this this thick. So you did get a sense of ooh … that was impressive though.

M: What was your favourite bit, ADD3?

F4: I liked the dogs.

M: The dog cemetery?

F4: Yeah because [inaudible – 31.50] about it.

F1: About the dogs that are there?

M: Well whose dogs were they?

F4: The soldiers.

M: Oh right, who served at the time it was based there?

F4: Because they told you a lot of war stories by the guide at school.

F2: Yeah, they don't really mention it if you're not …

F4: Yeah, there's lots of stories like on the Jacobites …

F1: You got lots of stories on the school tour that we didn't get on the main tour …

F4: And there was a room that we didn't visit, I can't remember what it was but it was really good.

M: I thought it was inevitable that we missed bits.

F4: It was the woman prison, I don't know where it was.

M: Oh the woman prison. What about you, what was your favourite?

F3: I quite liked that room where … I can't remember who it was but someone gave birth in.

F1: Oh yeah, yeah.

F3: I found it quite interesting because it was such a small room but it was like … I think it was the exact room that she gave birth in.

F1: It was, yeah.

M: Mary Queen of Scots?

F3: Yeah.

M: Oh yes, I'd forgotten about that. Yeah, that was in the same courtyard wasn't it?

F1: It was next to the room with all the portraits and the giant man in the room stood there all looking at you.

F4: Actually I liked that bit.

M: That was good.

F4: I liked the man who stares at you with eyes in his shoes.

M: That's right, you walk across the room …

F1: And he looks at you.

F4: Yeah.

M: And he just seems to follow you.

F3: That's what we got told when we went in …

M: Yeah [inaudible – 33.16]. Yeah, that was good, I'd forgotten about that, yeah.

F3: It was just quite simple but it was just like the exact room that she's given birth in, so it was quite …

M: Yeah, yeah, it was quite momentous. I think none of us had appreciated that you know the last monarch to kind of be there stayed the night whatever it was, was it 400 years ago or something, Charles II or whoever it was … it just hadn't occurred to me. I was thinking well the Queen goes there sometimes but … so that was interesting.

F1: I liked the dungeon bit, the re-enactment of the hammocks and the … that for me was …

M: Yes, yes.

F1: You just could imagine … the way they'd done it, you just looked at the number of hammocks, filled it up with men who were probably in a pretty bad way and hadn't washed for weeks and weeks and weeks and you just thought oh this would have been hellish, this would have been awful. It would either have been freezing cold or in odd tiny bits of the year far too hot and just oh, just the disease and the …

F3: And there was food out as well on the tables …

F1: That's right, yeah.

F3: And little games.

M: You heard voices as well didn't you, there was Americans …

F3: Oh yeah, you heard like conversations as you walked through and stuff.

F4: And you saw the games on the table and the food.

M: Yeah, sat in convict uniforms.

F4: And some of them slept on the beds underneath.

M: Oh that's right, some of them had beds, little tiny beds.

F1: Yeah, straw beds.

F4: And some [inaudible – 34.45].

M: Is a hammock more comfortable?

F1: I don't know, I did wonder is …

(talking together)

F4: School said it was better.

F1: To have what, a hammock?

F4: Well not next to people.

F1: Oh right, right.

M: That's true.

F3: Yeah, I think I would have preferred a hammock.

M: With the rats …

I: Yeah, the rats couldn't get you.

F1: I think it was the bits that brought it to life really.

M: Yeah.

F1: They're the bits that make it …

M: For me I liked the architecture, I liked the Great Hall, I really liked that.

I: Mm.

M: I just liked stared at the beams and the you know ceiling and stuff. And I liked the memorial as well, the way that had been put together.

I: Yeah.

M: Because it is austere but it's … you know, I just thought it was a very fitting kind of place for doing what it was doing.

I: Yeah.

M: So lots of bits I suppose really.

F1: Were you lot struck by … were you interested in the views because we live here?

(all agree)

F1: Because that for me was a really big thing.

F2: I remember we were pointing out places we knew and where I worked and things.

M: Everywhere we went into, ADF, you were saying …

F1: I know but if you went to somewhere like Paris and you go up the Eiffel Tower and you look around but you're looking for the national monuments and saying 'Oh look, there's the Sacre Coeur because you don't know what else to look out for.

M: Yeah.

F1: But here you're looking at where your friend lives or where … I just really liked that sense of the city.

I: Mm.

F1: Yeah, I did like the view bit a lot.

I: Yeah.

F1: The café … was that alright? Was that … it wasn't anything special, it was alright.

M: We didn't see the inside of the other one, no idea what that was like but yeah it was alright. It was the same people who do the other museums so same coffee, same …

I: Same contract, yeah.

M: Yeah, so that was fine as those things go … nice cakes.

F4: I liked the drink.

M: What did you have?

F4: [Inaudible – 36.49].

M: Oh [inaudible – 36.50] that's right, yeah. Still not sure that we would pay what is it £60/70, it's a lot of money.

I: Mm.

F1: Just for an afternoon out in Edinburgh, I don't know if we would.

M: Well anywhere really, it's a lot of money to go anywhere.

F1: Well we would be more inclined to do it if we were on holiday and making a big effort to spend the money because you're on holiday but …

M: Well we did the British Museum thing didn't we and that was a lot of money to see the Pompey thing but … yeah, but I suppose then you're making a big effort to get the opportunity but still I think … I still think we'd be sitting here not planning to go.

F1: My dad was saying that in Cambridge which is where they live and where I'm from but the colleges now charge … they didn't when I was younger …

I: Right, okay.

F1: But they … if you live there and can prove that you are within a whatever, 50-mile radius, you get in free. So for local people there's not a charge, whereas the masses from the States and Hong Kong and stuff they get … they pay to get into King's College Chapel. But if you want to go and you're local you can …

M: Well it was the same in the summer when we went to … we wanted to go in St Paul's Cathedral and it's … the pricing is almost exactly the same as the castle.

I: Right, right.

M: Which we were a bit shocked but I suppose it's the same thing you know, they must have so many … it's just puts people off who genuinely you know are not that bothered about it. It was nice to see the outside but we would have liked to have gone in but it was £16 for adults and £9 for the kids.

F4: Where was that?

M: The big cathedral with the big dome, you remember when we were thinking about going in and then we saw the prices (laughs) and decided not to.

F1: In London on the other side of …

M: The other side of the Millennium Bridge, the big domed cathedral.

F4: Oh yeah.

F1: So I don't know, does that … I mean is that what other people would say or would they say oh wish we'd gone before, we'd have happily paid the money?

I: I think every other family have mentioned the price as being a factor.

M: Yeah.

F1: Mm, yeah.

I: Yeah, yeah.

M: Tricky that because you know as value for money you know there's a lot in there isn't there, for three hours of entertainment.

F1: I feel much better-equipped now though … like we'd said before that people come and visit us and then say 'Oh we're off to the castle' and I feel like 'Yes, it's that way; don't know what it's like but off you go, heard good things'.

I: Yes.

F1: I would now feel much better able to say 'Do it but make sure that it's not pouring with rain because there's quite a bit outside and plan your food bit because there's a lot to see and …'

I: Yes.

M: And give yourself a few hours.

F1: A good few hours. And we'd recommend this and that. So there's an ambassadorial kind of role I think for local people because most people living here have people come to stay.

I: Sure.

F1: And I don't know whether just offering whatever they offer, was it one or two days a year free to people, is going to have that.

I: Yes.

F1: But then they don't need the numbers, they don't need local people to come or they don't need ambassadors. It fits with the history, I mean that's why I guess the schools here push it because it's such a big, important bit of history.

I: Yes.

M: If you can be bothered I think … I noticed the ticket where you go to … the seven-day ticket that you then can do two weekends, you could probably go and see Stirling Castle or something like that, then it becomes better value I think.

I: Mm.

M: And you might be inclined to do that and squeeze a bit more in I suppose if you had … go to Gladstone's Land or whatever it's called, that place that you went to, that's Historic Scotland as well. So I suppose there's other things if you had your wits about you, you could squeeze some value out of that. On its own it's … for a family it's a lot of money.

I: Yeah.

F1: But we were very glad to go.

M: Yeah, so thank you for giving us the opportunity, we really enjoyed our day.

I: Well thanks for volunteering yourselves again.

M: Yeah.

I: Would there be any things which would encourage you to either go again or tell nice things to your friends or join Historic Scotland for example?

M: We did think about joining Historic Scotland at one stage but I don't … they haven't got a huge portfolio of properties that we would necessarily be interested in. But that's probably the most value for money way to do it because I think it's about £130 for a year for a family or something like that, I don't know, I can't remember. But that's what … we would go again if it was cheaper.

I: Yeah.

F1: I think if we had the year pass thing you'd make the effort to use it, so you'd make the effort to go to places. So I guess that would be the route in for us, persuade us to buy the annual thing and then that would take us there. Just to say would you like to come for the afternoon and buy tickets for five of you or a family pass I think we'd be less likely to do that.

M: It's difficult, if people are staying and you're saying 'Oh we've got a pass, we're alright', you'd have to be conscious of the fact that we'd shed out a lot of money. It's not something you'd necessarily encourage people to do other than you know for if it's their only visit for five years, they might make the effort.

I: Mm.

F1: Have most of your friends been then or …?

F4: Apart from …

F1: With school?

F4: Yeah.

F1: Your friends would have been through school even if they haven't been with their families. Although then I guess if they're encouraging local schools to go you build up a generation that some will stay living here and will be local, people who went when they were children.

I: Yes.

F4: It's better if you go with school I think.

F1: Do you? Have you got more out of it going with school?

F4: If you go there … like today I got a poet and some historic person, I don't know and I got to go around the place but I don't know, it just made it better because you weren't making … well you knew … you didn't know where you were going …

F1: Today or with us?

F4: No, well they showed you round …

F1: Right, so they took charge and …

F4:

F1: Yeah. And last time we had the Jacobites and the Redcoat … I think it's just better if you go with school.

F1: Because they make an effort with the schools?

F4: Yeah.

F4: And they always give you … like today you know, we got this biscuit thing that you have to put with milk and water and it's brick hard from the World War or something.

F1: What, they gave you a biscuit like you got in the World War?

F4: Yeah and you had to put it in milk and water.

F1: Ah.

M: Tasty.

F1: Did you get to eat it?

F4: No!

M: (laughs)

F4: We got a present, a present for us.

F1: Oh right. Well again that's bringing it to life isn't it really, it's doing things …

F4: And we got our little Jacobite ribbon thing that you got on your hat, the Jacobite.

F1: Right. I think it's the bringing it to life that makes the place work.

I: Yes.

F1: So if they're doing that in Japan I'd say bring it to life and that will work.

I: Mm. You mentioned a variety of ways which helped to personalise it for yourselves you know, the writing on the wall rather than just small little signs for example, the hammocks … can you think of any other examples which made you appreciate just what it would have been like to live then or to be a prisoner there?

F3: I think there was the room before you actually went into the hammock room which sort of … it didn't have like … it had information but it didn't have like too much information, so you could get enough out of it.

F1: Oh yeah, I'd forgotten about that.

F3: But you didn't have to read too much, so you could find out … they had like the sort of amounts of food you got and sort of games you played if you were there and stuff like that.

F1: Yeah, I think it was set out well and the text that it was in, it was all … you know, they split into sections. So they talked about the health that they got and about food rations and things, about games and what they did in their spare time.

I: Yes.

F4: And we followed …

F3: They're the kind of things that you remember I think because if it draws you in to read it …

I: Mm.

F3: So the prisoners would bet on when they would next see a rat and things like that.

F4: Oh yeah.

F3: And that was because it was written big and I remember seeing that and …

F2: Yeah, it sort of interpreted how it would be.

F3: And it was good to see that and understand that before you went in to the actual bit with them, so that was necessary I think.

I: Yes.

M: How did they … you said about the Mary Queen of Scots room; how did they build that up? I can't remember.

F1: Was it the guide?

F2: It was the guide said make sure you see the …

F1: Make sure you see the little room, that's where she gave birth. And then when you got there, there was something written …

F2: But we wouldn't have known that …

F1: We wouldn't have known that if he hadn't said.

M: Yeah, it was very bare wasn't it?

F1: Yeah.

F3: There was only like a chair in that room, so …

I: Mm.

F1: Because the room was so little and he'd categorically said this is where she gave birth to James the thingamabob, whatever it was, you did imagine … I mean again it's bringing it to life. Now there wasn't a lot to bring it to life other than a tiny room and if somebody was giving birth that was a pretty small room to be in to give birth with the view. And you looked at the view and thought that's what she saw (laughs) hundreds of years ago at that point in history.

I: Yeah.

F1: No, they didn't make a lot of that did they?

M: No.

F3: I think they should have made more of it. There were a lot of bare rooms … there were a lot of empty rooms.

M: Yeah, there was, the old parlour was lovely but …

F3: It was just an empty room.

M: The funny picture which was following you round the room but it was just an empty room with a picture in it.

F1: Well there was one at the end where there was a huge room but there was a bit of information when you first went in about the building of it and how they put the gold … the little gold bits. And that was it, that was …

F4: That was the room next to it.

F1: But it just seemed like a huge … I didn't understand what … they had nothing about what the rooms were used for or …

F2: What the significance of them was.

F1: Or they could have had something in the room to kind of give you an idea of what it was used for or … it was just completely …

M: I suppose that's what I meant with the war museum, there was a bit more modern interactive technology that you could do and I think young people expect that in particular that you go to places now and you expect to be able to be a bit more hands-on. And I suppose that's maybe something they will update eventually and make it that way.

I: Mm.

F3: There was no technology at all, apart from there were a couple of touchscreens that you pressed to play videos or … apart from that there wasn't anything else.

M: Yeah, not really. It's very well-kept, I mean it's not like it's falling apart and shabby and that way but it's … obviously you know, you could eat

off the floor, it was beautifully kept. But they haven't invested in modern stuff.

F3: Yeah, interaction and things.

F1: And I think you could do that to bring stuff to life without it feeling that you were losing that traditional …

I: Authentic feel of it, yes, yeah.

F1: Yeah, I think you could. We went to the museum the other day with some friends that were here briefly to see the animal bit you know with all the animals. And you've got … you know, if you want to read more, there's more to read but part of why children love it is because there's just so much to look at. But then you have got some interactive stuff round about.

I: Yes.

F1: And so if you then have a child that's about to have a meltdown or a bit bored at that point and other people want to stay, there's something that they can press and …

I: Yes.

F1: Yeah, I guess you could do more there. And that Mary Queen of … I'd forgotten about that room actually, I'd forgotten about the room because it did have an impact but it could be so much more.

M: Yeah.

F3: Definitely.

F1: You could stick a bed in it at least or you know … and then it would …

M: Well one of the nice souvenir shops you know …

F1: Oh the souvenir shops were dotted …

M: A big signpost saying Mary Queen of Scots but it was left to your imagination to … as you said, about looking out of the window and seeing what she would have seen. We conjured up the images but they weren't very helping in creating the atmosphere, yeah.

F3: Prompting.

I: Mm.

M: Created its own atmosphere because it was quite …

F1: Whereas the bits where they did, the hammocks and stuff …

F3: Mm, stick with you.

F1: Yeah, they're the bits that remain and the crown jewels bit. The crown jewels bit you could do some interactive stuff, you could create some of the … you could have audio stuff about conversations that took place about where to hide things or … I don't know but you could do things I think.

F3: Yeah. Well there wasn't …

F1: Well no there wasn't but what I'm saying is that you could.

F3: Oh right.

F1: But then they had life-sized people and big text and they wound you … you know, they took you on your tour before you got to the jewels.

F3: I thought that bit … I really liked that bit because I kept saying 'Look at the drawings', someone had hand-painted the walls and each wall was like a different one and they were really bright.

M: They all had different people following …

F3: Really colourful, really arty.

F4: Yeah, but it was on the wall and then it came out.

M: They started with the Italian …

(talking together)

M: All the way up to the bishop.

F3: But it started as a 2D painting and …

F4: And it came out …

M: Ah that's right, it came out of the wall didn't it, yeah, that was quite good.

F3: And like they put the baby who was being prepared to be queen or something … do you remember that?

F1: Mm.

F3: And they wrote on the wall in big kind of swirly letters that that was …

M: You definitely got … you got that sense of it didn't you, I mean the military thing didn't overwhelm the sense of history. The military thing was obviously important because it was it was a garrison for many, many years but you certainly got the momentous kind of stuff about Scotland and its own kind of nationhood, that really came out of the place.

F1: Mm.

F2: I would have liked to have known more about everyday life, not just the momentous moments, like famous people coming to stay or not just about the prisoners because that was really good but I was expecting there to be stuff more about the village, the centre of it …

M: They could have done that with the Great Hall a bit more couldn't they? I mean it's a great room and there were suits of armour and big shiny swords and things but you perhaps needed a bit more explanation of … a lot of empty rooms I suppose.

I: Mm.

M: Yeah, yeah, I suppose that's …

I: No, technology could certainly be applied a lot more I think, yeah.

M: Yeah, yeah.

F1: There are some stately homes that you go to and they've got beautiful grounds and you can pay to go into the house as well as the grounds or you can just do the grounds. And I know … well I don't think we're that different from any families, particularly when the children were younger you didn't go into the home. You assumed it was a nice day and you had a picnic and off you went to the grounds and hopefully they'd have an outdoor playground somewhere as well as a maze or something. Because too many times I've been into those sorts of houses and there's … it can be very beautiful but there are empty rooms and … yeah, there was a bit of that. It was a mishmash really because the museums left me a bit cold because it was at the end of it all, the empty room bit left me a bit cold but they could have made more of it.

I: Yes.

F1: But the bits that they had done really good stuff with resonated and I won't forget it.

M: It's like all the rooms were independent franchises in many ways because they'd all been done in different …

F1: Completely different ways.

I: Yes, yeah.

M: Yeah, they were all slightly different from each other, yeah.

F2: It's like the different people have just done it the way they wanted to and it didn't really come together as … you know, your experience of Edinburgh Castle, it's the different bits.

M: Yeah.

F2: It's not Edinburgh Castle as a whole because when we got there we realised that it was just these little individual things.

F1: But they're trying to show X hundred years of history, you can't show the way it all was at one point in time so they've … and the crown jewels but is quite different from the prisoner time isn't it?

M: Mm.

F1: When they had all the prisoners in the hammocks …

M: That was quite recent according to …

F1: I think it was, yes.

M: It was after the war, 70s or 80s.

F4: You didn't know where you were when … if you went into somewhere you didn't know what the date was until …

F1: No.

F3: It told you on the wall.

F4: But I mean you had to … it should say what … like World War II.

M: A bit more information … yeah, it wasn't always clear was it?

F4: No.

M: We didn't mention the chapel was one of our favourite bits did we? That was really good.

F2: Yeah, we did.

M: Did we?

I: Yeah.

F2: That was another one that just kind of randomly …

M: It was, yeah.

F2: It was nice it was there but it just …

M: It was very different wasn't it, it was … I suppose the mishmashness of it was quite nice really, it was all a bit higgledy-piggledy …

I: Actually a mixed view maybe …

M: Yeah, well maybe so, yeah, yeah. You know, the austerity of the memorial compared to the wee chapel and the funny little bit where Mary Queen of Scots had her baby and … yeah, so yeah.

F2: The layout of the outside bit was nice I thought with the cobbled streets and they had all the stuff on the wall, they had the kind of plaques on the wall that looked like shields.

I: Mm.

F2: And they had lampposts and things.

I: Yes, yeah.

M: Yeah, very well put together. Great places to sit and stare out and … on a nice day I think you could spend as much time out as in.

F1: Yeah. When we left I was conscious of the fact that I don't know if it was the guy talking about the 30 men climbing up the walls …

M: That's right, yeah.

F1: To overthrow the people inside and then going to open the gate. Because when you've seen the walls from the outside you … you're back into me envisaging it and bringing it to life I think.

F4: Yeah but that's what you got told in the education.

F1: Did you?

F4: You get told more stories … you don't really get told … you get told the facts.

F1: Yeah.

M: Aye, okay, yeah.

F1: More stories then ADD3 says.

M: More stories, yeah, yeah.

I: Mm.

M: Facts are okay but they needed to be backed up by stories.

I: To make it more accessible for everybody I think, not just for children but for everybody. How did you decide what to see? Did you all stick together and follow a leader or was it a group decision to do stuff?

M: He dropped us off at the courtyard.

F1: We did the guide, the guide showed us where was where. We finished at the courtyard. I went and asked him what should we go and see, what would you recommend and he said this, this and this I'd start with and then work your way down.

I: Yes, okay.

F1: So that's what we did.

I: Yeah.

F1: We did the route that you saw with …

M: Great Hall, memorial …

F1: Memorial …

I: Crown jewels.

M: Crown jewels, yeah.

F1: Great Hall, crown jewels and down the road, chapel … dungeons then chapel, then …

M: Two regiments and the …

F1: I think we all … were we all together? Yeah we were.

M: Apart from the end where …

F1: Apart from at the end when they didn't want to do the museums and then I got to the museums and thought I don't want to do them either, I can't cope with any more.

I: Yes.

F1: You did more … you and ADD3 did more of the museums didn't you?

M: I think we went into both.

F4: Oh yeah, we went into the last one. That wasn't as interesting because I got a bit …

F1: Without that guide … I still come back to without that guide I don't know where we would have gone; we'd have just wandered into the nearest …

F2: I do think the guide was useful, I just think a lot of the information could have been sort of …

M: He could have told stories as well couldn't he, to make it come alive a little bit more.

F1: Were there not any signs … there must have been signs …

F2: There wasn't much signage, I wouldn't really say there's very much signposting.

F3: I think there was signposts.

F4: It was [inaudible – 57.32].

(talking together)

F4: Yeah, on the buildings and [inaudible – 57.39] and they said what it was.

F2: I think either a better guide with more to say and more interesting … or nothing at all but more direction, visual direction of what to do and where to go.

F1: But that other guide, the one we were sitting down and listening to, he was telling stories, he was …

F2: He was wearing a kilt wasn't he?

F1: He was wearing a kilt and he was telling funny stories about things that had happened and oh there was a lady that did this, this and this and hahaha, about all funny things that … just oddities that had happened.

F2: Yeah.

F1: Where we didn't get that, we got facts.

M: It served its purpose though.

F1: It did, yeah, it did.

F4: It was more showing things but not dates and … well he did say dates and facts …

F1: Oh he had all his facts, he'd recited it a million times and he knew it all.

F4: But he was more showing us round, I mean useful for showing us round not listening to …

F1: Yeah, yeah.

I: If you had a magic wand and you could change one thing about the castle and you've mentioned a few ideas already but if there's anything else you could change, what would it be?

F2: I don't know, I think it just goes back to sort of making, like mum said, things coming more to life instead of just information. I think that's just the main thing for me.

I: Yeah.

F4: Way more interaction.

I: So with stories, technology or …?

F4: I like it when people aren't just showing you, when they're all dressed up and …

I: Yes.

F3: Maybe something when we got into the castle where we kind of ... we showed them our tickets and then we were left to kind of … whereas it maybe could have been good to have something said to us or …

F2: More direction.

I: Yes.

F3: Yeah because we just kind of … we walked through the gate and then you were off.

F1: I was intent on going for the guide (laughs).

I: Yes.

F3: Yeah, I think that's why we did that but otherwise we wouldn't have known what …

F2: Yeah, I think that's also why you wanted a map because you don't really get told …

F1: There's nobody there saying 'Hello, have you been here before? No, right what I'd suggest is there's this option with the audio or there's that or if you want to have something …' you know.

I: Yes.

F1: There wasn't any of that. And we were a bit well what shall we do then? Where do we go?

M: I think more investment in technology I think inside and outside, so you've got … at certain points you know exactly where you are, what you're looking at and you can press a button and find out a story. You know if you can't have people, then you can at least have …

F1: I mean the castle in itself is an amazing building on top of … you know, all of that is very impressive to look at but you only have to walk down there and see Greyfriars' Bobby and the number of people that go and see him and he's just a statue, because it's a story, because … it's not the statute in itself isn't what … it's the story that goes with it. And it's the little stories and all of that, they're the bits that remain with me. And I think you wouldn't even have to use technology, you

can tell stories however you want and they can come to life but some technology would probably good and …

M: One of the stately homes in Liverpool, Speke Hall, the reason that people used to love going there is because it's got a reputation for ghosts.

I: Right.

M: So you know, I don't remember huge amounts about Speke Hall, apart from the black and white side of it but I do remember the stories (laughs) about you know, who was supposed to have haunted which corridor or which room or whatever you know. So I think stories always help things.

F1: Mm.

F2: I'm not sure how good it would have been for a small child, if any of us had been younger; I don't know.

M: It's quite austere isn't it?

F1: No, if some of the families had little ones, pushchair level or 4/5 year olds.

I: The youngest has been like 7 or 8.

F1: Right.

I: I think they've enjoyed just the open space, charging around.

M: Yeah, that is good.

F1: Because there were some little, little ones that looked a bit fed-up.

M: They've got the balance though I suppose because what you don't want is the lapse into it being a kind of theme park I guess, I guess the concern partly might be is if it becomes too all singing and all dancing and medieval types wandering through in costumes it becomes something else that they don't want it to be.

I: Mm.

M: So I suppose it's finding a balance between introducing a bit of technology, a bit of authentic looking people and a bit more sign … better signage or whatever, a few more stories without devaluing the memorial or the Mary Queen of Scots or whatever it is.

F1: Yeah.

M: It's all quite serious stuff you know at the same time.

I: Super. Right, well thank you again, much appreciated.

END OF RECORDING

BC Family: Pre-visit Interview

John Melvin interviewing the 'BC' family by phone, using the loudspeaker option to enable a conversation with everyone. The interview takes place in their kitchen/dining room with the mother and the two sons present. The interviewer is at his own home, phoning from the bedroom. There is no background noise and there are no other people in the house, providing maximum attention and focus on the interview. The family has agreed for the interview to be recorded and the conversation has just moved from general small talk that helped put us all at ease. The interview takes place in the morning, during the school summer holidays. The family is planning to visit EC tomorrow, weather permitting. It is a single-parent family. The recording starts a couple of minutes into the telephone conversation, having called the Mother who then got the boys ready. The interview starts with the older son BCS1.

For data protection reasons, the Mother is referred to during this interview as 'BCF', the Father as 'BCM', their older son as 'BCS1' and the younger son as 'BCS2'. Their names have been replaced with these acronyms in this transcript.

(0:01) are you looking forward to tomorrow?
BCS1 sort of, well, yes. Do you know why?
(0:09) why?
BCS1 because it's one day before my birthday
(0:14) of course, well, what a good day to start the week, isn't it?
BCS1 and then it's my birthday
(0:21) and then it's your birthday! You've got one day to meet new friends [at his new school which he is starting at the end of the week] and then the next day you can tell all your friends it's your birthday - wow!
BCS1 I know
(0:31) have you had a nice summer holiday, BCS1?
BCS1 eh, yes. Let me tell you what we've done. Well, we went to, em, Germany
(0:51) right
BCS1 camping
(0:55) camping, right. What did you do in Germany?
BCS1 em, well we, eh, rode the cable car
(1:10) right, and did you go to any castles, or old churches, or did you go to any fun parks while you were there?
BCS1 em, one fun park
(1:28) ok
BCS1 where you get a harness
(1:28) yes
BCS1 and the harness is attached to the thing
(1:44) uh huh
BCS1 that is, that you attach to a wire
(1:56) uh huh
BCS1 and once you're on the wire

(2:00) uh huh
BCS1 you don't come off the wire
(2:05) oh that sounds fun
BCS1 and what you do, is you go up high
(2:10) yes yes
BCS1 in the trees
(2:15) uh huh
BCS1 and you go down the thing
(2:26) and then do you attach the harness to the wire?
BCS1 yes
(2:00) right
BCF you go up into the trees and you do things like looking for trees and go through the air
(2:40) yes
BCF swinging on swings, and having to climb through rope bridges that are all wibbly and wobbly and broken and you're really up high, but you're attached to this harness
(2:50) well BCS1 is good at climbing, isn't he, so that should be no problem at all!
BCF it was really good
BCS1 well
BCF do you want to finish your breakfast before speaking?
BCS1 well, there was one funny thing, and, em, there was this door
(3:19) uh huh
BCS1 and you opened up the door, and there was a rope you could pull
(3:36) ooh
BCF [inaudible]
BCS1 and then, em, you pull the rope and forward from the other side, comes a toilet
(3:52) a what? [laughs]
BCS1 a toilet
(3:55) wow!
BCS1 and then, you sit on it
(4:00) uh huh
BCS1 and then you let go of the rope and, em, you go flying forward!
(4:09) whilst sitting on a toilet? Goodness me! I hope someone got photos of you, that sounds really good fun!
BCS1 yes!
BCF we did. We then managed to drop the camera down, it dropped out of my pocket and landed in all the ferns and undergrowth in the forest [laughs]
BCS1 we hunted for it!
BCS oh yeah, and then we had to go back to search for it
(4:35) oh dear, but you obviously found it ok
BCF oh, yeah, yeah, and it wasn't broken or anything like that, it was fine. Anyway, let's get going, cause John's a busy man
(4:52) I understand you're going to the hairdressers
BCF yep

(4:55) what time are you leaving for the hairdressers?
BCF well the appointment's at 10, so we need to leave between ten to and five to
(5:06) right, ok, ok
BCF and that'll probably take about 45 minutes, and we'll just head straight from there [to EC]
(5:13) right, right, ok. Great, well it's just a question for everybody, really. Em, what do you know about EC?
BCS1 em, well it's on the rock
(5:33) yes
BCS1 really big
BCF uh huh
BCS1 the reason why cause the enemy, they would shut the gates at the bottom and top
(5:48) yes
BCS1 if they attacked, so the only way for the enemy to get in was to climb the rocks. But they knew they were going to climb the rocks, so they were up high, they could fire arrows at them
(6:09) yes
BCS1 or oil on their heads
(6:09) you know your history, BCS1, that's right. So it was very good for defence, wasn't it?
BCS1 yes, also they could see over all of the land
(6:23) that's right, it was a very good vantage point, a very good view point. And has anyone been before?
BCF mm mm
BCS1 yes, we have, twice
(6:44) oh right
BCF but it was about three years ago
(6:49) right ok
BCF and we've been to SC as well
(6:54) have you been recently since it's been done up?
BCF yes
(6:58) right
BC and we thought it was amazing
(7:02) right, ok so you've been to a few castles then. Em, what kind of things d you like to do on holiday? So you've told me about fun parks and you've already been to EC and SC, em, what kind of things do you like to do on holiday?
BCS1 em, we
BCF you like swimming, you like to go to the beach
BCS1 yeah, em, like going, em
BCF what else, like going to different restaurants
(7:47) oooh
BCS1 yeah
BCF he likes pizza and burgers, and, em, what else do you like doing?
(7:57) exploring a bit of the local area
BCS1 yeah

BCF or maybe going to a museum?
BCS1 yeah, we went to the Camera Obscura
(8:05) oh right? and does everyone like doing these things?
BCS1 yeah
BCS2 yeah
(8:09) great
BCF I think I like doing art galleries more than anybody
(8:15) uh huh
BCF and, em, BCM likes relaxing more than anybody
BCS2 I don't think so
BCF no? He's usually quite busy but at the weekend likes to relax a bit more, and, em, we don't see very much in terms of, I mean the reason we did that lipwire thing because in Germany it's a lot cheaper than in Britain
(8:39) right ok
BCF so for the four of us to do it, was about, around £40
(8:49) right
BCF for all of us, but if we go to 'Go Ape' [a similar outdoor activity park in Scotland] it is £28 per person
(8:57) wow, right, ok
BCF so that is much cheaper to, em, to do it in Germany, and we just, we just got the impression it was going to be more, em, safe [laughs]
BCS1 why?
BCF because the Germans are good at things like that [laughs], and, em, yeah so we, last year we were on holiday and we went to a theme park called the 'Wilderwoods'
(9:27) ok
BCF literally it's in, em, Norfolk, and it's literally forests that has been built up with little houses, and characters sort of appearing through the trees, and then, em, you get to go on a boat trip, and there's loads of swings and enormous slides, and not much else, really, and that was really expensive, I mean for a family that was about £60, and we did hum and hah about that, cause we did think it was so expensive, so I know the castle's really expensive
(10:02) yes
BCF that is really our driving force, rather than, em, how much we're going to learn from it, or what we're going to gauge from it, and I think that's changed
(10:14) yes yes
BCF from a few years ago
(10:18) and what are your expectations or motivations for going to places like EC and SC?
BCF why would you go to visit castles?
BCS1 to find out about history
(10:37) right
BCF yeah to find out about the history, to have, em, a good happy memory I suppose of us all together
(10:45) uh huh

BCF and, em, to feel that we've achieved something, and to have, you know, to have some fun, because we want to feel that we've learnt something without it being really boring
(10:56) sure sure, and, em, you said you went to SC, what can you remember about SC that you enjoyed?
BCS1 em, sheer amazement at how big it actually was
(11:22) yes
BCS1 it's so big
(11:29) uh huh
BCS1 that, em, you just think that, well it's completely different to what you'd think a castle to be when you were, about, I don't know, 5 or 4
(11:57) uh huh
BCS1 'I want to be king of the castle', that kind of thing
(12:02) uh huh, yes
BCS1 totally different, it's not like that at all
(12:12) what things at the castle were surprising for you?
BCS1 just you, em, if you really did try to attack it, you would get probably not even, you probably wouldn't even get, em, you probably wouldn't get a kilometre away from it
(12:34) mmm, it was so well defended, wasn't it?
BCS1 yes, they could fire an arrow and shoot you down
(12:45) that's right, so it was very difficult to attack
BCS1 I know
(12:53) mm, at SC or EC, the last time you went, did you meet anyone dressed up in costume?
BCS1 no
(13:02) oh right, well hopefully you'll meet some people in costume at EC today, cause over the summer they've got some soldiers dressed up, or they've got some people dressed up as kings and queens and things like that
BCF that sounds good
(13:17) have you been to any other places where they've had people dressed up like that?
BCS1 yeah
(13:27) ok, can you remember anything about them?
BCS1 BCS2, and me as well
BCS2 well we went to jousting
(13:39) right!
BCS2 they were actually doing real jousting
(13:44) wow
BCS1 it was quite scary
BCS2 yeah, em, the lances sometimes split on somebody else's shield
(13:52) oh wow, that can be very dangerous, can't it?
BCS1 yeah
(13:02) right, so they were all dressed up in armour and shields and lances
BCS1 yeah
BCF yeah
BCS1 and also, em, somebody's sword was cut in two

(14:12) wow! sounds like they were having quite a fight!
BCS1 and also both of them, both of the incidents weren't supposed to happen
(14:23) right, so people were getting so excited
BCS1 yeah
(14:31) did you get a chance to speak to any of them?
BCS2 em,
BCF we did on the way round at all the stalls, weren't there? There was somebody making armour, another one making a quilt
BCS2 which I was rubbish at
(14:48) [laughs] right
BCS2 it just splattered everywhere
(14:53) I tried it too and I was pretty messy yes
BCF [laughs]
(15:03) and did you get any photographs with them?
BCS1 no
BCS1 nah
(15:08) ok, well if you like that sort of thing, then, em the people at EC are very friendly and they love posing for photographs
BCS1 ok
(15:22) and did you get to hold on to any of their swords, or touch their shields or their armour?
BCS1 no
BCS2 but I had a chance to, but you, I got to go up to one of the knights who was doing the jousting
BCS1 but he was too busy doing the showbusiness
(15:48) uh huh
BCS2 and, em, I was on the, I was in the arena at that time
(15:58) right
BCS2 yeah, but I had a chance to hold a weapon, but I didn't, we got a chance to hold a weapon, but I didn't get to cause there wasn't any time left
(16:10) oooh
BCS2 there was so many people thinking, 'Oh a knight, let's go and see' and they got in the way
(16:27) oooh
BCF so that can happen
(16:32) yes yes
BCF you get all set up, but actually the fun experience that you want ends up being, sort of disappointing, cause you're expecting something, but it's not possible to take part in something that you thought you'd be able to take part in
(16:50) yes, yes, if it's just too busy or too crowded, yeah. Mmm, and thinking about your trip to SC or EC, BCS1 and BCS2, would you recommend it to your friends?
BCS1 yes
(17:10) right, how would you recommend it to your friends, what would you say to them about it?
BCS1 em, things that it's got
(17:27) mm mm

BCS1 that they might like
(17:10) uh huh
BCS1 em, if you know them very well and the things that they like, and things that they don't like
(17:42) yes yes
BCS1 so, like if it was my best friend he would prefer to go the knights' room instead of the prisoners' room
(17:57) right
BCS2 yeah, and the queen's room and clothes [laughs] why would a boy like dressing up in skirts and then doing, and then going around the castle?
(18:19) yes, his friends might slag him off later
BCS1 then he could go into the knights' room and found people dressing up as knights
(18:35) mm mm
BCS1 and they were having a duel fight - which would he like?
(18:41) mm, sounds an easy decision for me. Ok, so it depends on what your friends like. Do a lot of your friends like history at school?
BCS1 emmm
BCS2 no
BCS1 some say that history is old hat [laughs]
(19:07) [laughs]
BCF oh dear BCS1, that's terrible. We went during the Festival to see something called 'Horrible History'
(19:23) ah yes
BCS2 [sings them tune]
BCF and, eh, it was really good, and the boys loved the TV series and they loved the book. The books not so much but the TV shows they really liked, which was people doing, have you seen it John?
(19:43) I've not seen it; Isla's not quite old enough yet for 'Horrible Histories' so I've not seen it. Em, what's it like?
BCS2 well basically, em, it tell you, well they do an act, so they do different sections of time, they're completely random, so like you can have rock n roll bits first, and then next you can have
BCF the Victorians or something
BCS1 yeah, the Victorians
(20:20) ok
BCS1 so, em, let's say it was in Roman times
(20:27) uh huh
BCS1 em, you could, em, no say it was in Greek times
(20:42) ok
BCS1 no Roman, sorry, sorry, and then a Greek came in
(20:47) uh huh
BCS1 and there was a Roman toilet, with all these Romans
(20:54) uh huh
BCS1 and, em, he said, 'Where's the cubicles?', and 'This is Ancient Rome, we don't have cubicles', and now they'd do a wee act and the Greek guy would go, 'I can't go with all you lot looking at me!'

(21:14) [laughs]
BCS1 and they all have to cover their eyes
(21:17) [laughs] yes
BCS1 so, and then, they, em, your host is a rat
(21:29) right ok
BCS1 so afterwards it get afterwards, it gets splattered with either poo or blood
(21:47) woah
BCS1 probably poo in this case
(21:50) yes
BCS1 and then when it's, em, falls off, the rat says, 'Its' true! They did actually not have cubicles'
(22:03) ah hah!
BCS1 so they give you facts, but they give this joke in it at the same time
(22:08) yes, yes and that's very clever, and it sounds like it's interesting that you learn about things which real people, which normal people had to experience in everyday life
BCS2 yeah, plus it tells you what you get from these ancients, like the Greeks
(22:29) ah, yes
BCS1 such as 'apology'
(22:28) right, I didn't know that. Well that sounds a great program
BCS1 yeah
BCF it's good for them
(22:43) well certainly at EC, if you find the Great Hall, it won't be difficult, it's a very big hall, that's why it's called the 'Great Hall', but em, they've got different costumed performers who talk about things like that, em, your Mum might like talks about perfume and make up and things in old times and you boys might like soldiers talking about different weapons and things, but it's all about that, which normal people would experience in everyday life
BCF cool, that sounds good.
BCS1 yeah
(23:25) a question for your Mum just now, em, have you had any issues, em, with visiting attractions as a family before?
BCS1 unless BCS2 is doing something mad, being like, had been strange or something, no! [laughs]
(23:48) [laughs] right
BCS1 usually if BCS2 goes somewhere, for some reasons it hurts or
BCF but that's not what John's talking about, em, I'm pretty hyper-sensitive about attractions and how they treat families and customers and things like that cause that's what I've done [in her previous jobs]
(24:14) sure
BCF but I mean it's, my issue is that, em, visitor attractions staff seem to not like the customers very much
(24:24) right ok
BCF they don't like the visitors very much and, em, my issue is that if we weren't there spending our money then, the attraction wouldn't exist and they wouldn't be paid
(24:40) yes

BCF I mean that could, you know, transfered to any customer situation
(24:47) yes
BCF like a supermarket or anything like that, but that is my issue and we have, em, cause if you go to an attraction, it is a bit of theatre
(25:00) yeah
BCF em, but we had, em, the Dundee Science Centre, the Sensation
(25:10) uh huh
BCF the 'Sensation' or 'Sensational', we went there, once we were in, it was really good
(25:18) mm mm
BCF we were treated with utter contempt by the girl at the desk who, you know, even as we were handing over our money, there was no sense of her awareness that we were new to the place. And there's just singling out this one example
(25:36) yeah
BCF but this happens all the time, that people work there, every day, so they don't think that it would be the first time that a visitor's there
(25:45) yes ok
BCF so they just, you know, 'Excuse me, where are the toilets?', or 'Excuse me, how do you get in?', or 'Excuse me, where do you start the tour?', you know simple basic questions that we shouldn't be having to ask, em, we were treated with utter contempt, and that happens everywhere, and that is my bugbear of Britain
(26:08) oh dear, right, so was it different in Germany when you were there?
BCF yeah, it was different in Germany. And it's a very, very simple thing, but people, the teams who are running an attraction need to hire people who like other people
(26:28) yes, sure
BCF people that are not phased by crowds, and, em, team members that actually thrive on things they do, cause that is ultimately what you're wanting
(26:45) yes
BCF hopefully at main attractions like EC, or the Whisky Experience, or, you know places like that
(26:57) yes yes
BCF and when I worked at Britannia we would ask this question at interviews, and hear what they say, and I remember clearly this one girl who was being interviewed and she had worked at Waterstone's on Princes Street
(27:08) ok
BCF and I asked her how she got on during the Festival, and she just went, 'Oh, it was crazy, oh it was horrible, I mean all these people were just asking all these questions', and I said, 'Well, that's...' She didn't get the job because, you have to be able to cope with the crowds
(27:29) yep
BCF you have to be able to thrive on the questions, cause that's what you're there for, to answer questions and make people's day
(27:38) yes

BCF and it's about creating memories, and that is what I thought, and if you're treated, em, with complete indifference
(27:49) mm mm
BCF then that is a sorry, sorry shame that that is happening, and that people in tourism are behaving like that to the tourists
(28:02) yes yes
BCF cause if it's not, like in Germany, people, you know somebody from Japan or America or Russia are not going to, what is going to help them in their decision-making to come to Scotland
(28:22) yes
BCF and if we've got a reputation of being friendly and efficient then that's going to help make the difference between coming to Scotland or France or Italy or London even, you know, we've got to think like that, and every single person that's working in tourism can make a difference with that
(28:44) yes
BCF and that is, you know, I am so aware that people who are working in tourism are doing it just to, em, just because it's something else to do before they find something better
(28:57) yes, yes that seems to be the approach in certainly Scotland; I don't know if it's England as well, but certainly in Scotland
BCF it's the same in England, unless you know you're talking about the National Trust and the same with HS to a certain extent, where people are kind of like, 'Oh I'll go and volunteer for this National Trust' because I don't want to be not working
(29:19) yes
BCF it just seems to be an easy job to do
(29:23) right
BCF and actually, to do it properly, it is not easy, it takes a certain amount of showmanship, a lot of stamina
(29:31) mm mm
BCF to do it properly, em, I don't think that that is, em, highlighted enough, and people that are taken on really, em, really just can't be bothered with customers
(29:44) mmm yes
BCF and that is massive, if we changed that, then we would just be phenomenally well-off, because we've got all the assets, we've got the history, and we've got the culture, we've got the showbiz in Scotland
(30:00) yes
BCF but if not the right attitude, em, then people aren't going to come, if people are made to feel crappy, they're, and it's a very subconscious thing, you know it's not always obvious, but you just come away thinking, 'Oh, I won't be doing that again', or you don't feel valued and if you don't feel valued then you're not going to go back
(30:19) yes, and you're not going to tell your friends or family about it either
BCF exactly, so I think, it's very interesting putting in all these people in costumes, cause they're good at communicating and it's about putting on a show
(30:43) yes

BCF and about making people smile
(30:46) yes
BCF they're actors, but actually you need quite a bit of acting if you're going to be working handing out tickets, or handing out audio guides, or working in the souvenir shop, you know, cause if somebody comes in and says, 'Oh, excuse me, what time does the 1 o'clock gun go off?' you know, that's the first time they've ever asked that question, but that might be the 30th time the person behind the till has heard that question
(31:18) yep
BCF but that shouldn't make any difference to the person who's asking that for the first time
(31:23) yes yes
BCF you know what I mean?
(31:25) yes yes. Well, I've got a challenge for the boys, em, I've heard the staff at EC love questions about any kind of history, including horrible history as well, so, em, if you can ask any question you can think of between now and when you go, em, they like to bet they can answer any question
BCF ok
(31:48) you can think of
BCF right, well we'll ask any question, and see if they can answer them or not, yes? Ok, cool, that sounds good.
(32:01) great, right well listen, em, I appreciate you'll be heading off fairly soon, em, so I'll say goodbye just now, but it would be great to speak with you after your trip and to find out how it all went
BCF ok, so will we give you a shout when we're back home?
(32:21) yes, well it could be today, it could be at the weekend, whenever is easiest for yourselves
BCF ok, we'll do that
...
(34:04) well thanks very much for agreeing to take part in this, it's much appreciated, so, em, as I say, just give me a shout whenever you'd like to chat about it and it could be an afternoon, an evening or a weekend, whenever works best
BCF ok and it sounds pretty fluid what our opinions are going to be, and what we think of the castle and things like that
(34:17) great, well listen, em, I don't know if you have a smartphone or whatever, if you want to take pictures, feel free, but don't feel under any pressure to take pictures or write down notes, it's just to hear your opinions basically
BCF cool, ok that sounds excellent, thank you
(34:39) not at all and thanks again, enjoy your trip, enjoy the hairdressers and I'll catch up soon
BCF brilliant John, have a good day
(34:46) thanks BCF
BCF ok bye
(34:49) bye for now

END OF RECORDING

BC Family: Post-visit Interview

John Melvin interviewing the 'BC' family by phone, using the loudspeaker option to enable a conversation with everyone. The interview takes place in their kitchen/dining room with the mother and the two sons present. The interviewer is at his own home, phoning from the bedroom. There is no background noise and there are no other people in the house, providing maximum attention and focus on the interview. The family has agreed for the interview to be recorded and the conversation has just moved from general small talk that helped put us all at ease. The interview takes place in the morning, during the school summer holidays. The family visited EC the previous week; the Mother visited with the eldest son and his friend, both of whom are in the last year at Primary school (ages 11/12). It is a single-parent family. The recording starts a couple of minutes into the telephone conversation, having called the Mother who got the older boy ready. The interview starts with the older son BCS1.

For data protection reasons, the Mother is referred to during this interview as 'BCF', the Father as 'BCM', their older son as 'BCS1' and the younger son as 'BCS2'. Their names have been replaced with these acronyms in this transcript.

Prior to commencing the recording, the Mother was just commenting on what the weather had been like for their visit.

BCM ...but sunny
(0:02) windy but sunny, right
BCM so we had this fantastic [silences younger son, BCS2, who is playing with a musical instrument], em, BCS2 is blowing BCS1's trumpet
(0:18) I was wondering which musical instrument that was and whose it was, yes [laughs]
BCM [laughs] em, just going to move rooms. Em, well we went, one of the reasons to go is for the fantastic views, em
(0:30) yes
BCM we got all the lovely views and everything like that, it was really great
(0:35) mmm
BCM yes
(0:37) well that's super, cause all the days I was doing observations unfortunately, it was earlier on in the summer, and it was just chucking down
BCM oooh
(0:42) and when it wasn't chucking down it was misty and windy
BCM yeah
(0:47) so it wasn't really showing, the views in the best light as it were, but am really glad you got a nice day for it
BCM oh yeah, it was super. I mean there was one bit that we got up to and it was so windy it was quite difficult to stand up, but then, at other points it's so sheltered
(1:04) mm mm right

BCM em, it was really warm, so yeah, it was great. And we, em, stood and waited for quite a while for the 1 o'clock gun
(1:14) yes yes ok
BCM em, which was definitely worth it, that was really good
(1:18) mm mm
BCM em, and we, eh, what else did we do? We spent quite a bit of time in shops. We didn't buy anything
(1:26) right ok
BCM but we seemed to be drawn to the shops
(1:31) right, cause there's 3 shops now I seem to remember
BCM yes, is that one, cause we ended up also going to the War Museum
(1:41) yes ok
BCM which was excellent, and that was, we saw guys in costume. There was a girl, well a man and a woman
(1:53) mm mm
BCM dressed up as if they were from the First World War
(1:57) right. And that was in the actual War Museum part
BCM yes, just as we walked, as you walk in
(2:04) yes
BCM em, there was a, they had set up tables, and on the tables were just, em, examples of kit that they would have carried with them
(2:14) yes
BCM em, and examples of first aid equipment, and, em, that was really good. I think that was probably, cause the friend that BCS1 was with
(2:26) yes
BCM when I spoke to him afterwards, and said 'What was your favourite bit?'
(2:29) yes
BCM and he said, and he's been to the castle, and he was really like, 'Aaah, I've been to the castle quite a few times'
(2:36) mm mm
BCM and, em, he's been with, you know, if they had visitors coming to Edinburgh, then they'd gone to the castle with them
(2:44) yes
BCM so he was kind of like, 'ooooh', but he, this boy knew a lot about the castle, which was great, and then when it came to speaking to these people in uniform
(2:56) yes
BCM em, they, and he thought that was the best part
(3:01) right, em
BCM and being able to ask them questions and, em, getting explanations and, just sort of, doing the, you know, they were commenting and saying, 'Did you have iPhones during the First World War?' and they thought that was really funny
(3:18) [laughs]
BCM you know, the guy just took it all in his stride
(3:21) yeah
BCM and, just eh, you know, was just really cool, and they are obviously very knowledgeable

(3:28) right
BCM and, em, it was really good, so that was the best bit for this boy, you know, this friend of BCS1
(3:37) right, it's very interesting that someone who had been before was, you know, especially enthusing about that part. And was it like a presentation they had and then a question and answer session afterwards, or was it hands-on
BCM no they just seemed to be standing there
(3:50) right
BCM and then, as they were approached, just dealing with questions
(3:56) mm mm
BCM and enquiries, and comments as and when they came up, so we sort of moved away, cause, em, an American lady came up and spoke to them, and said 'I found one of these' and she pointed to a, it looked like a hip flask
(4:12) mm mm
BCM em, she said 'I found one of these in my attic'
(4:17) mm mm
BCM and we're over here because I'm, I'm, em, tracing my family tree, and my great-great grandfather was Scottish
(4:26) mm mm
BCM and I think that's why I've got this in my attic, because it belonged to him and he was in the First World War, and
(4:32) right right
BCM do you know what I mean? So she had a very loud American accent
(4:37) yes
BCM you know had a real reason to be in Scotland
(4:41) yes
BCM and the fact that these artefacts were, em, out on the table, and the fact that she was able to speak to somebody about it, oh, it would have been absolutely priceless for her, I think
(4:52) yes yes
BCM they were just really cool, and so full of, you know you would point to something and go, 'oh, look at that', and they would say, 'oh well, that was used for this and this and this'
(5:04) mm mm
BCM do you know what I mean?
(5:06) yep yep
BCM em, so it was really, really good
(5:08) super
BCM that was really good
(5:10) and were you able to catch them on the way out of the museum, cause you come back to the start of the museum as it were [due to the layout]
BCM yeah, but we didn't, we didn't see them as we came out. No, the War Museum, I haven't been for a long time
(5:26) mm mm
BCM and I had forgotten how, there's two things that I noticed about it. One is that the brilliant use of old and new
(5:34) mm mm

BCM you know, how they have all this, there's a modern walkway
(5:41) yes
BCM obviously walking under the old parts of the castle
(5:44) mm mm
BCM and that is, that's fantastic, but the other thing is how tiny the writing is?
(5:50) [laughs]
BCM and how, if you had any kind of visual impairment, you know if you were British with any visual impairment you would be screwed, I think
(6:04) right
BCM you would find it really hard to access the information
(6:04) mm mm
BCM and the, em, and if you were Italian or German, or French, and had visual impairment, I mean you've got no hope
(6:18) yes
BCM in even catching one or two words, you know the writing is so tiny
(6:23) yes
BCM em, and it's not even that there's a lot of, I mean today we were at the Discovery [the ship that Scott took to Antarctica, now a visitor attraction in Dundee]
(6:29) mm mm
BCM em, since, and there's lots and lots of reading to do, and that's fine, the writing is not so, em, not so small, and you just, I mean I don't know if it's just the age I'm at, and the age that the kids are at, but you can spend longer reading things
(6:46) yes
BCM em, and the way that it was designed, it was in really great bite-sized pieces, so you didn't feel completely overwhelmed
(6:54) mmmm
BCM whereas this museum, it was, just, in eye level with the object, the writing was so tiny
(7:04) mm mm
BCM and everything's quite, the light's quite dim in a way, em
(7:08) yes certain parts of the museum are, you're right
BCM yeah
(7:04) the lighting is quite 'atmospheric'
BCM mm, it's fabulously put-together, it's so steeped in information and history
(7:04) yes yes
BCM it is fantastic, but I, it was, I mean we did end up just walking through it. Whereas something like the Discovery today
(7:29) mm mm
BCM there was a lot for the boys, a lot engaged the boys
(7:34) mmm
BCM whereas the War Museum, I dunno if it was the subject matter or what, it's very difficult to tell, but
(7:39) mmm
BCM but you think they would be into guns, and war
(7:46) yes

BCM anyway, that was, that was just one observation, but, em, they, what else did we do? We went up to the Crown Jewels. The Crown Jewels and then we went up to the chapel at the top
(8:00) yes
BCM now the chapel at the top was, there was a little bit of activity cause there was a wedding
(8:07) right
BCM so we had to stop
(8:09) right
BCM and, em, there was one guide, I don't know if you know, I think he's one of the few guides who's slightly disabled
(8:20) right ok
BCM I don't know if you know him? I can't remember his name. I'm telling you - obviously it's purely confidential - but he applied for a job at Britannia [where BCM was a Duty Manager]
(8:25) right
BCM and we thought he was absolutely marvellous
(8:31) yes
BCM em, this guy, he was absolutely brilliant. And our chief exec over-ruled us, cause we were like, 'Oh, there's no reason why we shouldn't employ him'
(8:43) yes
BCM he obviously wanted to work at Britannia
(8:46) yes
BCM and wanted a change, em, and our chief exec over-ruled us, but I saw him, and I forgotten that he'd got a job, but he, em, he was dealing with this wedding, and there seemed to be an awful lot of coming and going, the musician arrived
(9:04) uh huh
BCM and the minister arrived, do you know what I mean, and I thought 'that would be a real shame if you were a visitor - you wouldn't be able to get into the chapel'
(9:14) yes
BCM because there was the wedding going on
(9:16) yes
BCM do you know what I mean?
(9:19) yes
BCM but I suppose, you know, a wedding's paying premium
(9:24) mm mm
BCM but a full-paying adult, you're still paying premium
(9:29) sure
BCM and you've probably had to wait quite a long time
(9:34) uh huh
BCM to get in, do you know what I mean?
(9:38) absolutely. So how did you feel as a result of that then?
BCM well I felt lucky, that we were able to have got in to the chapel, and that we didn't miss out
(9:46) yes
BCM em, cause we got in just beforehand

(9:50) right right
BCM em, but at the same time, it was really lovely to see, actually, it was really lovely to see people, you know guys in kilts
(9:59) mm mm
BCM girls in gorgeous outfits
(10:01) mm mm
BCM and there was, it was obviously a place that was special enough for somebody to want to get married there
(10:08) yes
BCM you know, that made it very very special, so probably, actually I wouldn't have been too annoyed
(10:17) mm mm
BCM at EC
(10:19) yes
BCM I wouldn't have been to annoyed, yeah, so no, we did feel lucky that we'd got in, but the fact that we, you know, saw the car coming up, and it, you know, yeah, it was good, it was good, it was nice
(10:32) right, and em, could you describe your experience of the Crown Jewels?
BCM em, the Crown Jewels were ok
(10:42) mm mm
BCM it was ok. It was ok
(10:44) mm mm
BCM there wasn't any build-up. I think we may have gone round the wrong way
(10:48) there's two ways in, yes
BCM yeah, so we went in the back way
(10:53) mm mm
BCM but we never found the front way
(10:55) uh huh yes
BCM so, em, I don't think we were probably, I don't think we were unique in that
(11:03) yes
BCM you know if there's two ways in
(11:06) mm mm
BCM we weren't, so, and that was the only time we saw a member of staff who looked like he was ready to answer questions
(11:13) right, ok
BCM that actually he looked very nervous [laughs]
(11:19) ok
BCM like somebody was going to break the glass or something
(11:21) [laughs]
BCM you know, rather than proud
(11:23) yes
BCM do you know what I mean? That I'm standing here. But he looked like he was more of a security guard than a guide
(11:30) right
BCM but, em, I don't know what his role was, but, em, but they, they were good, but, we did, I think we probably went in the wrong way
(11:40) uh huh

BCM and the Royal Apartments, em, I mean it's very interesting going round with two 11-year old boys
(11:48) yes
BCM em, who just do not suffer fools, em, they, I mean they were just like, I was saying 'Ah, this is where they would have slept', they were like 'no way, there's no furniture!'
(11:59) [laughs] yes
BCM there's no furniture, so there's just like these rooms, that would have been fabulous
(12:05) mm mm
BCM that are fabulous, cause you know I think, 'Oh, look at the colour of the walls, oh my goodness, look at the portraits'
(12:12) mm mm
BCM 'can you imagine?' All I'm looking at is the matting on the floor
(12:18) yes yes
BCM and there's no furniture!
(12:22) yes yes, em
BCM I don't understand why not
(12:25) mmm and obviously you've experienced a few other attractions before, including the Britannia, for example, and National Trust properties, which em
BCM yes! And like Falkland Palace, the most amazing furniture
(12:41) right
BCM Cawdor Castle. If you ever get yourself up there, it's up by Nairn
(12:45) right
BCM it's amazing
(12:47) right
BCM and it's like, and they are dealing with large numbers of visitors
(12:52) yup
BCM in small places, in small passages
(12:56) mm mm
BCM you know, in a one-way system
(12:59) mm mm
BCM em, and, and it, even like at Discovery, the Discovery was pretty, it felt, it was obviously needing a bit of money spent on it
(13:10) right
BCM but you know they've still got, you know, it gives you an idea of what it would have been like to have lived
(13:20) yes
BCM while it was on expedition, and you think, the tricky thing with Britannia was, you know it had been part of the Royal Family for such a long time
(13:30) yeah
BCM that what decade were you going to choose? Were you going to choose the fashion, you know everything to be fashioned in the 50s, or the 60s, or the 70s
(13:38) mm mm
BCM or are you going to do a mixture of that, because actually, it was, you know, in sort of public service for that length of time

(13:46) yes
BCM and so I can see how it is difficult to choose a year
(13:51) mm mm
BCM or choose a decade, or choose a century
(13:55) mm mm
BCM and go 'right, let's stick with that'. But I just felt if they had chosen not to put furniture in because of the number of people
(14:03) mm mm
BCM that were coming to visit it, I think that that, they, that was a real shame
(14:11) mm mm
BCM because, em, there are much better examples, you know, they're sort of saying, HS are saying, 'this is the jewel in the crown'
(14:22) yes
BCM you know, for all our properties in the whole of Scotland, this is the best
(14:26) yes
BCM but actually you didn't get an idea, I never got a sense of what it would be like
(14:32) mm mm
BCM to be wandering around that, that castle
(14:35) mm mm
BCM during the day, or during the middle of the night, I never got a sense of what it was like during, you know, during a normal day, or them on a state occasion, you know, how they dressed the place up, or how everybody was busy
(14:48) yes
BCM do you know what I mean?
(14:50) that's interesting you identify that, cause a couple of the stewards and some of the staff there said that, em, parts of the castle are very well explained, you know the history of certain fortifications or towers for example
BCM yeah
(15:02) but there's a lack of overall em, sort of explanation about the castle
BCM I agree
(15:07) and there's a lack of personalisation as you say as well
BCM I agree, that's absolutely right. That personalisation, and it's so bitty
(15:16) mm mm
BCM it's so bitty, that I can see why, because with some previous knowledge you know that the castle was the castle for centuries and centuries and generations and generations
(15:27) mm mm
BCM and so, it has so much history it's almost like you don't know where to start
(15:33) yes
BCM there's no, there's no, you know, I don't know, it was only when we got to the Royal Apartments and it said, what was he, James 4th or James 6th or something
(15:47) yes
BCM one of the James-es, that was his apartment, and you were suddenly like, 'oh my God, who the hell's he?'

(15:51) mm mm
BCM do you know what I mean?
(15:52) mm mm
BCM and it was like, 'oh look, there's Mary Queen of Scots, oh, oh', and, eh, it needed, it needs a story
(16:02) mmmm
BCM and there was, there were kids, em, that I saw coming in, that had a sort of, em, a questionnaire to fill out, and it was for Brave [recent Pixar film]
(16:12) yes ok
BCM and I thought, we didn't get offered that, I don't know if that was because we were members
(16:17) oh right
BCM or maybe they thought they were too old, I don't know
(16:20) right
BCM but we weren't offered it, em, that, I just thought 'Brave, yeah I can see why it's so accessible
(16:28) mm mm
BCM it is making it accessible, but at the same time that's a fictional character
(16:33) mm mm
BCM and there's so many fantastic real-life characters that they could take forward
(16:40) yeah
BCM and grab the kids' imagination
(16:43) oh yeah
BCM you know, and we were talking about the little drummer boy, who haunts the passageway
(16:50) yes
BCM you know, and all the soldiers, and I was sort of saying to them, the soldiers actually live here, this is a barracks, and they're like 'really! Wow! What?!', the just couldn't see how that was. Now I'm not the best guide
(17:02) mm mm
BCM but, em, yeah, yeah, that's what it's lacking. It's lacking soul
(17:11) yes, that's a good way of putting it, yep, yep
BCM but it's fabulous, you know, it's, it's obviously steeped in history, it's not, it's just not coming out
(17:20) mmm yes
BCM but then the 1 o'clock gun's brilliant, the cafe is amazing
(17:25) mm mm
BCM the shop, all the stuff they're selling in the shop is really superb
(17:30) mmm
BCM em, you know the Crown Jewels are pretty, you know, they are pretty cool
(17:34) yes
BCM if you get to go the right way round
(17:40) yes sure
BCM but there's obviously a way for visitors to go in another way, and they miss all of that, so that's a real shame
(17:46) yes

BCM em, I mean as a member I felt really, really privileged cause we bypassed this massive queue
(17:54) right
BCM I mean the queue was hideous
(17:58) right
BCM and, em, we bypassed it into the office, into the visitor's centre
(18:02) yes
BCM or the visitor information centre, we bypassed, and there was nobody, and there were members of staff sitting twiddling their thumbs
(18:10) right?
BCM and I was like, 'Why are you twiddling your thumbs when you are chowed out with people out there?'
(18:16) yep
BCM and I said to this girl, 'oh my goodness, we feel very lucky', and she was like, 'oh, this isn't even nearly half as busy as we get, you know, this queue is nothing'
(18:26) yes
BCM obviously there's no, there's no thought about the family that are standing sweating in that queue
(18:34) mm mm
BCM really pissed off by the time they get to the front and they're having to spend £50 to get in
(18:40) yes right
BCM do you know what I mean?
(18:42) right
BCM it's just so, it's so, you're so angry by the time you arrive
(18:48) yes
BCM where there's so much more could be done to ease that
(18:51) mm mm mm mm
BCM certainly the surplus staff
(18:54) yes
BCM do you know what I mean?
(18:58) absolutely. I think they've experimented a bit with a few different ways of ticketing
BCM have they?
(19:03) I remember before I went to Japan, they used to have sort of these portacabins on the Esplanade
BCM oh yeah, well that's what I was saying to the boys, and it's much better now, but still, the idea, I know obviously they're dealing with much higher volumes
(19:17) yes
BCM of people than they've ever dealt. I mean you, and not that long ago, we used to go and drive up and park on the Esplanade and then go in
(19:25) [laughs] yes that's right
BCM so I mean that, they're dealing with masses of volumes of visitors, so it's almost like they're victims of their own success
(19:36) yes yes

BCM but it seems that there isn't, I mean the guy as we walked in and we had to show our tickets
(19:43) mm mm
BCM it had suddenly gone from being so busy outside
(19:46) yes
BCM to being very relaxed inside, and that's, in a way, that's what you're wanting, you're wanting it to be
(19:56) mm mm
BCM relaxed, and not so over-crowded
(19:03) yes
BCM em, when you're actually in, and you're able to look at everything and get close to everything, and do you know what I mean? So that queue is almost essential as a crowd control
(20:10) mmm yep
BCM but the queue could be so much more pleasant
(20:16) mm mm mm mm
BCM but, you know, you think how they do it at Walt Disney, at Disney, where they do all the entertainment as people are queuing
(20:24) yep
BCM you know, they make the queue part of the experience, so they've got, I don't know, they've got loads of shows, and television screens, and people coming up and juggling and things like that
(20:34) sure
BCM do you know what I mean? So that, that, that needs to be part of the experience
(20:39) mm mm
BCM but also, then when we moved into to the, em, to show our tickets, the guy who took our tickets to check them was so much fun. I mean he was absolutely brilliant
(20:52) right
BCM you know, I heard him speaking different languages, and, 'oh where are you from today?', and, do you know what I mean? He was just really, he was great, that kind of, big Olympic-buzz
(21:07) mm mm
BCM you know? This was the security part, but actually it doesn't need to be serious
(21:12) yes
BCM cause you're here to have a good time
(21:13) yes yes
BCM do you know what I mean? He was putting on a really great show, and that was really good. So that was great, em
(21:20) great. Ok, and, em, how much interaction did you have with the staff there, apart from the ticketing staff?
BCM none
(21:29) right
BCM the only person we saw was, em, the nervous-looking guy at the Crown Jewels

(21:38) yup
BCM and that was it. Oh, I tell a lie, em, there was a guy dusting the bannisters in the War Museum
(21:48) ok
BCM and he was very friendly
(21:53) right
BCM obviously proud of what he was doing, and pleased to be doing it, which was really nice
(21:57) yes yes
BCM so, em, yeah, no I thought it was really good, but the situation of where it is, you know makes up for the price of it, I think
(22:09) mm mm
BCM you know, and the lack of depth to it
(22:14) yes sure. Talking of personalisation of the experience, did you make it down to the Prisoners of War part?
BCM em, not this time
(22:23) right
BCM but I have, we have done that
(22:09) right, cause that's not bad. It's got more personal exhibits in there
BCM that is excellent, yeah, that is excellent, that is absolutely brilliant. I must say that is really good, but we didn't make it down this time, sorry
(22:39) absolutely fine, no, it was completely up to yourselves as to what you saw and what you didn't see, em, whilst you were there, how did you go about choosing what to do within the castle?
BCM well we did, I don't know, we just sort of [laughs], if the sun was squinting in our eyes then we wouldn't go towards the sun
(23:01) yep [laughs]
BCM [laughs] em, yeah that was it. We did follow the signs, there are some signposts which, I think, yeah, we followed the signs
(23:14) mm mm, right
BCM and then this, em, 1 o'clock gun was kind of, in the air, kind of like, 'ooh, it's really exciting'
(23:24) mm mm
BCM em, so we did hang around for quite a while for that
(23:30) yep
BCM and then got right to the front. And actually, as we got to the front, watched that, and as that, the lady who was the one setting off the gun
(23:40) mm mm
BCM she then, she never said anything beforehand, it was very serious
(23:45) mm mm
BCM and then as she came, as it finished, she came round and she was speaking to people, and making people laugh, you know, so that was good
(23:56) mm mm, right
BCM that was very good
(23:59) right, and you mentioned the signs, and just sort of finding your own way around, were there any navigation problems within the castle?

BCM navigation, em, no, I mean, I think you would probably come away thinking, 'I'm not sure if I've seen everything'
(24:17) mm mm, yup
BCM but I've run out of energy
(24:21) yes
BCM do you know what I mean? And we didn't do the audio tour
(24:25) right
BCM so I wonder if the audio tour would, I think the audio tour would take you on a much more detailed sort of ordered route
(24:36) uh huh
BCM and you would come away thinking, 'I have seen everything', or I'm not sure if the audio tour gives you an option not to see stuff, you know, and you can say if you don't want to do something, then bypassing and going onto the next number
(24:50) mm mm
BCM then you know, that would be fine, that would be your choice to not go and see something
(24:59) yes. I've used it before and it's completely flexible
BCM is it?
(25:02) you find a point, em, all round the castle are these signs with numbers and a short description, and you'll type in the number and if it's something you're interested in, you can listen through, and often they've got extended tracks as well, if you want to hear more about something, incidents, artefacts, whatever
BCM yes, yes. It is funny that kind of numbering thing, cause I remember at Britannia, we did it numerically, so we'd start at 1
(25:27) uh huh
BCM and finish at 28 or something
(25:28) uh huh
BCM and often you would see people getting quite, tense, about it, 'oh, your'e on 23 - I don't think I've done 22, where's 22?'. They knew they were doing it numerically
(25:42) yes
BCM so they didn't want to miss out on anything, so if they felt they were missing out, that's where they got a bit tense
(25:48) oh right
BCM I don't know, I don't think, em, would it be numerical, the audio tour at the castle, or do you just
(25:58) yes, it's numerical
BCM does it point you to the next one?
(26:04) there is sort of rough order through the castle, but some of the extended tracks for example, em, are completely random numbers, em
BCM right
(26:12) so there's far too much, basically, over 150 tracks I think it is
BCM yes
(26:18) you'd have to be selective as to exactly what you dip into
BCM yes ok, ok, yeah, I mean I do think that it's a really, really special, special place

(26:33) yes
BCM em, but it is, yeah it is, definitely, needing a heart to it
(26:40) mm mm
BCM you know, a pumping heart, not a heart as in a centre
(26:44) yes yes
BCM cause there's so many centres, but it's needing a pumping heart to it to make you feel that you've seen everything and you understand the characters that have lived there
(26:54) mm mm
BCM and that you understand the whole range of the history. There's not much to read, there's not much interpretation
(27:04) mm mm
BCM you know, there's a little bit about Mons Meg, and a little bit about the chapel, and a little bit about the Great Hall, and a little bit about the War Memorial, and, do you know what I mean?
(27:14) yeah
BCM I think you could quite easily be, 'I don't understand why that War Memorial's there'
(27:19) mm mm
BCM or I don't understand, do you know what I mean? Would I be right in saying that? Cause that's how I feel about it
(27:27) absolutely fine, BCM, and, em, very few visitors are aware em, it's an active Army barracks as well, you know
BCM right
(27:35) you were all surprised when you heard that and, em, I think they could draw that out as well, and helping people
BCM I mean that is fantastic, don't you think, that they're managing to have that active barracks and still maintain one of the most popular visitor attractions in Britain?
(27:53) yeah
BCM and everything goes smoothly, and these, this is these guys' home, you know, temporary home
(28:03) yes yep
BCM I mean I just think that is, that is brilliant
(28:07) mm mm
BCM and that I do understand the whole security side of it
(28:11) yes
BCM but, no, I think there's, there's layers and layers that aren't, em, that is not clear, but it's only because I didn't buy an audio guide, and I didn't buy a guidebook
(28:30) right, yep
BCM do you know what I mean?
(28:35) yep yep
BCM but I did feel that I've paid for membership, so, you know, we're contributing financially. Anyway, do you want to speak to BCS1 about it?
(28:48) em, if he's there yes, if he's around that would be great
BCM I'm sure he would be keen to talk to you

(28:51) great
BCM hang on a minute. I hope it's a help, John
(29:03) thank you very much! Your frankness is appreciated
BCM [laughs] here's BCS1
BCS1 hello
(29:11) hello BCS1, how are you doing today?
BCS1 good
(29:16) sounded like a nice trip to Dundee today?
BCS1 yeah, it was
(29:24) what did you enjoy about Dundee?
BCS1 [short conversation about mutual friends who live there]
(30:00) and how did you get on at the castle?
BCS1 good
(30:05) great!
BCS1 very good. You do know that my friend came?
(30:11) I was going to ask about your friend. Em, and your Mum said that he has been a few times before as well?
BCS1 yeah, which, he kind of hung around and didn't read any of the information, that kind of thing
(30:28) mm mm
BCS1 cause he had been there before
(30:32) uh huh
BCS1 so, like he was, eh, 'yeah this is cool, can we go to the next room - there's something round the corner there'
(30:40) ok
BCS1 and it's like, 'I want to find that out myself, please'
(30:47) [laughs] right
BCS1 so, yeah
(30:53) what can you remember most about the castle?
BCS1 the Crown Jewels
(31:01) oh right, right
BCS1 definitely the Crown Jewels
(31:05) mm mm. And had you seen them before?
BCS1 I've never seen them before
(31:15) right, wow
BCS1 yeah, it's cool
(31:19) right, and what did you like about your trip to the castle?
BCS1 em, I liked it how it felt that we got to see more things that we usually didn't see
(31:37) ok
BCS1 so like, em, usually we'd just see, em, we'd just see, ah, we'd just go round the castle
(32:00) mm mm
BCS1 and go inside
(32:02) mm mm, yes
BCS1 that kind of thing. But we got to see the War Museum, the Crown Jewels, and most of the things that you would, I'd never seen before

(32:15) oh excellent!
BCS1 so, yeah
(32:20) what did you think of the War Museum?
BCS1 the War Museum, it was good because it told you about, em, every, em, from the Second World War up to present day
(32:40) ok, ok right
BCS1 and, em, [friend] said that his Grandpa was fitted with an artificial limb [the War Museum has a temporary exhibition on that] and he said that his Grandpa had an artificial something
(33:00) oh right
BCS1 yeah, and
(33:06) and were there a couple of people dressed up as soldiers there with some kit as well?
BCS1 at the War Museum there was, but, em, not anywhere else
(33:17) ok, and could you pick up the things they had and ask them questions?
BCS1 em, you could, he offered to me to wear a gas mask
(33:32) right ok
BCS1 but, em, well it worked, but not very well, and em, there was two tables full of stuff
(33:49) wow, right
BCS1 but this stuff, one soldier had to carry
(33:56) wow, goodness. And there was two tables full of it?
BCS1 yeah, two tables full of the stuff, but most of the things were quite small things
(34:10) ok
BCS1 so, so it was like, em, walking into battle with loads and loads of things on you
(34:27) goodness, cause if you're walking into battle, you wouldn't want to be walking very slowly with all the big, heavy things on your back, would you?
BCS1 no, no
(34:38) right, ok. And your Mum said you saw the 1 o'clock gun as well!
BCS1 yeah, yes, yes. That's another thing that I'll never forget
(34:48) great, great
BCS1 seeing the 1 o'clock gun for the first time
(34:55) ok
BCS1 the first time!
(34:58) great, well I hope you manage to go again, because it's great to see the gun, and it sounded like you got a nice day on Saturday
BCS1 yeah it was
(35:08) great. And quite close to the Crown Jewels, it's called the Royal Apartments
BCS1 yes!
(35:17) there's a number of rooms there - what did you think?
BCS1 the Royal Apartments! They weren't very good
(35:23) right, why not?
BCS1 all they had was an electric fire, and walls and not very good feelings, and it wasn't very interesting

(35:37) right
BCS1 all you could do was look at the ceiling and go, 'oh, that's nice' and walk into the next room
(35:42) mm mm
BCS1 and go, 'hmm, that's nice', so
(35:48) what do you think could make them more interesting then?
BCS1 if they had somebody telling you about them, and updating them really
(36:00) right
BCS1 they usually had a bed in them
(36:00) they probably would if they were apartments, yes you're right
BCS1 yeah, and there was no good in them, and you were like why?
(36:25) ok
BCS1 the rest of it was good
(36:30) the rest of it was good, ok. Em, how long did you stay at the castle for?
BCS1 em, I'm not exactly sure, but around, maybe, two and a half hours
(36:59) right and how did you feel at the end of that?
BCS1 em, hungry
(37:00) [laughs] ok
BCS1 and wanting to go back
(37:16) great, that's very interesting
BCS1 yeah
(37:18) if you speak to your school friends tomorrow and say, 'I went to EC', em, would you recommend it to your friends?
BCS1 em, yes, I would, but I would point out to them that the Roya Apartments are a bit dodgy
(37:33) a bit dodgy, right
BCS1 but maybe their parents would like to read what it's about and everything. But there was one that had quite nice drawings in it, that was the only interesting one
(37:48) some of the paintings are nice, you're right
BCS1 yes
(37:53) ok, so you'd like to go again sometime?
BCS1 yes, definitely
(37:58) great, cause there's a place called the Prisoners of War exhibition, which I think you found out that EC used to be a military base, and it still is a military base
BCS1 yeah
(38:13) and part of the base was a special prison to keep prisoners of war there, and so that's quite interesting to go as well sometime
BCS1 yeah
(38:27) well, if any of your friends were thinking of going, em, you've told them about the Royal Apartments, em, what other advice would you give to them?
BCS1 em, arrive a bit before 1 o'clock, but definitely see the 1 o'clock gun
(38:53) right, right
BCS1 it's very good. The 1 o'clock gun, the woman came up with the blank in her hands
(39:01) ok

BCS1 and, eh, because we were near to the front she said 'hiya' to us
(39:10) oh great!
BCS1 and she did a little, em, bit of marching
(39:18) mm mm
BCS1 and then she, and there was some very lucky guests, who got to be in the front of the chains
(39:31) wow, right!
BCS1 yeah, so then, em, and then, eh, she had a stopwatch in one hand, and she had the other hand on the gun
(39:48) uh huh
BCS1 and then, em, when no-one was expecting, like there was some time, she pulled the thing, and it went 'boom'
(40:02) [laughs] right
BCS1 I was expecting an explosion to come out the end
(40:12) uh huh
BCS1 would you? Would you?
(40:15) oh, very much, yes
BCS1 but no, at 1 o'clock there was a bigger explosion inside of it than outside of it, and the container that it was in
(40:30) yes
BCS1 was blown up and fired out of the end of the cannon, smoking away, all charred and burnt
(40:38) I remember the first time I saw the 1 o'clock gun, I was expecting an explosion down at the Botanic Gardens or something like that
BCS1 an explosion down at the Botanic Gardens?
(40:48) I thought it was going to be a real gun firing a real shell
BCS1 oh, yeah, yeah, yeah. Well actually, they aim for, it's aimed, if it did fire, at a clock
(41:05) right ok
BCS1 I don't know why they do that, but it's just a very easy place to aim
(41:14) right, that makes sense
BCS1 and, em, but once [friend] said that he saw it and, em, it was in a different position
(41:25) right ok
BCS1 and it turned out that, em, they, em, it wasn't meant to be like that, but it takes some, a lot of people to move it
(41:35) uh huh, yes
BCS1 and they have to fire it at 1 o'clock
(41:42) oh wow!
BCS1 and they didn't have time to move it
(41:45) right
BCS1 so they just fired it
(41:48) yes
BCS1 and if it was a real shot, it would have hit Next [one of the shops on Princes Street]
(41:50) oh dear right [laughs]
BCS1 on Princes Street

(41:55) ok
BCS1 yeah
(41:59) that sounds like a special experience your friend [name] had there [laughs]
BCS1 yeah
(42:06) and when you were going round the castle BCS1, how did you decide what to do?
BCS1 we just followed it round
(42:14) yes?
BCS1 yeah
(42:16) right, cause your friend [name] has been before. Was he, was he making suggestions what to do?
BCS1 em, no, not really
(42:26) right ok
BCS1 he was more, em, just having a good time with us, with not really being the tour guide
(42:34) excellent
BCS1 yeah
(42:36) great
BCS1 yeah
(42:38) ok, and are you interested more in learning about em, Mons Meg, or the Crown Jewels, or anything else?
BCS1 I'd like to know a bit of the history about the Crown Jewels
(42:50) right ok
BCS1 so, yeah
(42:56) I wonder if you'll be doing that at school sometime?
BCS1 I never, I never knew
(43:02) mm mm
BCS1 that I had completely forgotten about the Scottish Crown Jewels. In fact there are more Crown Jewels in Scotland than there are in England
(43:02) well, that's very interesting
BCS1 in England, it's just a crown, sceptre, a sword and that orb
(43:25) mm mm
BCS1 but in the Scottish Crown Jewels
(43:30) mmm
BCS1 there's like some medals, and the same things as in England
(43:35) mm mm
BCS1 although you've other different things
(43:37) mm, right
BCS1 yeah. I'm not sure if it is more things, but the way you see them
(43:50) yes
BCS1 as the three, as the trio and all that
(43:56) right, mm mm
BCS1 em, you think that when you see the Scottish Crown Jewels in there
(44:08) yes
BCS1 em, you're like, 'actually, I think there's more Scottish Crown Jewels than there are English Crown Jewels'

(44:20) right, interesting
BCS1 yeah, yeah, very
(44:24) mmm. Ok, right, is there anything else you'd like to tell me about the castle that we've not talked about yet?
BCS1 about the castle itself?
(44:38) yes
BCS1 well we didn't actually go in much
(44:42) mm mm
BCS1 it was more things like the War Museum and all that
(44:43) uh huh
BCS1 but we did see the chapel
(44:48) mm mm
BCS1 so we didn't actually properly go inside side
(44:54) right, ok, mmm
BCS1 so
(45:01) maybe something else you could do next time then
BCS1 yeah, yeah, it's just that I had completely, I knew that it was for feedback
(45:18) uh huh
BCS1 but I completely, in fact I think my Mum forgot as well, that it was on the castle
(45:28) yeah yeah
BCS1 not just things around it as well
(45:33) well that's great, because I am, I'm as interested in that as I'm interested in the actual castle itself, so it's very interesting to hear where you have been to tod, eh, on Saturday
BCS1 yeah
(45:47) mmm, great
BCS1 yeah, so
(45:51) well that's super Ben, thanks very much for, for your ideas, and if you can think of anything else, then you can let me know the next time I see you, but, but that's really useful, so thank you very much
BCS1 ok, ok, em, here's my Mum
(46:09) that's brilliant, thanks again and see you soon
BCS1 bye
(46:17) bye
BCM hello John
(46:31) hello again BCM
BCM [laughs] I hope that was helpful
(46:38) it certainly was, getting BCS1's point of view about various bits and bobs around the castle, yes
BCM yeah, great
(46:45) so listen, thanks very much for going. Em, it's much, much appreciated and I'm sure I mentioned in the deal that there was a £20 gift voucher, so if you fancy an Amazon gift voucher or a Marks and Spencer's or whatever, then, em, have a think about it, and send me a text, and I'll post it out to you, or pop it in to you

BCM oh my goodness, really, I didn't know about that. Is that, that is not necessary, you don't need to do that
(47:08) it's alright, I've got a fund for all of this, don't worry BCM!
BCM [laughs] ok, ok, well yeah, em, whatever you've got, that would be great, thank you
(47:15) right, well, em
BCM I don't mind
(47:26) I order them both online anyway, so I haven't got either of them yet, so whichever would be more useful for yourself really
BCM what was it - Amazon or Marks and Spencers?
(47:35) Marks and Spencers, yeah
BCM yeah, Marks and Spencers, let's do it
(47:38) right, well that's fine
BCM thank you
(47:40) well it's great to get your views as well, especially with your background at, at Britannia
BCM yeah, I'm a little rusty, but, em, I think you just go, go from the, you know, from instinct
(47:55) mm mm
BCM do you know what I mean, if something's, but as a member, it's absolutely fantastic
(48:03) yeah yeah
BCM and that's great, that you're contributing to, you're paying a direct debit every month and you're paying, you know, all year round, so it's just, you know, you, they do make you feel really great
(48:15) yes
BCM as a member, so that's brilliant
(48:18) no, I do think it's one thing they perhaps could tell the average visitor who's not a member of HS, more, you know, it is quite expensive, but your money is going towards keeping and preserving Scotland's heritage
BCM definitely, definitely, I was at, em, yeah, absolutely, cause that is really important
(48:40) mmm
BCM for people to know that it's not just going into fat cats' pockets
(48:45) yeah
BCM you know, that it's, em, contributing to keeping it, to keeping it going, and more about the charity work that they're doing. I mean I know as a member you get the information through in a magazine
(48:55) yeah yeah
BCM and that's always so interesting. I think, you know, if you're from, if you're visiting just once
(49:02) yep
BCM you don't get a chance, you don't think financially it's not worth me being a member, but you would still like to know about all of that, yeah
(49:10) yes, yep
BCM yeah, I think that would be really important. All the restoration that goes on, and all the, the people behind the restoration, because you know, now it

might be, you know, such an important part of Scottish history, but it's also such an important part of Scottish industry, well not industry, but you know Scottish society, now, we rely heavily on tourism
(49:36) yes
BCM and it's keeping these people in jobs
(49:39) yes
BCM and you know, if the guides can have faces, or if the guy who is cleaning the toilets can have a face, or the guy that's unblocking the drains, or the guy that's painting the gold
(49:50) yep
BCM over the windows
(49:52) yep
BCM you know, all of that is, em, is really, does make a difference as to people feeling that they know about it, and if they know more about it then they own it, then they feel that they own it, then they're going to look after it
(50:06) yes
BCM you know, it's just that kind of cycle
(50:09) yeah, yeah, well they're not short of stories to tell there, are they?
BCM they're definitely not, absolutely, I mean they would be, yeah, one of the places, yeah, I mean, imagine doing that, doing something, all the characters that they could have, or all the storytelling that they could do, it's just absolutely fantastic
(50:31) yeah, yeah
BCM yeah? It's really exciting, oh, I would love to read what you've found, all about what you've found out, because it must be so interesting speaking to all these people about it
(50:42) it's
BCM cause everyone's passionately about it
(50:46) that's it. It's been great speaking to both sides, you know, not just to HS, who are putting this on, but, em, the visitor side as well, getting their opinions
BCM yeah, yeah
(50:54) how it's perceived, yep
BCM yeah, definitely, it must be absolutely fascinating, so, well, whenever you're finished, yeah
(51:06) right, ok. I'll send you an abridged version of the 80 000-odd words or whatever it is [laughs]
BCM yeah oh God I know [laughs] oh my goodness. Oh, great, well thanks John for, em, letting us get a little bit involved
(51:21) not at all. It's completely my pleasure and much, much appreciated with that, so thank you very much
BCM no bother at all, but if there's anything else, if you're wanting us to visit anywhere else, or, you know, give us a shout
(51:34) right ok. Well that's it just now, but, em, I'll keep you on the list, both for, em, visiting somewhere and also for a pancake party too
BCM yeah, you're on, definitely
(51:45) [laughs]
BCM definitely, cool [laughs]

(51:48) well, we'll get some practice under our belts then and, eh
BCM yeah, that sounds good. Ok, thanks a lot John and we'll speak soon. See you soon
(51:57) all the best to the boys. Right
BCM oh, love to all of you too, ok, bye!
(52:04) thanks again, bye now
BCM bye, bye

END OF RECORDING

DE Family: Pre-visit Interview

John Melvin interviewing the 'DE' family at their home. The interview takes place in their dining room. The Mother and her two sons are finishing dinner, as she thought that this would be the best time to get them all together, given that the older son likes to chat online with his friends in the evening. The interviewer sits along the wall, with the family sitting at their dining room table approximately 1 metre away. The room is fairly narrow, but cosy, with warm lighting. There is no background noise and there are no other people in the house, providing maximum attention and focus on the interview. There is an informal, relaxed atmosphere as the family is in a familiar environment. The family has agreed for the interview to be recorded and the conversation has just moved from general small talk that helped put us all at ease. The interview takes place in the evening, with the Mother back from work and the children back from school. Both boys attend a local state secondary school.

For data protection reasons, the Mother is referred to during this interview as 'DEF', her older son as 'DES1' and his younger brother as 'DES2'. Their names have been replaced with these acronyms in this transcript.

(0:03) right [placing recorder on the worktop surface beside him and away from the dining table where the others are eating], I think that's us on the go. Well first of all, thanks again for taking part, em, I'm very interested to hear your frank views on your visit to EC before you go and then I'd like to catch up with you sometime after your visit just to hear how it all went. Em, and as I say, please be as frank and open as you like. Em, I'll just ask a few questions, it's up to you who answers, how you answer, em, and I'm keen to stress there's no correct answers here at all. First of all, have any of you been to EC before?
DES1 yeah we've been
DES2 yeah
DES1 not for a few years, though, em, we've been probably 3 or 4 times in total, as you do, mainly with family visiting from America
(0:48) yeah ok
DES2 the last time I went was in P7
(0:54) mm mm
DES2 when we weren't actually at EC, we were at the little area with the War Museum
(1:02) yes
DES2 and I was doing a project on WW2
(1:04) yes
DEF was that with school, then?
DES2 yeah, that was with primary school
(1:09) right, so you've had a few visits already then?
DES2 ok
(1:12) and when was the most recent of these, can you remember?
DES1 two
DEF can I just clarify, we went a lot when you were little

DES1 I just can't remember
DEF but you just don't remember, mm mm
DES2 oh I remember going a few times when we were younger
DES1 the last time I visited was three years ago with our cousins from America
DEF I'm the same, and DES2 has been that recent time with the school
DES2 I remember
DEF a year ago
(1:37) mm mm
DES2 cause I remember I've got that picture of me sitting on that cannon
DEF the cannon
(1:46) so your motivations for previous visits have been family-related basically
DES1 yeah
DEF mm
(1:52) right, are there any stand-out experiences from last time, anything good or bad that you remember?
DES2 I remember, em, when we remember when we went into, I can't remember what it's called, but it's a big hall and it has all the books, of all the people who died in the First World War and the Second World War
(2:08) ah, that's the War Memorial I think
DES1 yeah
DES2 and I remember we were trying to look for people we knew, like last names
(2:14) mm mm mm
DES2 but we couldn't find any
(2:17) mm mm
DEF did you not get volunteered three years ago, or was it you [referring to DEF1], when we were in some big hall and they were doing a re-enactment, and then
DES2 no
DES1 I don't think so
DES2 no but
DEF but somebody did
DES2 someone we knew did
(2:31) mm mm
DES2 I think it might have been Uncle [name removed] because he was wearing
DEF Hawaiian shirt
DES2 that was in the dungeon and that was different
DEF no but, maybe you weren't with us
DES2 maybe
DEF something happened with swords
(2:42) right
DES2 I remember that re-encactment cause they were having a sword battle
DEF uh huh
DES2 and
DEF I think it was you DES2
DES2 I don't know, I don't think it was me cause I remember feeling jealous
DEF doesn't matter

DES1 I don't think this is the question, so
DES2 I remember feeling jealous
(2:57) oh, I'm interested in what happened
DEF it is, cause we enjoyed it, really enjoyed that bit, cause it made it all more lifelike, cause they were dressed up
(3:04) and your Uncle got picked on cause he was wearing a Hawaiian shirt
DES1 [laughs] I enjoyed the, eh, War Museum
(3:12) mm mm
DES 1 particularly the, I think it's the converted barracks, which is the history of the Dragoons
(3:16) yes
DES1 that, that was very interesting. It's quite a small, enclosed space, but, it had all the paintings and uniforms, and it was, it felt more, more like in-depth than the War Museum
(3:28) yes yes
DES2 I remember it, I just remembered isn't there like a little room there and you have to be very quiet cause it's got something important in it
(3:38) there's the Crown Jewels, that might be the quiet room
DEF I think that's it
DES2 I think that might have been it, cause I remember going in there and everyone telling me to be quiet, cause I was talking too much
DEF I like the fact there were lots of seats I could sit down on
(3:50) right yes
DEF in the courtyard bit
(3:53) mmm
DEF cause it was a sunny day and I liked the cafe, cause we sat outside the cafe
(4:00) right
DEF cause it was probably too expensive, so we just had to restrict ourselves to a drink, I think, my memory is, but it was really nice
(4:07) yes
DES2 I think we brought our own tea as well
DEF no we didn't that day, we usually do but we didn't that day
(4:00) I remember seeing that, I've done a few observations at EC, and especially in the Crown Jewels room, everyone else feels that it should be like a library and very quiet
DEF mmm
(4:25) and you can't speak loud. It's a castle, a lot of loud stuff happened at the castle, I think so feel free the next time you do go, you can ask questions as loudly as you want
DEF and a good bit that the American cousins and my sister really liked, but I didn't go to, cause I was, not my sister, my brother-in-law and his son, cause we were in the cafe by this point, retired, was the dungeons
DES2 oh underneath, i went there as well
(4:50) yes
DEF yes they said it was fantastic

DES2 it was actually very good, because what they did was, I actually just remembered this, cause I did this with a school visit
(5:00) mm mm
DES2 I went in P[rimary]6 or 5
(5:03) ok
DES2 we went a few times, this was either 'Old Edinburgh' or 'Old Scotland', one of the two subjects
(5:00) right
DES2 and I remember in the dungeon area they had this, like, almost light show I thought
(5:15) ok
DES2 that's what I remember of it. I don't know if it was like, cause there was a wall that was telling a story
(5:24) yes
DES2 and it just had lights, it wasn't like a true light show, it was like pictures
DES1 I think in the dungeons the history was quite well explained in them as well
(5:34) mm mm
DES1 cause there was a particular in which they were talking about housing American prisoners of war
(5:39) yes yes
DES1 and they emphasised that one of the prisoners had scored a Stars and Stripes into one of the woodwork beams
(5:45) yeah
DES1 that little piece of detail was interesting
(5:46) mmmm
DES1 and it was good that they pointed that out
(5:48) right, I think that's part of the Prisoners of War Exhibition
DES1 yeah
(5:54) good stuff, and last time, you probably wouldn't if you went with the school, but did you have an audio guide when you went?
DES1 no no
(6:00) right, so you had someone to guide you round?
DES1 no [laughs]
(6:04) good stuff
DEF just wandering, and I mean the other thing I like, em, is the view
(6:10) mmm
DEF I think that's the best view of Edinburgh
DES2 I like the 1 o'clock gun
DES1 which we always seem to miss
(6:16) [laughs]
DES1 we're never there at 1 o'clock
(6:23) right, well maybe this time
DEF yeah, we could aim for 1 o'clock this time
DES2 what I also liked about it was that there are always tons of tourists there
(6:30) yes
DES2 and all going away thinking that Scotland is such a nice place

(6:38) mmm
DES2 I'm not being racist
DES1 what you're saying is you're proud of the castle
DES2 ok
DEF I don't like there being so many tourists, so apart from when we have tourists with us
(6:50) yes
DEF when we were little we always went in the winter when it wasn't busy
(6:55) yes
DEF cause I suppose one bad thing is the queuing to get in, the queue for a ticket
(7:00) yes yes
DEF massive long queues in the summer
DES2 I'm not being like ageist, but I always felt that the people who were most kind of going were the elderly people
(7:11) mm mm
DES2 and the really young people, kind of first trip abroad, first trip as a couple
DES1 students
(7:20) yes ok
DEF what were you saying about that?
DES1 he was saying he thought the main population was made up of old people and students
DEF do you understand why that is?
DES2 no
DEF cause it's very expensive
(7:33) yes
DEF so we tended to also go on the days where it was Open Days
(7:37) yes the Open Days, and St Andrew's Day I think it's free as well to go
DEF yeah that's right, and it was great when they were little, I don't know if they do it any more, but they had lots of re-enactment stuff, you know, which when they were little was really, really good, cause it made it more interesting for them
(7:51) yeah
DEF and me
(7:53) well they've got a programme over the summer and certainly I hope it will extend to when you go as well, em, so make sure when you get your tickets stamped, you ask what's on, cause they have stuff mostly at the Great Hall, just next to the courtyard, em, that's where most of them are, I think. Ok, and in your free time, your weekends together, em, what do you normally do?
DEF [laughs]
DES2 not much
DES2 normally DES1 plays on the computer
DES1 does homework
DES2 in the morning you go to Oxfam
DES1 we don't really go out as a family that much at the weekends
(8:36) mmm
DES2 me and Mum
DES1 we normally have stuff on

DEF well we do
DES1 we used to
DEF until he grew to that size
DES2 me and Mum
DEF do lots of things
DES2 usually go for walks
DEF we go for walks
DES2 or art galleries or
DEF I think that's the main things
DES2 visiting people
DEF mmm, so when they were little
(8:59) yes
DEF we would do lots of things like, the castle, and parks, and swimming and whatever
DES2 and train stations
DEF that was when DES1 was really little and into trains and used to go down and get on at Waverley and go to Haymarket and come back again so, but it's not so much now that DES1 is much older
(9:19) yeah
DEF so we occasionally manage to get away. We got him out for the lights, em
DES1 in the Festival
DEF what was it called
DES1 the Speed of Light thing
(9:27) right ok
DEF that was an amazing thing on Arthur's Seat
(9:30) right
DEF and it was during the Festival, part of the formal Festival as opposed to the Fringe, and basically they had lights, almost lightsaber things, and it was in the dark
(9:39) right
DEF and we went out at 20 minute intervals and there was about 20 or 30 people in each group, and they walked you all the way up to the top of Arthur's Seat
(9:48) right
DEF and round
DES2 in the pitch darkness
DEF but in the meantime, in the pitch dark, but your lightsaber kept you right
(9:53) yes
DEF on the hills they had all these people dressed in lights, running all over the hills, so it was just like a light show on the hills
(10:01) goodness, right
DEF it was amazing
(10:03) we stay quite close to Arthur's Seat but completely missed that
DEF [laughs]
DES2 well actually they did a, like kind of wave at only people at only the people who were on Arthur's Seat at the time could see it
(10:13) yes

DEF yeah
DES2 cause it was on the side
DEF it was dipped down
DES2 on the ground, so you had to be on the middle of Arthur's Seat to see
DEF but you didn't come on Monday night, which was a really good thing (10:26) ok
DEF Tantallon Castle had a massive night on, again it was lights against Tantallon Castle in the dark, and all sitting outside
DES2 it was the history
DEF all the history; you'd have loved it DES1
DES1 I think I didn't trust you after the last, the Speed of Light thing, 'Oh yeah, we'll be back by like 11'
DEF [laughs]
DES1 then we were out til 1
DEF started at 10
DES1 and I had to get up
DEF 3 hours!
DES1 for Oxfam
DEF [laughs]
DES1 so I felt a bit betrayed. Apart from that
DEF but you would have enjoyed Tantallon
DES1 probably. I had an essay as well, like
DEF and occasionally I drag them to a musical
DES1 yeah
DES2 I like musicals
DEF I know you do
DES2 and DES1 likes
DES1 I like some of them, uh huh
DES2 and you didn't mind, em, Sound of Music
DES1 no, that was ok
DES2 it was the only reason you thought you might not like it, cause you were making jokes with [friend] the whole way through it
DES1 oh yeah
DEF mmm, it wasn't good having [friend] there
DES1 no
DEF anyway, that's what we do
(11:23) who decides? Does someone come up with an idea, like park for a walk today, or is it
DES2 well what normally happens, is that me and Mum will have a day's argument about something, because Mum will suggest something, and I'll either, I'll say, 'Oh I really want to do something today', but then like, we always have disagreements, like I don't like being seen in public with Mum
DES1 see he refuses to go out in public with her
DES2 though in some public places I've got this huge rule book of ok things, like it's ok if I was out with her and [DEF's new partner] and stuff, just not her, but it will be ok for me to be with her when I'm taller than her, because we'll look like I'm looking after her, em, but, so then we have arguments

DEF so we negotiate
DES2 so we negotiate about what we're going to do, and then once we finally come to a conclusion, whether it's a good idea, or ok idea, if we think DES1 might want to go as well we ask DES1. Well we always ask DES1
DES1 99% of the time I say 'no'
DES2 also also
DES1 because ideas you come up with are always with really secluded places, and far away from everything
DEF well it usually involves exercise
DES1 and that uh huh
DES2 some Saturdays I bake lots of recent Saturdays, like one day I made a big double chocolate
DEF which your Mum and Dad sampled
(12:43) we got a bit!
DEF oh you got a bit, that's right
DES1 and then I made a coffee cake, and I made Victoria Sponge, and I made cookies
DEF when they were little, during holidays what we used to do, was, cause we could never get agreement
(13:03) mm mm
DEF we used to have a day each
(13:06) good call, yes
DEF and each person got to choose and the others had to agree that they would do it without any upset
(13:11) [laughs] well that's a good system, yeah
DEF so it worked well
DES1 on my days we normally just stay in
DEF he used to choose to go to the cinema
DES1 or just stay inside
DEF in those days you didn't want to stay inside
DES1 well
DES2 when we didn't have as much time like on our hands, when we were both into like, higher level of primary school, and we felt quite cool about ourselves, em, we used to always used to persuade Mum that we kids would have a day, like every month or so, called 'What We Want to Do Day'
(13:41) ok
DES2 which had me and him [gestures to brother] and they weren't very exciting things, they'd normally take us to the cinema, take us to
DES1 spend money on us
DES2 spend money on us, buy me something, take us to restaurants
DEF we also used to have pyjama days when they were little
DES2 oh I loved pyjama days
DEF and we used to also have a rota in terms of choosing a game to play, so DES1 would choose that we would all play a computer game, I would choose Monopoly or something
DES1 no we never once all sat and played a computer game

DEF we did, we used to compete, remember? You used to set it up the computer, and I'd compete with you, and then you'd compete
DES2 what?
DEF we did
DES1 well that was when I was into making games
DEF uh huh
DES1 yeah, that was a novelty
DES2 that was a totally different phase, Mum that was when he was before he got the XBox
DES1 this was like Primary 7
DEF I know, that's what I'm talking about
DES1 but this was like a 15-minute novelty
DEF no it wasn't
DES2 that was when he learned he was good at creating stuff, that he could create games, and then he got into XBox, and then he got into computers
DEF we used to play cards as well
DES2 we used to, whenever DES1 was in he always tried to make us play Monopoly but then there would be a big fight, because I'd say I wouldn't want to play it because
DES1 mmm
DES2 I hate Monopoly
DES1 they always want to play really simple games, I wanted to play complex games
DEF and when you were little you used to play games, card games and, then it got to a point where it was impossible, cause there was always an argument, fights
DES1 sure
DES2 well what would happen is that I wouldn't like, I wouldn't like DES1 playing Monopoly, so what I'd do, I'd like to watch, I'd like to be weird, cause when I say I want to give up, I wanted to, when I went bankrupt instead of getting my shares and selling them, I wanted just to give out my properties, em, to each person
(15:33) that's very socialist
DES2 and then someone said 'no, you had to keep on playing' and I'd said I don't want to play any more and I said I want to watch how you burn
(15:42) [laughs]
DES2 and then it got a bit, em, complicated
(15:42) sounds kind of familiar, yes
DEF mm mm
(15:49) here's a question. If you go to EC and there's different things you'd like to go and see, em, will you just make sure you squeeze it all in the day, or em, how will you decide what you want to do in the castle?
DES2 well...
DES1 I'll probably have a list of things that I want to do
(16:01) mm mm
DEF yeah
DES1 and I'll either take them with me or just go and do them myself

DEF [laughs] we'll probably follow behind you DES1 like little sheep until we get really bored and then we'll go to the cafe
DES1 yeah, cause I'll end up looking at the museum for about 15 minutes and his attention span will just snap
DEF [laughs]
DES2 or if we walked past, em, me and Mum walked past something that looked really good, really exciting but DES1 wants to do something more factual and the next thing's really boring, then me and Mum we'll just go over to that, we'll see you at the cafe
DEF cause DES1 will read everything
(16:33) mm mm
DEF and he will
DES1 I spend the most time in the museums
DEF whereas DES2 and I will just kind of, 'Whaa', let's get some coffee
DES2 the museum's actually quite good, cause I remember going in P7
DEF I've managed to produce these children that love museums, but I don't, so I don't know how it happened
DES1 no-one in the family loves museums
DEF [laughs]
DES1 cause we're never allowed to go to them
(16:55) [laughs]
DES1 that's why
DEF tell the story of the Italy, Italian one
DES1 no Mum, this isn't storytime this is question time
DEF I know, but this is funny though, em, DEM is like me, we don't like going, so he [DES1] was on holiday with his Dad and the basically went and whizzed round one and then ended up in the cafe, and DES1 said, 'Can I go back in cause I didn't get a chance?'
DES1 uh huh, we went in and Dad said, it's too warm here
(17:17) [laughs]
DES1 and we went to the cafe
DES2 tell him about the Colosseum
DES1 no. When I went to the cafe, I was like, 'Ok, can I go back?', so I went back and I didn't notice the sign that said 'We close between 12 and 2 every day'
DES2 oh I love this
DEF [laughs]
DES1 so I went inside at 11:50, and then about 15 minutes later I suddenly realised that all the lights were off, and no-one was with me
DES2 and DEF [laugh]
DES1 so instead of taking off back, I just did the rest of the museum by myself. I enjoyed the peace and quiet
(17:47) hopefully it was light enough for you to see everything?
DES1 there was windows, though they did turn off all the lights
DEF the best bit's how you got out
DES1 yeah, so eventually I found my way to the admin office
(17:55) yep

DES1 went to the admin office, went to the offices behind the admin offices, went through all the like administrative functions of the museum
(18:02) yes
DES1 with all these people working, and I just went down the fire exit and found my Dad; I was like, 'Hey, I'm back'
(18:06) [laughs] did you tell him then, or was it a few days later?
DES1 I think I kind of mentioned it, but I don't think, I quite enjoyed it
DES2 but we didn't really take it in until you were like, we were like 'Where were you?' and you explained it to us, but it was because were taking in that mosaic
DES1 but it was great, though: peace and quiet
DEF it's just the idea. I work in an open plan office, and the idea that I'd be working away and see this tourist walking through! No-one questioned him, they just let him do it
(18:35) if you walk with confidence people will accept you
DES1 yeah
(18:40) I probably shouldn't recommend then, that the audio guide - I'm not sure if you remember from your last trips to the castle - but there's lots of numbers all around the castle
DES1 I like them
(18:50) well that's fine, then, cause if you do hoover up information, that's got
DES1 yeah, but that's almost too much, it's always like, 'Go here and look at this for 10 minutes whilst we explain'. I prefer to get my own opinion on things
(18:59) mm mm
DES1 audio guides never really
DES2 I normally end up, sometimes the problem with audio guides, and I normally find this, cause you normally get audio guides when we go to like famous churches
(19:13) mm mm
DES2 in like another country
(19:16) mm mm
DES2 and the problem with audio guides, it starts talking about, like one exhibit, and then you just go, 'Oh, I can't be bothered' and go to the next one and just skip it, and obviously at the last sentence of that speech ended with, 'And that was the same as da da da', and it goes, 'And as you can see, there's the same text'
(19:35) ah right
DES1 the problem with audio guides is that you always feel that unless you do all the numbers then you're missing something
(19:41) you're not getting your money's worth
DES1 yeah, so you feel panicked, so I often end up panicking that I'm not getting all the numbers
(19:48) mm mm
DES1 and I have to go looking for all the numbers, and if I haven't got all the numbers then I've failed, and then I miss some vital piece of information. So if I don't have an audio guide then that stress has gone
(19:57) right, well definitely don't get it
DES1 yep

(19:59) cause there's loads of tracks, and extended ones as well
DES1 yep
(20:01) if you're interested in something you just type in the extra numbers
DEF oh, that sounds like hell to me
DES2 I don't like the big churches, everyone there always gets so angry if you like, speak
DES1 [laughs] he finds it difficult not to speak
DEF yeah, well you're talking about abroad now, aren't you?
DES2 no no no
DES1 let's get back onto HS and the questions, let's continue the questions
DEF [laughs]
DES2 well there's a church in the castle
DES1 can we keep on topic?
DEF cause DEF1 wants to get back on the computer, John
DES1 to talk to my friends
DEF cause Friday night's his night, he doesn't do homework
(20:37) well, I was going to ask about the different methods of absorbing information - information boards, audio guides, real guides, re-enactments; which of these do you prefer, or which of these do you not like?
DES2 I like, em, I like picture, like visual, picture with diagrams guide
(21:00) mm mm
DES2 and re-enactments
(21:02) mm mm
DES2 I don't like audio guides, cause I was talking about
(21:05) yeah
DES2 and I don't like real guides, because if you can't really be bothered with something any more and you stop paying attention
(21:10) mm mm
DES2 some of the more stroppy ones start clicking at you
(21:13) [laughs]
DES2 going, 'Listen to me!'
(21:17) yes
DEF I'm with him, I'd agree with that; what are you [to DES1]?
DES1 I just like information boards; I like re-enactment, but as long as I can kind of observe from a distance, I don't need to get involved
(21:26) unless you get picked on
DES2 yeah, I also don't like it when they're too jokey; I like them quite serious and like
(21:33) right
DES1 I like them jokey
DES2 I don't like the comedy ones
(21:37) ok ok. The ones I saw in the Great Hall were two roundhead soldiers from Cromwell's time when he came to Scotland and it was a mixture of some humour
DES1 yeah
(21:47) but a lot of facts

DES1 yeah, I think we saw them as well, or something similar, but there's all people in that hall walking around with weapons and that was quite interesting. Is that the room where they've got all the swords on the wall?
DES1 yeah
(22:00) it's the Great Hall, yeah
DEF you can touch them as well, I think
DES1 yeah, so that was interesting
DES2 they let one of us pick up, when they had taken down the sword
DES1 we had a shot of holding the musket and stuff
(22:08) mmm yup
DES1 that was fun
(22:10) and do you like hands-on stuff when you go to museums
DES2 yes
DEF mm mm
DES1 yeah, hands-on. Interactive stuff's good
(22:16) you should go to SC - I think you'd all like it by the sound of things
DEF cause we've never been to Stirling, I've never been - have you been with your Dad?
DES2 no
DES1 a long time ago
DES2 we went there by train, didn't we?
DES1 we went there and we went to Bannockburn, or around that time
DES2 was that the time when we ran over a pigeon, no?
DES1 no, I think that was when we went to that manor, what's it called?
DES2 oh yeah, well we went there with Mum as well
DES1 doesn't matter
(22:47) well that's been redone and is highly recommended. Em, nearly done - which attractions, either historical attractions or museums, would you recommend to friends, and why?
DES1 it's HS only, I'm guessing?
(23:01) no, absolutely any - even from your trips to Italy if you've had a good time somewhere, or closer to home, it's up to you
DEF the National LIbrary's got a good
DES2 the Modern Art Gallery
(23:16) mm mm
DEF the National Library, no, cause we didn't even realise they had an exhibition, but it was films of all through the ages
(23:23) I've not been for ages
DEF well it's really good, you just go in and it's on the right hand side
DES2 and like if you go straight on you kind of go, 'Come on, it's the National Library', where if you go straight to the right, it's really like hands-on, well not 'hands-on' but
DEF it's like sounds and stuff, visual
(23:41) yes
DEF and it starts right at the beginning when they used to first start making films all the way through
DES2 and it had like the first ever Scottish films

(23:46) right
DEF sort of one you go back to many times, cause you get different bits every time
DES2 we've been back to it three times
DEF three times
DES2 and we've still not finished, still not gone all the way through it
(23:57) the kind where you get new stuff every time
DES2 but it's like so well done, cause we've been back to it three times and there's only three rooms in it
(24:03) mm mm
DEF uh huh
DES2 and these rooms are about, like
DEF you'd like, DES1 you've not been, you should come with us one day cause you would like it, really like it
(24:11) sounds like technology's been used really well there, cause sometimes it's used just for the sake of it
DEF they've got an interesting one, em, the second one, the first one I like the best, cause it's about the films, but the second one, you go across, you, it just looks like you can't see anything
DES2 no that's the third one, the second one's this horrible advertising thing, which I don't like, it's advertising Sainsbury's. It's trying, oh yeah, it's recreating a little cinema
(24:36) mm mm
DES2 with a joke kind of, [hums music], but it's got adverts; apparently it's got lots of adverts and then it has jokes of films and stuff
(24:46) uh huh
DES2 but it's the third one that's really good
DEF yeah
DES2 cause as Mum says, you can't really see anything
(24:53) mm mm
DES2 but then when you poke one of the exhibits which you can just see, everything starts to make, starts to become clear, and then if you click on the little display which is, like, 'This is Robert Louis Stevenson'
(25:03) yes
DES2 and one of the items we have is, like, his well-known boots, and you click on his boots and the boots light up
(25:11) [laughs] right
DES2 and then it goes, 'He used to wear these boots on walks to the da da da', and then it's got like tons of different things for all the famous writers and film actors
DEF and that's really good for someone like me, because you're only getting a little of the information at a time
(25:27) yes
DEF so although it's actually full of things, because you press on one, you can read that, and then you press on another, whereas I get almost overwhelmed if there's too much, it's 'Augh'

DES1 the best museums and other historic sites are the ones which don't say, 'Here is a suggested route'
(25:43) mm mm
DES1 and it's just a chain of people walking round. The best sites are the open ones which, and even then it's not restricted to certain passageways, it just allows you to explore the site at your own rate, it's not saying 'Follow this route'
(25:58) mm mm
DEF prescribed
DES1 because when that happens, all that happens is that you feel once you've done that route that's you done the castle or the other place
(26:03) mm mm
DEF mm
DES1 and you don't get the same experience you would as if you were just allowed to wander
(26:06) mm mm
DES1 like what's that castle we always used to go to? Craigmillar Castle?
DEF mm I was just thinking we used to really like Craigmillar Castle
(26:13) yes
DES1 bare minimum of information, almost nothing there, but it's completely explorable and because of that it's very, very good, cause you can walk around it and interpret stuff however you want to, especially when we were kids, we spent hours playing games there
(26:28) mmm
DES1 because of the history. Well that was really good, and EC is good in that sense, in that there's no prescribed route, but I can't think of it right now, but there are castles I've been to in Scotland which is like, 'Follow this route'
(26:43) right
DES1 and that's just not too good
(26:46) yeah, have you been to Blair Atholl castle?
DES1 I don't think so
(26:50) it's a big white one, em, ok, it's got a fixed route, but it's got a lot of stuff, a lot furniture, for example, and some you can touch
DES2 one of the places I really like is the museum
(27:06) right
DES2 and it's actually funny, one of the, it's on the half that they haven't re-done
(27:14) yes
DES2 and the great hall and all that side is all brand new and re-done, and then when you go through a door, you go into a little technology bit
(27:21) mm mm, yes
DES2 and everything on that side isn't done. I love the technology bit cause it's the most hands-on museum, like, not most, but the only one that is better than that is the London Science Museum
(27:06) right
DES2 it's the best museum in the world
(27:39) ok
DES2 it really is, I love that museum
DEF what about the Glasgow Science Museum?

DES2 it's not as good. It's very good, but not as good as London
(27:47) mm mm
DES2 cause it just
DES1 no, London's mainly just much bigger, and obviously much larger budget
DEF I've not been to the London one, but I thought the Pittsburgh one was really good
DES1 we never went to the Pittsburgh one
DEF we did
DES2 no you went to, we went to that really fun thing, that big
DEF no no no no, the first time we went, we did go
DES2 oh yeah, we did go, was that that thing where you got to design your own rollercoaster
DEF yeah
DES2 I remember
DES1 oh yes
(28:14) ooh, that sounds awesome
DES1 it's all coming back now, that was like the Science Centre, it's bare minimum, it's just like little exhibits
(28:20) yes
DES1 in a big open like warehouse-style hall
(28:24) right
DES1 and because it wasn't like constricted in any way, you felt you could just wander freely and that was really good
(28:30) yes yes
DES2 it was one of those, em, those simulator machines. What you do, you get to design your own ride, with like hoops
DES1 I was looking at that
DES2 and then you ride that
DES1 that's the most important of what I'm saying: explore, that's the good part of museums, and other historic sites, when you can just explore it by yourself
(28:47) yeah
DES1 no-one telling you what to do
DEF but some people like, I mean you would like
DES1 this isn't about other people, though
DEF no that's right, ok, true, so that's what you
DES2 I didn't like the Stonehenge
DES1 no Stonehenge was horrible, cause obviously they're concerned about the stones
(29:02) mm mm
DES1 but it was a bit extreme, cause you had to be 10 metres away from it at all times, and I know it's old stones, but, come on, they can let you get a little bit closer, no-one's going to destroy the stones. Other sites have lasted far longer
(29:13) mmm. My Mum was saying that when she used to go when she was younger, you know
DES2 yeah yeah
(29:20) there was none of that at all

DES2 like my Dad was saying when we went, cause he was really shocked, cause he remembered when he was a tourist
DES1 yeah
DES2 it was literally a rope round, he could just walk in, stick his head in the middle of them and look at them, but now
DES1 the museum I got myself locked into in Italy, around that museum there's an ancient Roman village called Rostiantica
(29:47) mm mm
DES1 and that was one of my favourite things in the entire trip, purely because
DES2 is that the mosaic?
DES1 the village literally had no restrictions: you could go anywhere, and you know it was a huge thing, probably about a good couple of miles from one side to the other, it was just, mile upon mile of ruined buildings, and because there was no restrictions, you could just head off down the street somewhere and be the only person there
(30:08) yeah
DES1 and that was really good, just because of the exploration factor, you're making your own history
(30:14) yes
DES2 but the Italian government were a little bit concerned we were there
DES1 yeah, but that's not due to planning by the Italian government; that's just negligence, they don't care about it
(30:23) [laughs] yeah they've got so much of it
DES2 cause it was like they had all the ruins and they actually preserved the paths through, so you could walk through the ones which you felt were in the centre of it
(30:30) mm mm
DES2 and this one bit there was this big, quite big mosaic, and it had like things stopping you from going and touching it, but then as we walked through the houses, the path became more rugged, until there wasn't really a path, and there was still tons and tons of houses, and we came right to the end, and there was this big house, and inside it there was a ginormous mosaic
DES1 there was just artefacts everywhere; they don't care about it
(30:50) yes
DES1 they've got too much
DES2 it was so amazing though
DES1 obviously we don't have the same kind of, like, we don't have that much historical stuff from that long ago in Scotland, but it's just, being able to explore it
(31:08) yes
DEF I once went north, the boys weren't with me at the time, and it was in the westy part across, I'm trying to think where
(31:18) on the mainland, was it?
DEF mainland, yeah, and it was, it was an old village that they'd recreated
(31:25) right
DEF and you could walk in and out of all the little houses
(31:28) right

DEF and that sort of thing I find really, really interesting, I like to do, you know, cause there was some written stuff
(31:37) yes
DEF but maybe one plaque per little, what are those houses called, is it steadings or something? You know just thatched
DES1 shielings
DEF shielings, that's the word
(31:50) right
DEF that sort of thing, and that was brilliant, that was really interesting. I can't remember what it was called
(31:58) not the Crannogs, obviously, they're on water, but they're good to explore
DEF no, it was near to, Crinan Canal
(32:08) right
DEF is that, it's between Loch Finnan and the Crinan Canal
(32:10) right right
DEF it was somewhere in that area
(32:12) ok
DEF really good fun, and just, obviously I think I went twice, and the first time it was dry and more fun, and the second time it was raining
(32:21) yes right
DEF but, eh, you would have both loved it as well
DES1 last summer with the school I went to some kind of industrial heritage museum outside Glasgow
(32:28) right ok
DES1 and I can't remember what it's called, but it's fairly important, there's a big, I think it might have been an ironworks or something?
(32:35) mm mm
DES1 it had a little coal mine as well, but it was huge, I mean it was near, there's a waterpark near, an indoor waterpark, I cannot remember what it was called
(32:45) mmm
DES1 and it was for our activity day, but that museum was really interesting and it had a lot of information and stuff, but I thought it just wasn't very well organised
(32:55) right
DES1 there was no order to things, and it just didn't feel like a good museum, especially the cafe was absolutely terrible
(33:02) right
DES1 like it was the worst kind of cafe
(33:05) mmm
DES1 possibly imaginable, it was just
DEF cafes are important
DES1 they are, they are, because that's where, if you're going to stop for the day, you need to have somewhere, and it was just like the hot food was very limited, we'd been intending eating there for lunch, and the food quality was very poor

(33:18) mmm
DES1 and it was hugely overpriced
(33:21) right ok
DES2 what I always think works for these kind of places is, like, they should always have snack boxes
(33:30) ok
DES2 like you know like the
DES1 the children's ones
(33:33) yes
DES2 they have like animals on the front
(33:37) mm mm
DES2 and it's like, the kind of thing is, you don't really, it kind of says, but no-one really pays attention what's really inside these snack boxes, and like, em, I know people who, em, sometimes it's like you pay, about the same amount, like, well I don't know how much they cost
DEF £3
DES2 £3 or something
(33:57) mmm
DES2 and sometimes you open them, and there an orange, and da da da
DEF you'll be near that stage
(34:02) yeah
DES2 and there's tons of stuff, and then, em, the other day my little sister, well my little half-sister and [Dad's new partner] were at one of these places and they got one for about £3, and all inside was a tiny little carton of orange juice, like a mini sandwich
(34:20) uh huh
DES2 they must have cut the sandwiches in half
DEF I think a lot of places are realising, like at the Botanics now, they have the empty box and you're allowed to choose five things
DES2 that's a good idea
(34:29) mmm
DEF and then you can choose from your crisps, and
DES1 well it's, but even then I mean it's very expensive
DEF I know, but kids love it
DES1 no no, I'm not saying that, but people my age
DEF no, that's no use for you
DES1 if I, I mean if I ever did go to an HS site with my friends, a lot of times they're in quite secluded areas
(34:45) mmm
DES1 with no local shops or anything, so the only option is the cafe, and that cafe is maybe 4 or 5 times the cost of the shops in our school, and that, that's a major deterrent, cause when we were visiting with the school, it's like why are we paying 4 times as much as we can get a proper meal back at school
(35:01) yeah
DES1 for this little, tiny little toastie on a plate
(35:03) yep yep
DES2 but like

DES1 that's a major problem
DES2 to be honest, if they're competing with
DES1 but they're not competing
DES2 I know
DES1 they've got a captive market
DES2 if they were, like, really thinking to themselves, oh, our meals are nothing compared to the standard demanded of outside, schools, they're kind of like done for, because the amount of business
(35:29) mm mm
DES2 that gets done outside the schools is enormous
(35:31) mmm
DES2 so they, but there's so many different ones now, like there's tons of ones just opening up, like the other day, a few months ago, Sainsbury's opened up
(35:41) mmm
DES2 em, and now Tesco's, now hardly any one will go, but much fewer people will go to Tesco's
(35:48) mmm
DES2 so people have to up and down with all their prices, and like, cause they're not getting as much business, they have to make sure their prices are substantial
DES1 and another thing on the cafe, a lot of the time the cafe, is very like, em, well, they only serve health-conscious food
(36:09) mm mm
DES1 sometimes not everyone wants health-conscious food, I mean they don't have a wide variety, it's all very much focussed now on the healthy
(36:17) right
DES1 well there's not a wide selection
(36:20) mm mm
DES1 a lot of those cafes won't, their only hot meal will be a toastie with salad
DEF or soup
DES1 or soup
(36:29) yeah ok
DES1 very rarely do you get like, burger and chips
(36:17) mm mm
DEF [laughs]
DES1 and maybe that's why they're so expensive, cause they have to offer nutritional food, when sometimes people want a cheap meal that will fill them up, especially on a budget
DES2 or their ice-cream's always fat-free
DEF I think it's true, but I think it's probably best for HS places if they can have two cafes in each place
(36:52) mmm yup
DEF and one for the people who want their organic blah-blah and have lots of money to buy cappucinos and whatever, and another one where either people don't have as much money, or they've got young kids
(37:03) yes yes

DEF and they want them to be able to make a mess, and get, you know, they're not going to be conscious of ruining other people's lunch
(37:10) mmm
DEF and the museum before it changed, was great that way, I don't know if it'll have been around in your time when you were young, but there was a cafe at the back of the museum
(37:22) right
DEF that was a self-service, and it was very much plastic tables and it was very much where everyone with young kids went, cause they could make noise, and they had snack boxes, and baked potatoes, and easy things, and the really lovely cafe that was beside the goldfish pond
(37:39) mmm
DEF the more genteel people were able to go there and enjoy there
(37:43) yes
DEF without young kids running around the building
(37:45) yes
DEF but not everywhere'll be able to do that
DES1 but all these HS places will charge for entrance as well, and so it's not a question of having to have the cafe ridiculously high to make up the margins
(37:55) mmm
DES1 they're already charging an entrance fee, that should cover the maintenance. Extra food should only be for the food
DEF but you don't know, maybe the cafes are subsidising something interesting too
DES1 maybe they are, I'm just saying that the entrance fee, it seems a bit mad to pay so much to get in, and then have to pay overcharged
(38:09) mmm
DES1 overpriced food once you get in, when that cafe is, at least authorised by HS, they must have some control
(38:18) mm mm
DEF but there are extremes of places, I don't know if you go to the Modern Art Gallery, but we often now go there for the cafe
DES2 it's an amazing cafe
DEF we don't even look round the gallery, cause it's free to get in
DES2 cheapish
DEF and the cafe's brilliant, it's a great place to take Isla [my daughter]
(38:35) yes
DEF outdoors, cause she can run around while you have your coffee
(38:38) went there for the first time last week
DEF well there you go
DES2 and the most amazing toilets in the world, they're like so fancy
DEF [laughs]
DES2 they're kind of like, I don't know, they've got the complete electronic range, so it's kind of like all you have to do is soap, water
DES1 ok, how many more questions do we have?
DEF [laughs]
(38:53) that's pretty much it! It'll be good to hear your take on the castle, but

DEF toilets?
(39:04) amenities as well
DES1 thanks for the Explorer passes, I'm off now
(39:09) you're welcome, thanks for your time
DEF bye DES1. Right, I think we should finish, cause I'm conscious you should be getting your brace back in
DES2 what do you think, though?
DEF I agree, the toilets are good, cause they've got those Dyson ones
DES2 the Dysons
DEF so as DES2 said, when you want to flush, you just do that and it flushes
DES2 it's like someone breathing on your hand, all the other ones, after they've released the Dysons which are just such power, all the other ones are just horrible, cause they're like, hah
DEF but the cafe at the Modern Art Gallery is the best
(39:41) mmm
DEF they've got gluten-free cake
DES2 did you go to the Modern Art Gallery when the baby exhibit was on?
(39:46) no, we just went last week, so
DES2 oh it was the most amazing like thing ever
DEF have you heard about it?
(39:49) not at all
DES2 it was this giant wax model of about
DEF probably about the size of this room
(39:56) Mum and Dad went, yes yes
DES2 of a baby girl who's just come out of the uterus
(40:01) yes
DES2 and she's still got her umbilical cord and stuff, and it's just
DEF and blood
DES2 and it's so disgusting, but it's like so good as well
DEF it's kind of, you initially though, 'Uh, grotesque', but almost by the end you're wanting to look after it
(40:13) yes yes
DEF and pet it
DES2 you kind of want to wrap it up in a blanket, you kind of feel sorry for it, cause it's this giant baby just sitting there, you're like, 'Uh'
DEF I know, you kind of want to put a blanket around it to keep it warm
(40:25) that's interesting, the repulsion and then the
DEF uh huh, right, I'm afraid you have to put these things back in
DES2 oooh

END OF RECORDING

DE Family: Post-visit Interview

John Melvin interviewing the 'DE' family at their home after their visit. The interview takes place in the evening in their dining room. The family and the interviewer sit around the dining room table, with the family's video camera connected to my laptop. There is an informal, relaxed atmosphere as the family are in a familiar environment. The family have again agreed for the interview to be recorded; the recorder will also pick up the audio from the video clips that the family took during their recent visit. The conversation has just moved from general small talk about the recent October holiday that helped put us all at ease. The interview takes place in the evening, with the Mother back from work and the children back from school. The recorder is put on the dining room table, though out of view behind the computer. For data protection reasons, the Mother is referred to during this interview as 'DEF', her older son as 'DES1' and his younger brother as 'DES2'. Their names have been replaced with these acronyms in this transcript.

Note: A '=' symbol in front of the family member's acronym indicates this is an excerpt from a video clip. Three dashes '---' indicate when the video starts and stops.

Just prior to the recording starting, the family were discussing problems they'd encountered viewing the video clips on their own laptop, though this has apparently been recently resolved by DES1.

DEF [I] couldn't get it on to the laptop
DES1 that's cause you're incompetent
DES2 no it's just I, I'm incompetent
DEF no more fencing, you two. [to interviewer] would you like to move up a touch
(0:09) thanks yeah
DES1 I like it [whispers, pointing to the finished dinner plates]
DEF do you like it? Just had a steak pie. Right, ok. I'm worried about him being so near to that [cup of] tea, so I'll put it there
(0:21) right ok - setting yourself up for [a spill onto the laptop]
DEF [laughs] mind you, I'm the one that drops things but (0:26) well first of all, em, how did it all go before we start, eh [gestures to the camera connected to the laptop]
DES1 [laughs]
(0:30) looking at, at your creations here
DEF well first of all to let you know we didn't use the Explorer Pass
(0:36) absolutely fine
DEF because we decided to save it
(0:39) mm good
DEF em, because those few days suddenly were full of homework
(0:41) mmmm right

DEF and those kind of commitments, so we thought it would be a waste, so that's why at the beginning of the video there's lots of talk about how much it cost
(0:48) right right
DEF and, so you don't think, 'why didn't they use the Explorer?'
(0:52) it was completely up to you when you used it
DEF but it was good! It was good. We cut ourselves, didn't give enough time
(0:58) mm mm
DEF eh
DES1 yeah we could have done more
DEF because we meant to go on the Sunday, and Sunday would have been good because we had beautiful blue skies [mobile phone rings on table] and we could have gone for as long as possible
DES1 phone
DEF who is it though?
DES2 Dad
DEF do you mind if he takes it, yes? [DES1 has a short conversation with DEM] Just do it here DES2, please! Em, so that was, that was the only bad thing, because we didn't do it on a Sunday, you were time-limited on the Monday cause we had to fit in the doctor's appointment and to back in time for tennis and blah blah blah so, and more homework that still hadn't been done, so, so there are some funny comments about that, because I got the blame because
DES1 well there's this argument
DEF cause we meant to leave the house at something, em, so, but the castle itself I thought was brilliant
DES1 yeah
DEF we ended up going through it, we ended up picking up criticisms, but cause it was all fine
(2:02) mm mm
DEF and we felt so afterwards. I thought well that actually came out really negative, cause it was almost like we were looking for faults
(2:08) yes
DEF in fact, we were really quite happy with everything
DES1 uh huh, oh yeah
DEF apart from the funny bits you'll get, which is
DES1 shouting
DEF 'I can't hear that!' [about one of the audio-visual interpretation units] and then we ended up having an argument
DES1 uh huh
DEF and then someone says, you know, 'we still videoing this?' [laughs]
(2:23) a few of those right, ok
DEF mainly because he wanted to keep doing everything [indicating DES1] and we wanted to go to the cafe
(2:30) mm mm mm mm
DEF but we actually got to the cafe we got the best seat in the house
(2:34) oh!
DEF the

DES1 the video of that, he'll see that
DEF there's a video, DES2 took a video of that while we were queuing for the tea and coffee, so the cafe was a great part of it
DES1 yeah
DEF and, the best bit for me was, my Swedish nephew
(2:48) mm mm
DEF I managed to find a Scottish duck in the gift shop. DES1 was very disparaging about me wanting to go to the gift shop, and I was saying 'this is part of my experience'
(2:55) mm the one with the bagpipes
DES1 you didn't even go to the HS gift shop, though, you went to the independent-run gift shop by the, em, what do you call them, the, em, eh, Dragoons, yeah, so into the Royal Dragoon gift shop, which isn't run by HS
(3:12) right
DEF they had a Scottish duck, which I liked about it
DES1 that's cause well they're an independent museum and they make a song and dance about how they're independent-run
(3:18) I didn't even know there was a shop in there - must have just walked right past it
DEF mm and they had a Scottish duck
(3:23) right, but you got your duck, so
DES1 uh huh
(3:27) more satisfaction, yes good good.
DEF and for my brother I got a wee kilt that you put round a can of juice, that you press the button, press the sporran
(3:34) uh huh
DEF it plays the
(3:36) 'Scotland the Brave', or something
DEF he's over, he's over in Sweden, he needs something Scottish. [to DES1] you might want to get one for your brother
(3:43) [laughs]
DEF [laughs] so that's my take on the day
DES1 I'm sorry could you just fill me in on what you've just been
DES1 no no it doesn't matter just get on
DEF what was your take
DES2 my take was I really enjoyed it, I always find the castle's like, like fun to go to, there's like lots of museums I always find that by the end you're kind a bit bored
(4:03) mm mm
DES2 and that's like all, with all museums, so the castle's like no exception, but all, at the end of it, like I, I'm not like, I'm not really bored
(4:13) mm mm
DES2 I'm more just tired
(4:15) it's the energy levels yeah
DES2 it's my eyes, like, your eyes are looking at everything and eventually 'blink blink blink blink blink'
(4:21) mmm

DES2 you kind of just stop taking stuff in
(4:23) sure
DES2 but, em
DEF probably thought we could have been there for hours more
DES2 yeah
DEF and we could happily go back again and again and again, cause there's so many bits to it
(4:32) yes
DES2 I rather go back to stuff again and again and again. That's like, em, the Edinburgh Museum. We go to that
DEF the Chambers Street museum
(4:42) mmm
DEF so what about you DES1?
DES1 I, I was talking at the same time as you
DEF well but that's
DES2 were you?
DES1 yeah
DEF and that's it
DES1 well my, my experience was the same as yours
DEF ok that's fine [laughs]
(4:56) I remember from the first interview you were saying you were perhaps more in-depth, you know
DES1 uh huh
(5:00) you like to get a real fill of things whilst you're there. Em, were you able to do that with these two?
DES1 no no no
DEF and DES2 [laugh]
DES1 so I would have liked to have spent more time everywhere
(5:07) yes
DES2 oh, another thing that's cool is in the War Museum
(5:11) yes
DES2 there was this big cannon
(5:12) mm mm
DES2 and, em, you, if you leaned over you could look through the looking point [target] of the cannon, so you could then make it so
DES1 we got a video of that too
DES2 yeah
(5:22) great, ok!
DEF yeah, but you could have spent days there
DES1 mmm
DES2 you could have just camped there outside in a tent
DEF but you did like the chocolate muffin
DES1 yes
DES2 oh, and em, the signs aren't big enough, because I climbed, in the video
DEF oh yes
DES2 I climb a lot of things and I get, I keep on getting told off
DES1 no no I

DEF did you get a video of that?
DES1 there doesn't have to be a
DES1 yes I got a video
DES1 a sign telling you not to climb the sheer rockface
(5:45) [laughs]
DES1 it's fairly standard
DEF I'm standing waving to him going 'that's amazing they're allowed to go up!'
DES2 [laughs]
DEF and this guy comes along and we just disowned him and just started walking away [laughs
(5:57) [laughs]
DES2 while I try to de-climb the mountain
DES1 but you there's a video I think. He took a video up there you'll see it's ridiculous it looks like he's climbed up
(6:04) [laughs]
DES1 half the castle
DES2 it's cause I enjoy climbing
(6:08) good views?
DEF mmm, spectacular, and the coffee shops
DES2 DES1 got us the best seat
DEF DES1 got us the best table. Have you been into the cafe, right in?
(6:17) yes
DEF the circular
(6:18) I've been in first thing when it's been open and it's been empty and had the place to myself
DEF oh, so we sat, in fact the people at the next table were just waiting for us to go
(6:25) yeah
DEF so just towards the end I said, 'do you want to come over now so there's no chance someone else gets it?' and they said 'oh, yes please'. They were American: 'oh yes please, you're so kind'. So they came. But that was probably for me the best bit, cause that is the best view of Edinburgh ever. But they didn't have any gluten-free [cakes] but they did promise me they normally did
(6:46) right ok
DEF they said they normally have a gluten-free cake but they just didn't have any that day, so that was fine, I brought my own Scooby snacks. And they've got the hugest bit of chocolate cake and the hugest chocolate muffin you've ever seen
DES2 oh, that was nice chocolate cake, really nice
DES1 you said it was inefficient, the cafe
DEF no, I said it was, em
DES2 there's a video of it
DES1 there is a video
DEF basically, the people in the queue were complaining because there's a food bit
(7:07) mmm
DEF and a coffee and cake bit

(7:10) yes
DEF and the food bit was already for lunch
(7:12) mm mm
DEF but it was still 11 o'clock, so 2 people were behind that
(7:16) yes
DEF with an empty, with no particular queue
(7:17) with nothing to do yes
DEF and there were 2 people behind the coffee and cake counter
DES2 rushing
DEF were really, really rushing
(7:22) overwhelmed, yes
DEF uh huh, I'm sure that's not the sort of stuff you're interested in
(7:25) no this is all it
DEF oh is it?
(7:27) yes yes
DEF so, people in the queue were saying that's really stupid, cause if those 2 came over and helped, 4 of them could get through this lot, cause there was quite a queue
(7:36) yes yes
DEF and we did have to wait quite a long time
DES1 but the people
DES2 but the food did look good
(7:39) yes
DES2 I've got a video of showing it
DEF yes, the other food
DES2 no, lunch food and stuff
(7:44) mm mm mm mm
DEF it was good. It wasn't your normal rubbish
(7:46) yes
DEF it was actual proper food. It was good
(7:50) I think they make a point of trying to get locally-sourced stuff and good quality stuff
DEF it looked good
DES2 the chicken looked good cause they were always turning it over going 'mm', slicing the chicken
DEF what were you going to say DES1?
DES1 the people at the next table said the castle was boring
DEF oh yeah
DES2 but they were like [laughs]
DEF and we have to put that into context
DES2 well we'll see it in the video
DEF yeah
DES2 did we even film that?
DES1 I videod a film
DEF you videod them
(8:10) [laughs]
DEF [laughs]

(8:10) [indicating the tiny size of the camera] that's the thing with this, it's great isn't it?
DES1 uh huh
DEF [laughs]
DES2 I go round, Mum kept on telling me to go round, creepily filming children
(8:18) [laughs]
DEF well no, there's one point kids were doing a questionnaire
(8:21) great yes
DEF and I thought you'd be interested in that
(8:23) yes
DEF so he was creeping up behind them these children doing the quiz [laughs]
DES2 [laughs] and the parents were giving me really strange looks
DEF [laughs]
(8:28) [laughs]
DES2 I should have worn a little sign saying 'investigating'
(8:34) [laughs]
DEF well it's better you were doing it than I was doing it
DES2 [laughs] that would be really creepy
DEF and the bit I probably enjoyed most, I don't know about you two, was the, em, Prisoner of War bit
DES2 well we've always liked that bit
DEF I'd never been in to that
DES2 yeah you have
DEF no I didn't go last time
DES2 oh right
DEF so I really enjoyed that bit, and initially I'm complaining
(8:54) mm
DEF in the video, cause I'm thinking, I'm wandering around it going 'there's no signs, there's not anything telling me', and then we realised we'd done it the wrong way round
(9:02) ah yes
DEF and we should have done the top bit first
(9:04) mm mm
DEF and then gone down
DES1 the problem was the top entrance was closed, you had to enter through the bottom
DEF it wasn't closed
(9:11) and they didn't have any signs up?
DES1 it was closed, that's why it said 'Prisoners of [War]', it was a really haphazard sign saying
DEF oh yeah you're right
DES1 you know a paper
DEF and there was also someone there filming
DES1 yeah
DEF proper filming. There was obviously somebody making a documentary
(9:24) ah right
DEF so we were, I don't think it was closed

DES2 I filmed
DES1 the main entrance was closed, we never, we didn't' enter through the bottom last time
DEF oh you're right, that's true. So there was somebody filming, cause everywhere we ended up
DES2 he was there
DEF he seemed to end up too
DES1 mm mm
DEF and I heard somebody talking, and he seemed to be saying, he said 'as I'm filming I can hear what I'm going to say over it'
(9:44) yes
DEF em, so [to DES1] are you ok?
DES1 my eye hurts, just carry on talking
DEF oh right ok. Em, see when your eye hurts, it's best not to poke it, it'll make it worse, says me who scratched a cornea by doing just that
DES1 no ok
DES2 ugh
DES1 well could I have a paper towel please
DEF uh huh
DES2 ugh, ugh
DEF I know, it was very, very, very sore
DES2 ugh
DEF what's you think, was there something on your finger do you think? You can go and put some water on, that'll just
DES1 nah I'll just wait, it's fine
DEF so. Anything else?
DES1 nope
DES2 I think the video would jog
DES1 yeah, the video will be a good thing to talk about
DEF the video's quite directed, shall we say. We were very conscious we were taking a video. It wasn't just a video of us being there
(10:30) yes
DEF apart from the times we forgot it was on. Most of it's saying 'and we think they should do this', and 'we think they should do that' [laughs]
(10:37) great, well that's what they want to hear and I want to hear as well
DES2 when I, when I had the video I was just turning it on and off, off and on, em
DEF we were worried we were going to run out, weren't we?
DES2 yeah, well DES1 was being a bit more, conservative
(10:50) no, I gave you a super-duper memory card with
DES1 yeah
DES2
(10:51) plenty of space on it so
DES1 mm, no we weren't worried about running out of space, we were running out of battery
(10:55) yeah yeah
DES1 that was a concern, I think. We were never going to run out of space

DEF no
(11:02) well if you want to just get started
DES1 yeah, that'll help us think
(11:05) as you say
DEF it'll remind us
(11:09) use that to - [looking at the camera's memory card contents on the laptop] looks like you've got quite a few here
DES1 yeah, they're very, most of them are very short, so it was like a couple of seconds at a time
DEF oh I see - is that all us?
DES1 yeah
DEF oh my God
DES2 [video files load up to the laptop's desktop] yeah that's us approaching the castle
DEF [to her sons] do you want to switch the [background] music off
DES2 sure
DEF I didn't even realise it was on
DES2 this was me doing a close-up of approaching the castle [all get seated round the table to view the videos on the laptop]

VIDEO 1
no talking, just a clip of the family walking towards the castle
---

(11:42) was it ok to use?
DES1 yeah
DES2 yeah, it was great
DES1 it was a bit awkward that you weren't entirely sure where you were pointing [the video camera is very small and robust, with a good battery life and memory capacity but with no screen to see exactly what you were capturing]
(11:47) yes [video ends]. Looks like you've got the hang of it ok, yes!
DEF [laughs]
(11:57) [I try to set up the videos to play consecutively rather than having to be opened individually] oops, I wonder if there's some way
DES1 to set it up yeah
(11:59) to set them all up, yes. Em, unless we select them all maybe and see if that works [makes settings on laptop]. Right, so that's number 1, we've seen number 2. Now, just wait for it to load them up
DES1 oh it's loading them all
DEF that's fine
DES1 no [laughs]
DEF is it not? [windows of all sixty videos open in desktop - all laugh]
(12:30) I've never tried this before!
DES2 oh no

DES1 well, just go through them all in whatever order they've given them to us
DES2 we can explain whereabouts we are
DEF it won't matter actually, will it
DES2 dun dun dun dun
DES1 it would be best if they were chronological, actually
DEF [laughs]
DES1 oop. There's like 60 or something [I set them up so they can be viewed chronologically, though they will still have to be started and stopped manually]? I think we're almost finished. Oop, pop pop pop. That's them all, I think
DEF that's them all?
(13:00) it seems to be. Em, there may not be enough space to shrink them all [to thumbnails at foot of desktop]; let's see
DES1 your computer's quite impressive to handle all that at once
(13:15) I'm surprised it didn't beep or - oh. Oh, here we go. Rather than doing it in reverse, we'll try to start from... Was it really busy when you got there? [I proceed to set up videos to play]
DES1 yes
(13:46) right, so did you have to wait quite a bit?
DEF no were lucky
DES1 no no the queues were, getting in, once we were actually inside it was
DEF it had been busy
DES1 yeah
DEF I think we'd just missed the big queue for tickets
(13:55) great cause
DEF we had a wee queue, that was all
(13:58) oh you're lucky there, cause from observations round about 11:30 that's when it really picks up
DEF yeah, well we were there about 10 or 10:30?
DES1 we, eh, must have got there about quarter past ten maybe
DEF right
(14:14) I should have done these ten at a time. Anyway
DEF1 [laughs]
(14:21) right, anyway, I think we can see them all. Oh that's an audio track
DEF1 yeah, I don't know what that's doing there
(14:14) right that's them all down there ['shrunk' at foot of desktop]. Now number 1, we've seen that one
DES1 number 2!
(14:33) great
DES1 we can just watch them in small screen [rather than full screen]
(14:36) if that's ok, yeah

VIDEO 2 on Esplanade
=DES1 ok we're recording. What do you think?
=DEF looks brilliant. Looks much better without all the cars, without all the Castle Esplanade stuff [Tattoo stand]

=DES1 yeah
=DEF and we think at this time of the year too
=DES1 I was very impressed with [inaudible]
=DEF [inaudible]
=DES1 I already did
=DEF cause tourists don't get all the panoramic views of Edinburgh. All those steps, we've come up about 10000 steps to get here
=DES2 I'm not out of breath here
DEF [laughs]
=DES2 ok that's enough recording

(15:24) did you take turns for who was recording or?
DES2 yeah
DES1 quite often turns
(15:27) might is right?
DES1 the turns would swop after a fight over the camera
DEF [laughs]
DES2 this is when we thought that that wasn't recording

VIDEO 3 on Esplanade
DES2 I think, em
=DES2 I might not be recording yet. Anyway, it's very nice, the views very nice, no cars which is good
=DEF yep
=DES2 here we are

(15:49) no huge queues coming out as well
DEF yeah
(15:51) you're very lucky, yeah. Was that your first contact with guides or stewards there - were there any waiting on the Esplanade?
DES1 I never noticed anyone in particular
DEF mm, no

VIDEO 4
no voices

DES1 yeah, accident
DES2 mmm

(16:16) maybe another one - it's only 3 seconds
DES1 mm

VIDEO 5
no voices
DES1 yup

DEF this is us getting used to the camera I think
(16:20) just getting used to it, yep yep. Right, this is another short one maybe
DEF want to skip it
DES1 yes yes yes
DES2 only to ones that are substantial
DES1 yup. Another 2 second one. Oh, here we go - 11 seconds
(16:38) right
DES1 this might

VIDEO 6
DES2 I think this is just after the ticket
DES1 no this is us going in, this is before the ticket place
(16:42) mm mm
=DES2 this here is for the Fast Track
=DEF I know but
DES1 yeah this is probably accidental
=DES2 the green flashing light means the camera's on
[all laugh]

DES2 I was just saying, cause if we had, em one
DEF if we'd been using the Explorer we could have Fast Track-ed
(17:00) mm mm
DES2 but that would have made no difference
DEF but they, he didn't know at that point that I'd decided not to Fast Track; I was going to pay
DES2 no
DEF did you know?
DES1 you told us
DES2 yeah you told us
DEF when?
DES2 no
DES1 in the morning
DES2 yeah, there I was just, right there

DES1 let's not argue over this
DES2 I was actually just saying to you, Mum, look, if we were using
DEF ah right ok
DES2 our Explorer Pass then we could have got in the Fast Track
(17:22) well you're lucky, it didn't look like you needed it - a short queue there
DEF yep yep
(17:00) [setting up next video] mm?
DES1 just go, oh
(17:37) that's still in the [ticket] queue I think

VIDEO 7
DES1 yeah
=DES1 em

DES2 [laughs]
(17:44) four seconds

VIDEO 8
=DES1 ...use this camera
=DEF ok

DES2 I've just got the camera
DES1 yeah, this is passing over the camera
DEF we do get better I promise
DES1 yeah
DEF it's not like this the whole way through
DES2 oh
(18:00) oh that's it
DES2 yeah this is, nope nope
DEF boys
DES1 there we go
DES2 this is me filming everyone getting their tickets
(18:09) good stuff, right

VIDEO 9
=DES1 I don't think it's recording
=DES2 it is

DES2 [laughs]
=DES1 that's not how to work it
DES2 DES1 was really annoying, cause I knew how to work it and you kept on saying I didn't know how to work it
---

DEF this is one we'd forgotten where we were
DES2 ah the time we were standing there looking at, he was going like that [waving gesture] with the camera in my face, I didn't like it
(18:34) [laughs]
DES2 it's because you said it wasn't recording
DEF 3 seconds [duration of next video]

VIDEO 10
DES1 no this was me, oh no

DES2 I'm sure I was
DES1 so much for 'I'm the one who knows how to work it'
DES2 no no, I was the only one who
DES1 2 seconds [duration of next video]. Just delete it
DES1 turn it on and off. Like it took you until halfway through the day to work out if it was actually on or not
(19:00) em

VIDEO 11
[inaudible]
=DES1 maybe that means it's recording

[all laugh]
(19:09) that does mean it's recording!

VIDEO 12
=DES1 you can't change it - this is the start/stop button

DES1 we were discussing the best method. We were deciding if it was better to turn it off or just leave it on

(19:32) ah. [looking at next video] What do you think?
DEF mm
(19:38) maybe not
DES1 I think once we leave the queue we get it under control
DES2 I think this is uh
DEF well I talk about what happened buying it

VIDEO 13 at Ticketing Office
=DEF we have to buy two adults and a child?
DES2 that was the nice guy who we were talking to

(20:00) I've seen him in action before. I think he can speak about 7 or 8 languages
DES2 yeah
DES1 mmm. Benoit - that was his name
(20:05) right
DES1 yeah, I remember that
DEF oh! He was very helpful
DES1 yeah
DEF cause we had to pay for DES1 as an adult and that was a bit of a blow
(20:14) ooooh
DEF I still don't understand that
(20:16) I should have warned you to shave
DES1 [laughs]
DES2 well he can vote now
DES1 no I can't
DEF no, only for the referendum
DES1 which is in two years, which I would be legally allowed to vote at anyway, so it doesn't really matter
DEF no, I said, em, and adult and 2 children and I went, oh, actually, he's 16, but he's still at school, and he said, 'no that's 2 adults'. Then I heard someone in the other queue saying 'concession' and I thought, but at that point I just, thought just pay it and move on
DES2 let's go
(20:43) did they suggest any other tickets, you know
DEF yeah, they they, he started going through all these questions, and I was probably a bit rude, cause he was saying, 'are you planning to see anything else?' and I said 'no'. I said we know what an Explorer Pass is, we don't want it, yeah, I just kept, and then he said 'and where are you from - I don't need to ask this do I?'
(20:58) [laughs]
DEF I said 'Edinburgh' [laughs] so he was really nice, cause it was obvious that we knew the score, and

(21:04) yes yes yes
DEF yes
(21:06) but obliged to ask anyway
DEF yeah, absolutely, but he did it in a good way I suppose, cause he still asked but so he ticked all those boxes, eh buttons
(21:14) yes
DEF but, em
(21:15) no they try and make a point of at least trying to find people the cheapest ticket as possible
DEF [about the video] I think this is my describing it
DES2 yeah

VIDEO 14
=DEF I was very impressed with our entry. The guy was extremely helpful and, eh, it was quite a speedy process
=DES1 yeah
=DEF however it was very very expensive
=DES1 yeah
DEF it was very expensive so

(21:42) no you're lucky it wasn't too busy at all by the looks of things
DEF £36 [laughs] so it is very expensive
(21:50) yeah yeah
DEF I have to say, although of course you get, but I suppose it's that bit about people, I don't know - maybe that's not expensive. Cause I think that's expensive
(21:59) mmm
DEF but
DES1 it is expensive
DES2 mmm
DEF in comparison to other places
DES1 yeah that is expensive
DEF cause we only ever go to things that are free
DES1 yeah, I mean like the last thing I can remember when we went to a castle in Greece, it was like 5 Euros for an adult and 4 Euros for a child, which is about half the price of this
DEF much less than half
DES1 oh much less than half, uh huh
(22:24) yeah yeah
DES1 and a child was up to like 21
DEF right, uh huh
DES1 mm mm
DEF I did think that was a bit unfair

(22:33) yes
DEF that a schoolboy
(22:35) so it was from 16, was it?
DEF that's what he said, cause I said 'he's 16 but he's still at school'
(22:40) yes
DEF and he said 'no, no, he's an adult'
(22:43) cause sometimes if you're in full-time education
DEF yeah
(22:47) then you get in
DEF but we've got our Explorer Pass, we're not complaining, it's just in terms of
(22:53) yes
DEF feeding back
(22:53) yeah
DEF I think that's probably our main point is, it's excluding a lot of people
(22:58) mmm
DEF but, then, the queues were huge, so everyone's paying it and going in, so
(23:05) yeah yeah
DEF and they do do free days don't they for Edinburgh people
(23:08) there's the Open Day, and is it St Andrew's Day it's open as well?
DES1 probably
(23:13) certainly the Open Day, yeah. [looking at next video start image] Was that people waiting for the 1 o'clock gun? Was it round about 1 o'clock or?
DES1 no
DEF no we left before 1 o'clock, no
(23:27) right
DES2 so like 10 o'clock in the morning
(23:35) [looking at next video image and picture of a big, steep rock] that's not what you climbed up, is it?
DES1 [laughs]
DES2 I actually said I wanted to climb up that bit
(23:38) [laughs]

VIDEO 15 walking up to inner Portcullis gate
=DEF what are you thinking?
=DES1 emm
=DES2 I'm thinking it looks a bit tacky
=DEF what?
DES2 [laughs]
DES1 apparently he didn't realise that
=DES1 that, that's original DES2
=DEF original
=DES1 yeah it is
DES1 the golden crest above the archway - apparently he thought it was added for, was added
---

DEF [laughs] that's what he said - it looks stuck on
DES2 [laughs]
(24:09) I forget the story behind it - I'm sure it's one of the audio tracks actually
DES1 yep
(23:12) you'd be able to get more
DES2 we talk about the audio thing as well
DEF yes we do
DES1 yeah
DEF we shouldn't have kept starting and stopping, this is really strange

---
VIDEO 16 walking up through and past the inner Portcullis gate
DES1 yeah, that thing up on the corner
DES2 no, that's not what I climbed
DES1 no, that's what you thought was tacky, up there on the corner
(24:41) that there
DES2 yeah
=DES1 ah the audio guides [rental stand]. Quite expensive, aren't they?
DEF we felt the audio guides should be thrown in in the price
(24:58) you're not the first people to say that
=DES1 what you're saying is that they should be included in the price overall
=DEF I think you should get it free
=DES1 you should yeah; how much did you pay again for entrance tickets?
=DEF £37
=DES1 exactly, the audio guides should be free

(25:09) right. Em, who made the call then? There was talk about War Museum next
DES2 that was em
DES1 popular demand
DEF I think you two wanted to go
DES2 yeah

VIDEO 17 stopping to look from the viewpoint
=DEF is it filming?
=DES1 it's recording
DES2 views
=DES2 well this is the view, em
=DES1 quite nice information boards

=DES2 quite nice

(25:50) seems dry the day you went?
DEF yes
DES2 oh, the reason we were arguing there
DES1 that man's quite concerned what we were doing
DEF [laughs]
DES2 I, the reason kept on, the reason it stopped there was because I was explaining it saying I liked the things, so I was pushing DES1's hand over
DES1 oh yeah
DES2 trying to
DES1 the time we were trying to take that
DES2 but I was
DEF so we actually argued a lot
DES1 yeah
DEF I'm obviously so immune to it [laughs]
(26:22) [laughs] em, that was [video] 22 I think
DES1 we're on 23 now, that's the one behind it
(26:24) oh, well spotted
DES2 [laughs]

VIDEO 18 between the viewpoint and the 1 o'clock gun
=DES1 there's the 1 o'clock gun
DEF somebody coming
=DES1 I seem to be filming something
(26:39) yes
=DES1 yeah, they fire at 1 o'clock, obviously
=DEF ok
(26:46) it's not obvious to some people
DES1 [laughs]

(27:01) [looking at next video starting image] I think that's going down to the War Museum
DES1 yeah

VIDEO 19 on the way down to the War Museum
[loud background noise from machinery]
DES2 oh this is the leafblower

DES1 ah yes the man with the leafblower. He turns it off when he sees anyone coming
=DES1 leafblower! With sweepers

DES1 yeah, that's a short one
(27:22) looks like you were looking at which walls to climb
DES1 uh huh
(27:25) what number's that? It's 24
DES1 oh
(27:30) hopefully these are ordered, right

VIDEO 20 outside the War Museum
DES2 this is where I push DES1 over
DES1 he starts shoving me
=DES1 this is the statue, quite controversial
DES1 trying to talk over the leafblower
DEF why was it controversial?
[all laugh]
DES1 DES2 will be able to explain
(28:03) was that Hague, the statue?
DES1 uh huh
(28:08) em, that was 28. Oops?
DES1 that's the audio file that was left over [1 track was only audio which we did not access]
(28:10) well remembered. Oh right
DES1 this is inside the military museum. We actually got somewhere!

VIDEO 21
=DES1 here we are. Don't touch it DES2, you're touching it [the boys are around an artillery piece in the lobby of the War Museum]
(28:24) that wasn't there last time
=DES1 you're touching that
=DES2 it's a 27-pounder
=DES1 ah here we go, it's a 27-pounder
DES2 this is me aiming [at] Mum
=DES2 Mum, stand forward a wee bit. Look through there, look through there [to DES1, as DEF is lined up in the gun's sights]
=DES1 we kind of got it for a second
(28:48) [laughs]
=DES2 go round

DES1 we spent a lot of time hanging round the lobby whilst the others looked at us
=DES1 well here we are, at the National War Museum of Scotland, we're trying to get into the museum but
=DEF [laughs]
=DES1 we can't get away [from the gun]
(29:25) you like hands-on stuff, don't you?
DES1 uh huh
=DES1 museum's up here [they climb staircase]. Here's lots of weapons
=DES2 look at that one, see that one [inaudible] so if you're trying to kill someone you use these
=DES1 hand grenade
=DES2 I'd use that or that, or that one or that one, that's quite cool that one
=DES1 here's the real stuff over here
=DES2 I don't know

DEF oh God, it's so bad
DES1 it's a difficult camera
(30:43) it's difficult to know what you're recording
DES1 and it was very dark for the camera; we didn't have any light
(30:43) oh oh, now what was the next one - 28 was it
DES1 27

VIDEO 22 in the War Museum
=DES2 ...and all of this
=DES1 number 4 - that's like a lady gun
=DES2 [inaudible]
=DES1 this is the one over here if you're going to kill someone
=DES2 that's good for putting someone away, you could pretty much just use your fist
=DES1 that one up there
(30:43) [to DES2 on his knowledge of weapons and how to use them] you sound knowledgeable!
DES2 [laughs]
=DES1 that's just an assault rifle
=DES2 can that be cadet-operated?
=DES1 no no, that, at the highest level of cadet, when you've gone through the ranks, you get to shoot one of those
= [inaudible conversation on weapon exhibits]

VIDEO 23 in the War Museum
DES1 oh, I think we've, yeah
=DEF and so this thing is quite good, isn't it?
=DES2 mmm, yeah
DES1 yeah, this is in the
=DEF it's interesting how they filmed this
=DEF2 yeah isn't it
DES1 I like this bit
=DES2 em, just looking around, like this [inaudible]
DES1 this is the upper guy isn't it?
DEF no, I think we're still down
DES1 oh
DEF maybe it is, maybe it is
DES1 can't remember
=DEF I think this is where it ages?
=DES2 em it's also quite funny stuff
DEF this is the poster thing
DES2 no, we're not at the posters yet
=DES2 emm, and we're looking at the propaganda posters. Here's some medals. I find medals quite cool because, em, it's interesting. That looks a bit like it fell out of [inaudible] but it's not. Em, yeah basically. Cool
---

DEF there was some good bits in this bit cause there were TV screens
(33:01) mmm
DES2 yeah
DEF I like that kind of thing
DES2 they used, eh, they used different images very well, so they had images, actual things
DEF mm mm
DES2 movies. What they had was tons of them, they had these 3D landscapes
(33:14) right
DEF mmm that's good
DES2 which were really cool, so like it's a glass, and then into the wall was, like little men, like a war and explosions and those men running and stuff
(33:25) yes
DEF mm mm
DES2 kept finding little shots
DEF so I found it, even though I'm not into military at all, I actually found this bit quite good, cause there were lots of different kinds of mediums
DES2 yeah they had lots about the Paralympics
DES1 no, that was the
DEF that was another bit
DES1 that was the later section
DEF and it was really good
DES1 yeah

DEF wasn't it?
DES2 yeah
(33:42) that's towards the end, isn't it
DES1 yeah
DEF yeah
DES1 but we'll get onto that
(33:45) yeah yeah
DES1 well that might be the next video actually, it looks lighter
DEF no, I, did we not do
DES2 no it's ages til the next video. I took tons of videos
DES1 alright, yeah, I, I lost control of the camera at this point cause I went off
(34:00) video 29, isn't it
DES1 a bit back, it's not important
DES2 here's some posters
DEF and have they got stamps
DES2 oh no, these were our stamps, yeah

VIDEO 24 in the War Museum
DES1 they're not stamps
DES2 no, they're stamps
DES1 see they are in parallel, that's the parallel bit right there
DEF is it?
DES1 yep - they're constructing the line, see?
DEF yes
(34:25) oh yes
=DEF they're constructing lines, I think
DES2 we're definitely at the wrong bit [referring to video numbers]
DES1 no, we've only skipped one video
DES2 no, we've skipped tons of videos
DES1 no, we've only skipped one - the numbers don't lie
DEF just stop it for God's sake
DES1 I think we gave it up on the camera
DES2 oh ok

DEF those wee boys speaking French
DES2 'papa?', 'papa, there's a thing over there waiting'
DEF he was just talking non-stop and his Father just completely ignored him, so he just kept going round and round
DES2 going 'papa, papa'
(35:05) there's 29

VIDEO 25
=DES2 so what do you think about the paintings? I think it means
[inaudible, except for the French boy saying 'papa']
DEF and DES2 [laugh]
=DES2 ok, all very interesting

DES1 that's the only video we missed DES2
(35:45) so the wee boy's doing his own commentary
DEF yeah [laughs]
DES2 'papa!'. This is the, eh, tea thing
(35:56) there's 31 there

VIDEO 26 in prosthetic limbs exhibition in the War Museum
DEF I don't think we would have this as interesting if we hadn't just seen the paralympics. I think it made it much more real for us
DES1 I think that's the reason why it's there
DES2 no I remember going to it before
DEF no surely not
DES1 really? I thought that's why
DES2 no no
(36:18) it's a temporary exhibition and it changes every so often
DES1 yeah
[sound of video playing]
DEF yeah this guy was interesting

(36:40) it's good they've got strategically-placed seats now and again so you can recharge a bit

---
VIDEO 27 in War Museum gift shop
DES1 this is a minute and forty seconds of DES2 in a gift shop
DES2 they were really expensive though [old style chess pieces]
(37:10) really?
DES2 yeah, they were like £3.50 for one
DES1 I don't think that's... I was gone by this point. I went upstairs
[audio is of DES2 going round the shop commenting on the stock available]
DEF this wasn't where I got my duck
(37:42) that was the Dragoons' bit was it not?
DES1 yeah
=DEF DES2, what's your view on the gift shop?
=DES2 I think it's a good gift shop

=DEF uh huh?
=DES2 cause I love the shops. And it has a good collection of interesting stuff which you could give as presents, and also some toys for little kids who are distracted and bored
DEF [to DES1] you'd just abandoned us! [laughs]

(38:35) [looking at image of next video before it starts] ah, that's the audio-visual thing isn't it?
DES1 uh huh, round the corner
DES2 thank goodness it blocked out there because, em, I just say something really stupid about that big British flag
DEF did you?
DES2 yeah
DES1 what was it?
DES2 I don't want to remind you
DEF we've still got to get to the Mons Meg when I say something stupid
DES2 oh yeah! [laughs]
DES1 what...
(39:00) you've got control of these: if there's something you'd rather not watch then, eh
DES2 no no
DEF no no
DES2 it's just funny
(39:09) interesting what you're saying about those toys being handy for, for distracting kids. I've seen, I've seen folk going round
DES2 yeah
DEF yeah
(39:13) and having noisy young ones and the parents have just
DES2 'papa, papa!'
(39:18) shoved a few toys
DEF yeah, somebody could have given him a toy
DES2 and DEF [laugh]

VIDEO 28 in later section of the National War Museum
=DES2 em, I like posters
DES1 this is your one minute forty of posters DES2
DEF he was really good, I enjoyed this bit
=DES2 do you like the posters Mum? are they interesting, do you think? Some are a bit boring, like these ones, but quite interesting to read them, but I can't be bothered to read them. I kind of like the ones that are kind of like telling you that you have to join the Army because they're all dead interesting. Here's some, so
DES2 see that I don't know where the camera's actually filming
(39:52) mmm

=DES2 so I want to join: 'work and play all over the globe. Join the Army!', 'Join the Seaforth Highlanders', 'the Gordon Highlanders', 'the Scottish Guards', 'Troops Wanted for Scottish Regiments', 'This is the Life for a Scotsman!'
DEF [laughs] these were really good. What was fascinating was the change wasn't it? When you got to the modern one
(40:21) mmm
DEF I like that one
=DES2 oh yeah. 'Join the Royal Scottish Fusiliers', 'TRFF', 'a Garden Offers a Life of Adventures for the Men of Allotments'. Oh look, there's like a nowadays one. Not as enticing are they? Not like telling you, because people know that they're being told these days
DEF [laughs]
=DES2 'Get Yourself to Singapore with the Queen's Own Highlanders', 'the King's Own Scottish', eh that was made in 1804. Ok
---

DES1 I'm long gone
DES2 no
DEF he does come back in
DES2 in a second basically, cause I'm describing a cartoon that we see - this is it

---
VIDEO 29 continuing in the War Museum
=DES2 look this is quite interesting - this is like a cartoon
=DES1 yeah
=DES2 from, eh, 1805. I'm going to tell the camera. This is quite interesting, cause whenever you think of 1805 you think of oil paintings, black and white stuff basically so it's quite cool
[all laugh]
=DES2 [inaudible]...kind of scary. That was quite interesting. I guess after a while it's weird seeing all the war stuff. Oh, look - here's some qualification badge like, that you can get, that's quite interesting
DES2 the most common word that I use is 'it's quite interesting'
DES1 but you're never saying why it's interesting, you just say
DES2 cause I don't read what it says about it

VIDEO 30 continuing in the War Museum
=DES2 these are some spinny doors. We came in here and
DEF he just about went through it the wrong way [laughs]
=DES2 that's the wrong way round the spinny doors. And now, you always have to be careful
---

(42:51) that could have been a Youtube moment
DEF [laughs] it was funny
(42:54) and bonk yourself on the way out
DEF [laughs] we were just standing - 'what's he doing?' He goes round anti-clockwise
DES2 [laughs]

VIDEO 31 outside the War Museum and going up the hill to the Regimental Museums
=DES2 it's much busier now, isn't it DES1?
=DES1 yeah
=DES2 isn't it Mum?
=DES1 lots of tourists
=DES2 lots of tourists everywhere, surrounding us, picking [inaudible]
DES1 [pointing to screen] that's the rock DES2 climbed, off to the left
DES2 no, you don't think, you properly see it, it's much higher than it looks
(43:19) [laughs]

DES1 oh this is in the Dragoons

VIDEO 32 in the Royal Dragoons Museum
DES1 good museum
DEF och, I can't remember it
DES1 yes you do and this is where you
DES2 and there was this timeline running up the wall
DEF oh yes there's the timeline
DES1 this is where you bought the duck
DEF oh
DES2 this is where you made me creepily spy on children
DEF oh I can remember that. Yeah I like this place. We liked the timeline, as you can see
DES2 that was me [who recorded it]

(44:15) it's nice and bright in there
DES2 uh huh
DES1 yeah
(44:17) compared to the War Museum

DEF oh DES2 don't do that
DES2 I'm sorry

VIDEO 33 in the Royal Dragoons Museum
DES2 this is one of those 3D pictures
=DEF [whispering] just seen a little boy and he's so excited. He's filling out a quiz and he goes around and he's helping the Mum, too
=DES2 now we're going to creepily film him cause that's Mum's idea
=DEF [laughs]
DES1 I walked away
DEF how old was he do you think?

DEF well it was a good idea
(45:06) well spotted, yeah
DES2 it was actually Mum who spotted it
DEF mm
DES2 cause she is so amazing
DEF thank you DES2

VIDEO 34 in the Royal Dragoons Museum
=DES2 there we are, that's fine
=DES1 that was taken from the French at Waterloo - that was captured the French Imperial Standard. Em, you can see the eagle there, and then, here, a picture of its capture
=DES2 wow, a stained glass window
=DES1 now we're on to World War 2 and World War 1
DES2 I'm trying to film the horse at this point, but, oh no I'm doing the
(46:21) what was that touch-screen?
DES2 it's a thing
=DES2 could you hear that? I couldn't
DES2 they were very quiet though, those things
DEF they need to improve the volume on these things
DES2 oh this is one of those 3D things
DEF oh yeah
DES2 absolutely fantastic
=DES2 fantastic
(46:53) they were recreations of an actual battle weren't they
DES2 yeah
=DES2 I think they're capturing something in World War 2
DES2 there's another 3D thing
=DES2 look at this Mum, look at this one

DES2 there was more on the ground but I couldn't fit them in [to the video]
=DEF it's a lot more real as you can see it in 3D
=DES2 look how far back it goes. That's cool

(47:20) mmm
DEF so we liked the 3D
DES2 we liked them

VIDEO 35 in the Royal Dragoons Museum
=DEF I like this one, not this bit, that bit
=DES1 it's been very well filmed
=DES2 I think so, yeah
(47:40) this wasn't working the last time I was there
DES1 it was just a video put to music of tanks rolling about the place
(47:46) right
DEF but you couldn't hear it
DES1 you couldn't hear it
(47:50) oh. Is that because of the music or
DES1 no
DEF no
DES1 the music's part of it I think but I couldn't hear the voice
DEF no
(47:57) it just wasn't loud enough
=DES2 these aren't loud enough
=DEF [laughs]
=DES2 really aren't loud enough
=DEF maybe it's the way, no
=DES2 no no no, cause there's, I can hear there's something in the background
=DEF could you?
=DES2 but it isn't loud enough
=DES1 are you recording this bit or
=DES2 oh that's cool. Bong!
=DEF [laughs]
=DES2 [laughs]

(48:31) mm. You seem to be sticking more together this time?
DES1 it's smaller, less space to run away
DEF [laughs]
DES1 can't run as far

VIDEO 36 in the Royal Dragoons Museum gift shop
=DES2 here's another gift shop
=DES1 this is why I run away
=DES2 cool stuff. Look you can get pen things, they look quite cool
DEF DES1's gone by this point cause he's furious with this
DES2 these have got like writing inside them
(49:16) have they got Christmas stuff out, have they
DEF yeah, not much
=DES2 oh look at these. These are quite a good idea, aren't they? These are, em, this is where
=DEF mm lovely. Baby's first Christmas, we could get that for
=DES2 mmm. Baby's first Christmas. Some postcards along the walls, some towels, some people
DEF [laughs] oh no

DEF let's hope - did you film me getting the duck?
DES2 I don't think so
DEF [laughs]
DES2 maybe

VIDEO 37 at the museum exit
=DES2 ok, Mum just bought something from the shop
=DEF I've been looking for Scottish stuff to give to my little nephew in Sweden, and I got this duck!
=DES2 isn't that great
=DEF I've got a collection of ducks
=DES2 my duck collection actually's bigger
=DEF you hope
(50:28) [laughs]

(50:30) did you get a shot of the camera, DEF?
DEF no [laughs]

VIDEO 38 near the main cafe
DES2 oh we start arguing
DES1 yeah
=DES2 now we're having a little bit of a debate, cause me and Mum want to have some views and some cake

=DES1 no you just want to sit down because you're tired already
=DEF we're tired and I want to have a cup of tea
=DES2 and em, DES1 says that we
=DEF no, let DES2 say what he wants
=DES1 we need to keep on moving, cause Mum decided we can only spend 2 hours here
DES2 and DEF [laugh]
=DES1 no we, I want to see all the castle
=DEF you could stay longer if you want, remember
=DES2 yeah
=DES1 no but you're my lift home afterwards
=DEF get a bus
=DES2 yeah the 23 [bus]
=DES1 don't turn this on me
[all laugh]

(51:28) this is, eh - ah 3 seconds. Shall we?
DES1 yeah skip it
DEF yes skip it
DES1 I think cafe coming up soon. Yes this is the cafe
DEF no no we went and saw other things first
DES1 did we?

VIDEO 39 on the castle walls
DEF you managed to persuade us
=DES2 turn this thing off and I'll go
=DEF DES1 - what are you doing? Standing through a gun thing
=DES2 well we filmed this side
DES1 yeah, DES2 ran round the outside of the castle walls
=DES2 this is me just popping my head out
=DEF yes
=DES2 well let's see that way out [climbs through a hole in the wall for a cannon to fire through and holds on from the other side to get an alternative view]
DES2 and DEF [laugh]
=DES2 em, I just heard some German kids and they made some snide remarks, 'isn't he cool', 'oh that kid's cool'
(52:08) [laughs]
=DES2 but I'd be lying they were probably saying something horrible
=DEF ok - you coming down?
DES1 I'm gone again
=DES2 ok, just wait
DES2 and DEF [laugh]
DEF this wasn't when we got told off

=DES2 ok, here's my descent down
DES1 [laughs] I quite like the running effect
=DES2 [pointing camera back at the right side of the wall] that's where I was
=DEF [laughs]

(52:38) [laughs] cool. And true enough there aren't any signs saying
DEF no that's it
(52:45) 'please don't climb there'
DES2 well that wasn't as big as
DES1 there was actually a sign saying
DEF no no, that was another bit he climbed and there was a sign

---
VIDEO 40 on the castle walls, near a cannon
DES2 I stuck my head off the cannon here
=DES2 this is the view from EC and we're up on one of the cannons
DES1 from the castle?
=DES2 so we can see the Scott Monument, the railway and see people down there, ooh, and there's a man in a yellow coat came on, and there's smoke from the train
DES2 I'm actually on the cannon, looking out

VIDEO 41 DES2 climbing up towards Mons Meg and St Margaret's Chapel
=DES2 so we're going up to climb the hill, hopefully it's being filmed. So now the filming
DES2 oh this is Mum about Mons Meg
=DEF this the cannon that does the 1 o'clock gun, I think
DES2 and DEF [laugh]
DES2 that man's going I wonder why you're filming this
=DES1 no
=DEF not with Mons Meg! [laughs]

VIDEO 42 near Mons Meg
=DES2 ok, so it turns out Mum's wrong and this is what Mum found out for us [points camera at the sign in front of Mons Meg]
=DES1 [inaudible]

DES2 ok, now I actually think I'm filming about it [the sign] but I'm not I'm just filming 'Mons Meg' [with no viewfinder, DES2 only filmed part of the sign, not the whole sign as intended], so it's a few minutes of no writing!

DES2 yeah, so you got to see it right at the end [the sign was briefly visible at the end of the clip]. That's the main thing
DEF do you know what we did next?

VIDEO 43 'Castles in the Sky' exhibition
DES1 oh this is the 'castles in the sky' exhibition
DEF oh yeah. That was good
DES1 it was like
DEF although I didn't understand it, until you explained it to me. Oh look, we can't see anything
DES1 he's found
DES2 I found a little booth. You can look out the window
DES1 not the exhibition, out the window?
DEF did you see the 'castles in the sky'?
(55:01) it wasn't on when I was there last
DEF no. Well it was, well DES1 you explain it

DES1 it's an exhibition on proposed renovations to the castle throughout the ages
(55:10) right, right
DES1 and the ones that didn't happen obviously. So it was what the castle might have looked like
DEF might have looked like if they had gone through
DES1 uh huh
DEF so it was nice and very interesting
(55:19) right. What kind of things was it?
DES1 well someone wanted to turn it into a chateau, so like, so like have tall, turn all the barracks into like chateau-style houses, like nice, white marble and stuff
(55:30) yes. I suppose if it wasn't going to get used
DES1 uh huh
(55:32) as a defensive castle again, then they could think of these things. So was it like proposed plans, or models that they had?
DES1 yeah
DEF just pictures
DE1 pictures mainly
DEF architects' kind of impressions
DES2 [stretches noisily]

VIDEO 44 on the way to the Redcoat Cafe
=DES2 we have won the battle. We are now going to the cafe [starts humming the music to 2001: Space Odyssey]
DEF and DES2 [laugh]
=DES2 [inaudible]

DES2 there's lots of films of the cafe [laughs]
DES1 yeah, we did a lot of filming in the cafe
(56:33) [searching for next video file on the laptop] ah there it is, yeah

---
VIDEO 45 in the Redcoat Cafe
=DES2 em, so there's quite a good selection. I'd like some of that cake
=DEF which one?
=DES2 that one over there, there's a cake which looks great
=DEF oh I think we can manage that. Ok
=DES2 and there's a huge queue
=DEF and we're currently queuing for coffee and cake in the cafe. They don't have gluten-free today
=DES2 can I get the chocolate one. Ok, so the kids selection boxes look good with a good selection of things inside. Cause sometimes there's nothing inside these
DES1 oh no
DES2 that's cause you weren't filming
=DES2 very good selection of boxes. Lots of drinks

(57:50) but no gluten free unfortunately [for DEF]
DEF but they do normally have it

VIDEO 46 in the Redcoat Cafe
DES2 there he is. This is the food. I thought you were a sponge, DES1 [laughs]. I'm looking for DES1, I knew he's in here somewhere, and I even went outside looking for him [laughs]. And I went back in that room, and people [other customers in the queue and near the front door] were giving me really strange looks, really dirty looks in the cafe, they were going, like all the people working there were going 'uh, why are you filming us?'

DES1 I was sitting in the cafe, waiting for them. There's those people who didn't like the castle [people sitting at the next table who had commented unfavourably on aspects of the castle whilst the DE family had their refreshments]

DES2 there's lots of videos of that window

VIDEO 47 in the Redcoat Cafe
=DES1 so this is the cafe
=DES2 come on DES1
=DES1 we're just looking at the complimentary map. Lots of advertising on it
DES1 I didn't like it. It was £36 to the castle and we didn't even get a non-advertising map
=DES1 nice seats [in the cafe], good views, not bad weather

DEF [laughs]
DES1 what's that?
DEF I was standing in the queue whilst all this was going on
DES2 he does come to help you
DEF does he?

VIDEO 48 in the Redcoat Cafe
[scenes of the cafe interior]
=DEF no gluten-free [cakes or biscuits] but they normally have it
---

DES2 that's a nice shot of you [laughs]
DEF oh God, I'm just realising just how old I look. This is terrible
DES2 you don't actually look that old in real life, it's just the way films make people look
DEF no DES2, cause you and DES1 both look like you look there. I hadn't realised I've got triple chinss
DES1 that's only when you go like that [puts chin to his chest]
DEF God
DES1 don't go like that
DEF I know, I musn't ever put my chin down
(62:04) be thankful you've not got to listen to your own voice on all these interviews
DEF [laughs]

VIDEO 49 in the Redcoat Cafe
=DEF people were getting annoyed in the queue. There was one queue for hot food and the other one coffees. And what someone in the queue said was, 'before 12 o' clock surely they should have somebody from the food counter over here, because there were people standing behind that [hot food counter] doing nothing as we couldn't order hot food yet. And standing behind me there were tons of people at the tea and coffee counter and only 2 people behind it
=DES1 what I heard was at another table, em, they were saying there wasn't that much to do in the castle. There wasn't that much to do in the castle, people were saying that. So I don't know, I don't feel that way about something to do
=DEF why?
=DES1 I dunno

DES1 really loud ones
DEF [laughs]
(63:06) did you see any of the costumed performers?
DES1 no
DEF no there was none
(63:09) right
DEF we didn't, or rather we never came across any
DES2 we did, we do go to the Hall that normally has some
(63:14) mmm
DES2 but there wasn't any there
DES1 yup
DEF but I think, because before the last time we'd been
DES1 yeah yeah
DEF that was one of the main events that they really liked
(63:24) mmm
DEF and I think when we go into the Great Hall, I don't know if it's on video, but I say that, that the Great Hall almost, you just wander in and wander out, whereas last time we had, we spent about an hour in there
(63:32) yeah
DEF cause we watched them and then it made, it meant so much more that they then took time looking around it all and whatever
(63:39) yep yep
DEF so, and before, not on that occasion, but another time they had reenacting things out on the courtyard as well, which was good
(63:48) yeah depending on the weather they can do falconry outside or something
DES1 yeah
(63:52) or get their big guns and fire them outside
DEF yes

(63:54) but if it's raining or whatever they go inside. Well that's a shame. Did the guy at the ticket office say there was stuff on today?
DES1 no no
DEF no he didn't, but to be fair, I think I put him off, cause I was so 'no, no, no' [in response to questions about needing other kinds of tickets, HS membership, etc], em, but no. Did it say on the leaflet we got?
DES1 there wasn't meant to get a leaflet
DEF well the map
DES1 no it was just a map
DEF I suppose that's, in the Zoo, like if you go to the Zoo you'll know with Isla [my daughter], you'll get an itinerary for that day
(64:20) yeah yeah yeah
DEF whereas they could do with that in the castle I suppose
DES2 I love the Zoo. The Zoo's the best place on Earth
DEF yeah yeah
DES1 [yawns loudly]

VIDEO 50 in the Redcoat Cafe
=DES1 so opinions of the cafe then?
=DEF yeah right. Is it on [the camera]?
=DES1 yeah yeah
=DEF my opinion of the cafe is that it is a very good selection of cakes and assuming it has some cooking. It's actually quite reasonable, which has surprised me, em, has plenty of seating, and has been done up well. The the cafe itself, the seating is brilliant. And here we're sat with such an amazing view.
=DES1 DES2?
=DES2 I think
=DES1 speak louder
=DES2 it has my favourite kind of juice. And you?
=DES1 I already did in an earlier video

DEF you lied
DES1 I did, that was me talking with DES2
DEF oh right, ok

VIDEO 51 in the Great Hall
DES1 here we are in the Great Hall
=DES1 and here's the Great Hall. DES2? Say something - Great Hall
=DES2 em
=DES1 here's the camera, actually

=DES2 em, we had, the last time we were here I remember we got to have shots of swords
=DEF in a reenactment
=DES2 yup. Em, yeah, [looking at displays of swords and hallbards on the walls] these are quite cool, they're real stuff. Cool pictures and guns, cool big swords, cool keys. Oh look, a [inaudible]. What do you think Mum? Of the Great Hall?
=DEF I think it's beautiful. But I think it was even more enjoyable when we came last time cause we saw the reenactment, and got descriptions of the different swords and how they would use them, and the audience participation.
=DES2 and big spears up there, which is quite cool
=DEF otherwise the temptation is to walk in, and walk around and walk out again for lack of things to catch you
=DES2 yeah
=DEF looking at everything?
=DES2 where's DES1 Mum?
=DEF DES1 is, there, near the babies
=DES2 now I'm going to be a big creepy, there's some children and we'll see find out how much fun they're having [goes with camera nearer the family group of visitors]
=DEF [laughs]
=DES2 that's all we'll do

(67:53) the atmosphere [in the Hall] seems a bit flat, you know, without any of the reenactors or shows on
DEF uh huh

VIDEO 52 walking through the Square, towards the War Memorial
=DES2 right we're on
=DEF everywhere you go
=DES2 there's information boards
=DEF tell us what you think, but
=DES2 it's not turned on, no DES1 says it's not turned on. No, he says it's not turned on. So basically, I have not turned on, ask me what you think, and you've given me an opposite opinion
=DEF hearing things that you can't actually hear. It would be better if you can, oh I suppose you can get a photo of it
=DES2 yeah, hold the camera?
=DEF is that still filming?
=DES1 yeah there's no cameras allowed here so I'd better turn it off
---

(69:11) have you got any connection with the war memorial?
DES1 no
DES2 no, we've spent hours
DES1 too many Irish people
DEF all southern Ireland isn't it
DES2 we spent hours there before, trying to find, well, no, we always went, yeah, cause we always try to look up the, eh
DEF I don't ever remember spending time there?
DES2 mm mm
DES1 I don't think so
DES2 I do, we did once
DES1 I don't think it was hours DES2, I think your sense of time's wrong
DES2 basically, we spent a while, just looking through books
DEF why would we when we are all Irish?
DES2 I don't know
DES oh, no [laughs]
DES2 I think we were there with Uncle Ken
DEF oh maybe you were looking for someone to do with Uncle Ken
DES2 I don't know
DEF he's from America
(69:50) right
DEF yep, that's possible. [tells of DES2 and DES1 for fiddling]
DES1 ok, I'll sit up
DEF right, sit up please, right

VIDEO 53 leaving the Square
=DES2 that's some other people, and there's benches everywhere so people can sit down
=DEF and I did last time cause it was summer, and I got really hot and bothered and tired
=DES2 and there's bins everywhere, and flowers and rocks, and look, you can climb the rocks, like this - see!
=DEF how do we get to the Prisoners of War?
=DES1 it's down that way, that's the way to the War Museum
=DES2 I think we've walked right past it

DEF yeah, we found it quite difficult to find the Prisoner of War bit
DES1 yeah
(71:10) ahhh
DEF cause the signs don't really tell you much. Anyway, we did eventually find it, as DES1 said, we entered it the wrong way
DES1 no we didn't enter it the wrong way, you're meant to enter it the wrong way

DEF we went into it the wrong way

VIDEO 54 the Prisoners of War exhibition
=DEF ok, the place we're about to go to is where Uncle Ken and Kyle last time spent most of the time, they just thought it was absolutely brilliant. In fact
=DES2 ok, it's a bit dark in here, so, em, I'm not sure if the camera'll still be able to cope with it
=DEF and if not, we'll tell you afterwards. See it was open
=DES1 yeah
=DEF we should have gone in there
DES2 we go this way! [the wrong way in]

DEF I think the reason we didn't cause there was a big camera sitting there, somebody was filming
(72:04) I was speaking to some of the guides and they said the signage in here is really poor, and a lot of people are like you, they go just straight on
DEF uh huh
DES1 uh
(72:10) they don't either see it or just think it's shut or something like that
DEF yes
(72:14) and it's all back to front
DEF yeah, all right, so we're not the only ones
(72:18) no no no

VIDEO 55 the Prisoners of War exhibition
[audio-visual exhibit is playing]
DES2 pretty cool
DEF it was very, very good
=DES2 this is very good
=DES1 they're Spanish, Americans
=DEF I think it's absolutely brilliant, but the information boards, it's so dark you can't read them
=DES1 some of the 'boards' were only part of the setting [DEF had mistaken part of the set for information boards]
=DEF there's no way you can read that in the dark
=DES1 I don't see any information boards
=DES2 over there
=DES1 no it's part of the set
=DES2 oh
DES2 it wasn't really this dark, it was like much brighter
=DEF I liked that bit

=DES2 yeah it was interesting. Look on the wall
=DEF yeah I can read it

DEF yeah I say we should have come in here first [indicates proper entrance that is often mistaken for exit], cause we liked the exhibits
(75:02) mmm

VIDEO 56 in the Prisoners of War exhibition
=DEF it says here each prisoner was rationed two pints of beer
=DES2 uh huh
=DES1 American prisoners only got one pound of bread [revolutionary prisoners received fewer rations compared to other POWs]
(76:04) it always makes the American visitors upset when they read that
=DEF [reading from board] a huge number of prisoners were kept here and agreed to exchange them for captured British soldiers. That's how 500 French, Spanish and Dutch were repatriated. Once again, the American prisoners lost out cause there was no such agreement, so they didn't get to go home
=DES1 they got rations and were actually given money
=DEF to then gamble with
=DES1 yeah
=DES1 but the French were given extra money
(76:52) you're lucky it doesn't seem too busy

DES1 mm
DEF yeah
(76:53) were there any issues with interacting with other people at all?
DES1 not really
DEF no, we were absolutely fine the whole way around, clearly going early is the way to do it
(77:02) yeah yeah. Cause when I was there, you know for the observations, it was rammed every time
DEF ah right
(77:09) and you get maybe 10-20 seconds reading things and then sort of people were
DEF right, pushing you on
(77:15) slowly shifting you out the way, so that's good
DEF cause it then I suppose makes you wonder whether they should limit the number of people they actually let through the doors?

VIDEO 57 Prisoners of War exhibition
=DES2 that's it on, yeah
=DEF I take it back what I said about there being no information downstairs cause we should have done this bit first. There's no information downstairs because it's so dark, and more like it would have been
DEF DES2 obviously thought he was videoing this bit [the camera has no viewfinder so is sometimes difficult to know exactly where you are pointing and recording]
DES2 not the wall!
DEF not the wall [laughs]
DES2 videoing between the two things [he has recorded the wall between pictures and information signs below the pictures] and pictures, just filming the wall
---

DEF we must be coming to the end

VIDEO 58 on rocks near the Square
=DES2 ok, so again
DES2 oh yeah
=DES2 I've climbed up some rocks, and look at the view I get
DES2 [laughs]
(79:17) [laughs] is that the guide coming [to tell DES2 to get down]?

DES2 [laughs]
DEF [laughs] did you see us looking down
DES1 can we watch that again? I didn't see the guide
DES2 [laughs as we watch it again]
DES1 oh yeah, there you see the red man
[all laugh]
DES1 I did say
DEF we were just about to walk away
DES1 I did say the entire time that we should walk away
[all laugh]
(79:49) obviously you survived to tell the tale - they didn't put you in the dungeons

---
VIDEO 59 on rocks near the Square
DES2 this is me climbing down
DEF [laughs]

=DEF so, my Mum and Dad
=DES2 I just got told off for climbing
=DEF I know [laughs]

DEF [laughs]

VIDEO 60 on rocks near the Square
=DES2 a tiny little, tiny thing that you could never see [referring to a sign instructing visitors not to climb on the rocks], so I tried and climb up the castle rock
=DEF [laughs]

DES1 was arguing about whether
DEF [laughs] it was about the sign
DES1 it doesn't matter where the sign was, you don't climb up the castle wall
DEF [laughs]
DES1 no-one else climbs up the castle wall
DEF no-one else was climbing up the castle wall
DES2 no, but like everyone else was like 'ohhh, look, climbing up castle wall'
DEF is that it [the last video]?
DES1 yeah that's it
(81:00) that's the last one, yeah
DEF was there not a summary one
DES1 no
DEF I thought we'd done a summary
DES2 no
DEF oh dear
(81:10) [checking for any other video files] that's it, yes. Oh, well done
DES2 [yawns and stretches]
DEF [laughs] it was quite exhausting seeing it all
DES2 feels like we've just walked around the whole castle
DEF [laughs]
(81:00) are you alright?
DEF what are you meant to say?
DES1 sorry, getting restless
(81:40) did you have much interaction with the staff there at all, apart from obviously [indicates earlier video of ticket kiosk]
DES2 not really
DES1 no that was the only interaction we had
DEF no, the cafe
DES1 yeah

DEF and, em, gift shop, there was no-one else
(81:54) mm mm
DEF but to be fair, it didn't feel like we needed anyone else
DES1 no
(81:57) right
DEF apart from if there'd been reenactment, we'd have liked there to have been reenactors
DES1 we had that other interaction: DES2 got shouted at
DEF oh yeah, DES2 got shouted at, but no, no we didn't, but I didn't feel a loss of that. And the guy came and told you to get off the wall, em
DES2 it's a nice little camera
DEF did you boys feel we should have had more? They would hate that so that's probably best that we didn't
(82:29) yep, yep. As long as you were aware they were there
DES1 yeah
DES2 I didn't, actually, I didn't really see
DEF didn't actually see anybody
DES2 no no, I said I didn't, yeah, yeah like, what, it's really embarrassing when Mum like walks and goes 'hello, my name's DEF, this is DES2, this is DES1'
DEF [laughs] I did not do that
DES2 we're normal people from Edinburgh, but today we're coming here on a secret mission. See - there's a camera right there. Em, so please just show us around and then she, then she just went 'I'm being really stupid here but, am I right by saying ...'. No.
DEF be quiet. So no, but have other people complained they would have liked more?
(83:12) em, yes, yes, especially in the, em, the Royal Apartments
DEF yeah we didn't do that because, em, we've done that, so that's what we've always done
(83:20) mmm
DEF and we've always stood in big queue, and we were running out of time
(83:23) mm mm
DEF and we thought if we get stuck in, cause once you're in that queue you can't actually
(83:27) kind of
DEF can't move, you have to just keep going, so we didn't, but we felt we, kind of decided once we'd realised we were running out of time that we should do the bits that we hadn't done before
(83:35) mm yeah yeah
DEF rather than, em, and the only reason we went into the Great Hall was because we were right beside it and thought it's silly not to, but
(83:44) mm mm
DEF so we didn't go and see the Crown Jewels or anything. And we went into Mary's Chapel, but we didn't video that for some reason. That was beside Mons Meg
DES1 I didn't have the camera by that point

DES2 oh yeah, that was me, that was my fault. It was because I was too busy filming, no, it was because when I went in, a film man was bustling in there, so I forgot to
DEF oh that's right, the filming man was there, yeah. It was a great day out, I really enjoyed it
DES1 mm mm
(84:19) you got to do stuff you wanted to do, that's nice
DEF mm mm, and even you [to DES1] conceded the cafe was actually ok [laughs]
(84:28) not horrendously priced like you were worried about?
DEF [laughs]
DES1 it was horrendously priced. I mean I can never afford to eat there
DES2 yeah, compared with the other night, you know, we were having a pizza from one of those, from La Favorita. DES1 said this would cost me, em
DES1 that's a week's lunch budget for one pizza from that place
DES2 so, em, that's twice a week, and that's before his lunches cost us one of those pizzas
DEF that's nothing to do with the castle
DES2 I know, I'm just talking
DEF [laughs]
DES1 just one of your anecdotes
DEF that's one of your anecdotes. Em, I think for what we got, we got 2, I thought it was normal price cafe, I expected it to be way overpriced than it was
(85:09) mm mm yeah
DEF so that's
DES1 it wasn't any other option though. I would have liked there to have been more options for
DEF I think it's good in a place like that not to have thousands of different cafes
DES1 no, but a place offering cheap stuff as well
DEF oh I see right
DES1 not a sit-down place, like a stand, which offers
DEF like the Zoo does
DES1 yeah
DEF yeah, oh, that's true, I never thought of that actually
(85:29) mmm
DEF that's true
DES1 somewhere you can actually get a coke at retail value, not £2 for a can, or something
DES2 or some, like it's a really hot summer day
DES ah, water
DEF a picnics area
DES1 yeah
DES2 I was going to say ice lollies, but yeah
DEF that's true, I never thought of that, that's true actually, you didn't have any options for picnics or anything, did they?
DES2 or ice lollies
DEF or ice lollies

DES2 you know
(85:53) an American guy I was speaking to as part of a family was saying, you know, in the States they'd have lots of little stands
DES2 yeah
(85:58) where you could get hot dogs, soft drinks
DES1 mm
(86:00) just cans rather than having to queue and sit down properly
DES1 mm mm. That would be good
DEF oh it's true
DES1 I like that
DES2 mm mm
DES1 yeah
(86:08) especially in the summer, when you could possibly sit outside
DES1 uh huh
DEF mm mm, and also we were lucky, cause it wasn't busy, but if we'd had to wait any longer in that queue
DES1 yeah
DEF we probably would have given up
(86:20) mm mm
DEF so yes, that's true
DES1 we actually had a good day
DEF it was a really good day
DES1 I think I've said all I can about it
DES2 [laughs]
DEF you're tired yeah
DES1 I'm not tired, I'm just
DES2 I'm tired
DES1 I've now been round the castle twice
(86:34) yes!
DEF [laughs]
(86:36) in a fortnight, yes
DEF that was right
DES2 we've missed out, we kept on having to interact with a private school
DES1 they weren't interactions. We kept on seeing them around. They were everywhere. They were a private school from Derby was it?
DEF no, Windsor?
DES1 no Derby I think
DEF was it Darlington?
DES2 it was Darlington, that was it
DES1 no I don't think it was
DEF mm, I don't know
DES1 I thought it was Derby?
DES2 no
(87:02) how did you work it out? Did they have it
DEF their crest didn't have anything on it, but the teachers' crest did
DES1 yeah, so they were everywhere, just flooding the place
(87:09) mmm right

DES2 and then they were like [imitates posh English accent]
DEF very English, very posh
DES1 DES2, can you please stop
(87:22) great, right, ok. I realise that it is your 2nd visit round the castle
DEF [laughs]
(87:27) in a fortnight and as great as it is
DEF is there anything else that we can do?
(87:28) no no, that's super
DES1 well thank you very much for the opportunity
(87:33) no, not at all
DEF yeah
(87:34) thank you for taking part
DES1 and the camera
(87:40) yeah, the camera's designed for outdoor sports, and you can get headbands
DES1 yeah, I was trying to work out what to do with it, with filming
DEF yeah, cause he could put it on his helmet
(87:50) do a cadets' romp
DEF oh that's true
DES1 or my flying I could take it
DEF yeah
DES1 Mum, when I go flying
DEF oh yeah
DES1 you're allowed small cameras
DEF oh that would be amazing
DES1 what happened to my Pepsi, Mum?
DEF I don't know. Could you not show my messy cupboards, please, to John
DES1 thank you very much
DEF I am hosting the street drinks party tomorrow night and the house looks like someone's burgled us, I'm going to somehow get all this under

GR Family: Pre-visit Interview

John Melvin interviewing the 'GR' family at their home. The interview takes place in their living room. The interviewer sits near the front window, with the family sitting on a sofa approximately 1.5 metres away and at an angle of around 45 degrees, to encourage a more relaxed and informal feeling. The room is medium-sized and cosy, with warm lighting. There is no background noise and there are no other people in the house, providing maximum attention and focus on the interview. The family have agreed for the interview to be recorded and the conversation has just moved from general small talk that helped put us all at ease. The interview takes place in the evening, with both parents back from work and the child on summer holiday before starting university in the autumn.

For data protection reasons, the father is referred to during this interview as 'GRM', his wife as 'GRF' and their son as 'GRS'. Their names have been replaced with these acronyms in this transcript.

(0:01) right, ok, well, em, before we get fired in, em, this is not a test, but what you can tell me about EC? Anyone can start.
GRF well you can tell the technical stuff cause you're there in the background!
GRM in technical terms? [all laugh]
(0:24) anything which springs to mind
GRM well, the company that I work for, we, we handle all of the interactives. In the French quarter
(0:32) right
GRM the American quarters
(0:35) right
GRM the, em, entrance as well: there's a projector which gives a ghost image when you walk in as well, if you know that yourself, you may have been there many, many a time ago?
(0:47) a few weeks ago, yes
GRM right, so, em, we do and maintain on a continuous basis
(0:54) right
GRM cause we have a contract for that as well, and eh, it was recently updated. All the electronics was updated about a year ago
(1:03) right
GRM and I don't know if you've been inside the em, vault area, where all the electronics is?
(1:08) I went to the Prisoners of War exhibition
GRM no, but behind the scenes
(1:11) I've not been behind the scenes, no
GRM well, if you want, I can take you inside, and you can see how everything clicks and works
(1:17) oh that would be very interesting, thank you very much, yes. I've heard they had issues with the conditions down there

GRM yep, that's always something that we have to fight off, fight against
(1:29) right
GRM but it's what it is: the castle's very old, and, eh, you know
GRF it's something, you know, with having a lot of out of town visitors coming, you end up going over and over again
(1:41) yes
GRF but I think still seeing the em, Honours of Scotland and the Crown Jewels, it's always a thrill
(1:47) mm mm
GRF it's a much better experience than seeing things in boxes at the Palace, which I think is really dull
(1:54) sure
I think the Palace is awfully dull, but I think it's something about the grandeur, and the, it's so iconic
GRM the Great Hall is beautiful, isn't it
GRF people from Edinburgh always say, 'It's an expensive day out'
(2:03) mm mm
GRF but em, but they're always doing a thing in October for the break, and you can take the kids up there
(2:03) the Open Days, yes
GRF marvellous. You can get there and not spend a lot of money, or you can go up and just go to the War Memorial, you can always go to that; they can't stop you going in there
(2:21) yes
GRF so you can actually be in and get some of the experience
(2:23) mm, and the atmosphere
GRM and the beautiful views from up there
GRF and the view's fantastic
(2:28) yes yes. Have you been together [gestures for the whole family]?
GRS no we haven't
GRM not for years, no
(2:32) right, right. When was the last time you went GRS?
GRS em, I went with school a year ago
(2:39) right ok
GRS cause I did Higher History [an exam for Scottish high school pupils sat at ages 17 and 18]
(2:03) right
GRS so, em
GRM [to GRF] did you go with GRS on holiday?
GRF uh huh
GRS so, and we weren't toured around, we were toured around by our teacher
(2:53) mm mm
GRS but I think, the price to get in is merited, because it's a very, it's a really enriching experience when you go there, I mean I can see, like, even as someone who lives in Edinburgh
(2:03) mm mm

GRS like, even though I've been there many a time, it's still like, you, I don't know, it's something about the atmosphere, and as we said before, the view and everything. You can just, I don't know, and that chapel at the back, which is like really old, I don't know how old, but it's just...and because I did history as well,
(3:25) mm mm
GRS it was bringing everything into context, yeah it's really good
(3:32) right, good stuff. Do you do many things as a family, you know at weekends or school holidays together?
GRF yeah
GRM yeah yeah
GRF we were last away in, we were just talking about it just now with our family, we were in Glasgow for our holidays in February
(3:49) right ok
GRF because it's the sort of place you go, 'Oh, we should really go through to that'
(3:54) mm mm
GRM we passed through so many times
GRF there's so many things to do, so we just went, and we stayed for three days and went to all the exhibits. We went once before and did Kelvingrove for the whole day
(4:01) mm mm
GRF but this one we did Riverside, the, em
GRM the whole bus
GRF the bus tour, the whole nine yards of it and it was great fun
(4:10) mm mm
GRF because otherwise these things get away from you, you know, you have to make an effort to go sometimes, when you have so much on your doorstep
(4:16) it's good to do it without an excuse as well, without someone coming to visit, for example
GRM of course
GRF exactly
(4:20) just do it to enjoy it for yourselves, yeah
GRF uh huh
(4:25) oh great
GRF you know, cause some of GRS's friends, were in you know, San Moritz, or somewhere, 'Where did you go?', 'We went to Glasgow!' [laughs], but it's great fun
(4:32) character building and culturally enriching, yeah
GRF [laughs] yeah
(4:36) right, right, em, thank you - it wasn't a test, for dates, or anything like that, but that's absolutely fine. Some people have this image of, 'Oh, it's on my doorstep, I'll go there sometime', or 'I'll leave it for when people come over', em, other people feel this obligation to visit: 'It's our attraction, it's at the centre of Edinburgh and it's the must-see thing', but that's great. Other than the pass [HS Explorer Pass which all families get to allow free entry], was there anything else which contributed to your decision to take part in a visit to EC?
GRM not really, just out of interest really

GRF well, we haven't been together for so... I think the last time we went together was when Carmen was over
GRM mmm
GRF cause I go with GRS, you [husband] go with work
GRS I didn't think we went all together when you were with, em... was I there?
GRF when you were tiny
GRS oh I see, right
GRF so you were there, but you won't remember it, so it would be a nice thing to do
(5:32) right, right, ok. Are you aware of any of the visitor experiences at EC? Obviously from a historical point of view, it's rich in history and memorable events, but perhaps [to GRM] if you would keep quiet here GRM, but are you aware of any of the things for visitors to do there?
GRF well there's the museum with the, em, I forget which regiment it is
(6:04) mm mm
GRF there's certainly that to see. My idea of what Edinburgh is, you go and look at things, rather than do things
GRM do things
(6:13) mm mm
GRF so experience things, it's more a, you know, 'show and tell' sort of thing
(6:18) yes
GRF whereas a lot of attractions are all buttons to press, and things whizzing round your head
GRM kind of like an art gallery
GRF it's much more static than that, but it's so grand that it doesn't matter
(6:28) yes
GRF and it would be, you don't want it to be dumbed down, it is what it is, you have to appreciate it for what it is
(6:36) yes, yes. I remember seeing a newspaper story a few days ago about the Chambers Street Museum [Scotland's National Museum in Edinburgh], which was being criticised for perhaps dumbing down the message, but em, certainly from personal experience, they have that side for families and kids, but they also have a lot of more cerebral things upstairs
GRM yeah
GRF yeah, well we were talking about that at Oxfam [GRF works there], where one of the guys who doesn't have kids was saying, 'You know it would be really nice to go to see these things on a time when kids couldn't go'
(7:05) yes right
GRF but that would be attractive to him, because he feels like the whizzing up and down of small children, which if you've got small children it's fabulous, and it's raining, and they're so interested, it's marvellous and you can look at the ceramics as they're running past you, whatever, but he would like to have
GRM well there could be time
GRF he doesn't want to go to that night where they have the silent disco and everything, but he'd like to go at a time when it was for grown-ups
(7:27) mm mm
GRF and I thought, 'Oh, that's novel'

(7:29) that's interesting, yes
GRF that's novel
(7:30) yeah, not worry about
GRF yeah, cause you could do it at 5 o'clock, what's the big deal, 5-7 or whatever, or whatever the night is, once a month, you know, and I don't know whether the castle suffers from, too many groups of kids either. It doesn't seem to be such a screaming and yelling place
GRM just a lot of people
GRS mm, people just mulling around
GRM a lot
(7:53) yes
GRS in groups
GRF maybe cause there aren't so many buttons, there's not that level of hysteria
GRS yeah, I think that when there's a bunch of lights, I think it's, the castle's a much more organic experience I would say
(8:05) mm mm mm
GRS cause there's not so many, you know, at least when I've been, we didn't go to the types like that, and we were more there for the awe
(8:13) mm mm
GRS the castle, so there aren't many, lights or, you know, glass panes, other than by the jewels; it's more just taking in the spectacle really
GRM but the exhibition is more as a background
GRS yeah
GRM than button pushers
GRF yeah
GRM so in other words
GRF and there are soldiers, so the atmosphere is much more
GRM and it's on a loop, it's not interrupted by somebody just pressing a button, or having the interference of another exhibit next to, you know, just interfering with something else
(8:48) yes
GRM it's all timed perfectly
(8:51) mm mm
GRM if you noticed that yourself
(8:53) yes yes, as you say, you're more aware in the museum of other people doing stuff around you
GRM yeah
GRF uh huh
(8:54) and perhaps that might take away from
GRM yeah, annoying buttons, and bing-bongs, and all this noises that go around the place
GRF which would be really inappropriate in the castle
GRM well we did the Burns museum as well [the Robert Burns Memorial Museum in Ayrshire, Scotland]
(9:08) right
GRM and I don't know if you've gone?
(9:12) yes, last year with my Dad

GRM right, right, there's Burns supper table [a projector in the roof projecting down onto a table in his house]
(9:16) yes, yes
GRM which can be a little bit of a noise, em, area there, so in other words, a lot of people are disturbed by that, you know, they'll be reading something and all these 'boing'
(9:27) mm mm
GRM and games go over there which could disturb visitors who are reading, you know, texts and things like that, yeah
(9:08) I imagine that could be a battleground for schoolkids competing as well
GRM yeah yeah, well we had changed, because there were these active buttons on the table itself
(9:45) yes
GRM that were large, and people would just hit them as hammers [gestures striking closed fist on open hand]
(9:50) right
GRM and what would happen to that, cause kids were agitated, to get the game going alright, cause it's called, you know, 'Stab the Haggis' or something
GRF [laughs]
GRM and, em, what we had to do, cause they were breaking the buttons, physically, just climbing on them
GRF just whack them all
GRM with their hands, we had to make more discrete buttons that they actually finger-press
(10:12) right
GRM and more gentler, and the game slows down a bit
(10:15) yes
GRM so in other words
GRF so you can manipulate the atmosphere
GRM yep. So that, that quietened down that area maybe by about 50%; it's still a bit, but
GRS like you were saying, that wouldn't be appropriate at all for the castle
(10:27) mm mm mm
GRM no, no, so it's completely different, it's really good
GRF and they don't superimpose, well they have the ghosts in the, eh, the prison section, they have that 'Woooo'
GRM yes, they have the, eh, the hammock that moves, em, gracefully from one end to the other, but, you know you don't really notice it
GRF [laughs]
GRM it's not swinging very hard, it's like twice a minute or something like that, it's, it is good. And the lanterns shake as well, I don't know if you saw that?
(10:52) yes, em, it's not something which you walk in the room and
GRM no you don't
(10:54) and shouts out and grabs you
GRF it's atmospheric
GRM very atmospheric

GRF but even if there wasn't all that, the way it's lit and all that, the fact is that you go there and you look across the city
GRM well of course
GRF and that's as much of a 'Wow' as looking behind you at the structure
GRM yes of course
GRS yes, you stand next to the big cannon and you go, 'Wow'
GRF and everybody sits on the cannon
(10:12) this could do damage, yeah
GRF [laughs]
GRM just being there, you know, with the history that it has, it's incredible
(11:21) yes, yes, and when you imagine whose footsteps you're walking in
GRM mm, exactly
(11:26) who touched these things before me. Very good, thank you. You mentioned you had guests over, em, was that the motivations for the last visit - apart from your school visit, obviously [to son]?
GRF no, we took advantage of the, eh, the school October weeks
(11:42) right
GRF and my friend went with her two boys. They were just old enough, they were maybe 12 or 13, that sort of ages
(11:49) mm mm
GRF old enough to go and really get the history of it
(11:55) yes yes. And on your school visit, did you use the audio guide?
GRS no, no, we had our teacher, cause some of the stuff wasn't exactly relevant to what we were doing
(12:08) right
GRS so he let us walk around for a bit, then we met in the hall
(12:11) yeah
GRS under the swords in the hall, and he sat us down, and he discussed what this was in relevance to what we were doing, so, yeah, I've never done it with the audio guide
(12:22) right, you mentioned Mons Meg and you mentioned the Great Hall before; were you there for any of the costumed performer doing presentations?
GRS no
(12:32) right, ok, em, I think they're on during the summer months especially
GRM yeah
(12:37) every day there's something on. You might be lucky if it's still summer when you go
GRM yeah. Probably about this time of year when they, eh
GRF and they have that nice thing for Christmas as well, I believe
(12:47) yes yes
GRF carols, and that sort of thing
(12:08) right, em, as you look on previous visits to EC, what things really sort of stand out for you - good or bad obviously?
GRF it's freezing [laughs]
GRS it's very windy... well it's on top of a hill and it's Scotland
GRM it's it's just glorious, it's just beautiful, just, overlooks the city, you know
GRS walking across the drawbridge

GRF yeah the drawbridge, that is really special
GRS the drawbridge, that really, you look around you and you've got all these big, ancient walls
(13:28) mmmm
GRS I dunno, it's just, it puts everything into perspective a little bit
(13:36) mm mm
GRS just the whole epic-ness
GRF there is something about the chapel, though, like you say
GRS mm, it's like there's all this big, massive, everything, and
GRM and this dainty church
GRS and this dainty little church right at the back
(13:46) right at the top, yes. You begin to appreciate when you learn more about the castle, why the walls were so thick
GRS yeah
(13:54) and why they needed to be thick, you know it's designed as a castle to keep people out
GRS seige
(13:59) rather to welcome them in as a visitor attraction. Right, ok, em, not thinking specifically about EC, but any attractions in particular, have you had any issues as a family, you know places you've been before, you mentioned Glasgow in February, or perhaps in Malta [GRM is Maltese] you visited a visitor attraction together, where there any issues again, good or bad, which really stand out for you?
GRF we went to an excellent thing in Malta, where they had dug up a road and discovered something they had no idea was there, which was a Roman villa
(14:39) right
GRF and it was excavated so beautifully
(14:41) mm mm
GRF all the artefacts that came out were mapped on the excavation
(14:46) right
GRF and when they unearthed the floor, they put a perspex, false floor over it, and put the artefacts in situ, so you could see the statue would have sat here
(14:59) yes
GRF but didn't have it placed on the floor
(15:01) yes yes
GRF and it was so clever
GRM mmm
(15:02) yes
so clever the way the thing was laid out, and that wasn't a lot of bells and whistles, that was just about somebody using their noggin
(15:11) yes
GRM there's no lagging, there's no interactives
GRF there's no anything
GRS there's no fancy stuff
GRM there's absolutely nothing
GRF but it's allowed to speak for itself
(15:18) yes yes

GRF and some, we were in Vindalanda
GRM yep
GRF in, eh
GRM Hexem
GRF Hexem, a couple of weeks ago
GRM that's pretty nice
GRF which is also very nice, and it's another one, where there's, you know the Roman, em, fort
(15:32) ok, I've not been myself
GRF it's really well done, and it's on Hadrian's Wall
(15:37) right
GRF so there's a, there's two, there's the Roman museum
GRM yep
GRF which is more about the fighting side
GRS and the Roman army
GRF and Vindalanda is much more about the domestic side of things
(15:47) right right
GRF so it's a side of things that you don't get anywhere else
(15:50) yes
GRF and there's an awful lot of stuff which is preserved, because if things were chucked over a moat, then the silt preserved them, so they've got all the Roman shoes
(15:57) yes
GRF laid out on the wall
GRM the largest collection, ever
GRF all the leather is preserved, and they call it the 'Foot Locker'
[GRM and JM laugh]
GRF and again, the thing speaks for itself
(16:06) yes
GRF you don't need to jazz it up too much
(16:09) yes
GRS yeah, that's tastefully done as well
GRF there's a lot of places like, em, Dynamic Earth [fairly new geological museum on Edinburgh's Royal Mile], which they're creating something that wasn't there before
(16:19) mm mm
GRF so they're having to give you a show, but when you're showing
GRS when you're showing a site
GRF I think you just have to let it speak
(16:32) yes yes
GRF like the Riverside museum in Glasgow is very impressive, but it really has to put on the show
(16:40) yeah
GRF because otherwise it's just a pile of cars and who cares?
(16:43) yes yes
GRS and buses and... it helps to have the history in front of you
GRM yeah

GRS that's been there, in that place, and I dunno, it means that, you know, kind of
GRM it depends on the collection that you have of items
GRS mm
GRF that's right, some of them have nothing to say
GRS sure
GRM the items in Malta at the one that you mentioned, it speaks for itself, you know what I mean?
GRF but when they did, they re-did the collection in, em, in Gozo, the archaeological museum, it just used to be showcases
GRM yeah
GRF and you wandered about, but when they did a timeline and gave you a way to walk through it
(17:22) mmm
GRF that made some kind of narrative structure to the thing
(17:25) yes
GRF that, that was well done, it was just allowed to speak then, otherwise it was just a random collection of urns and things that you couldn't really get to grips with
GRS mmmm
GRF that's what I think anyway
(17:41) sounds like they gave you enough to put it together
GRF there's a framework
(17:43) yes
GRF you can hang a story on
(17:46) mm, and within that you're free to use your imagination
GRF some of these places there's so much stuff to see
(17:51) yes
GRF it's almost overwhelming, but if you have the framework, it doesn't really matter how much detail you focus on, you may like to look at the shoes in Vindalanda, or you may like to read the tablets and it'll tell you a different part of the story, but that's just a filling in of colour in one part of that diagram that you made before
(18:10) yes yes
GRM well Dynamic Earth can be over-stimulating you know what I mean, because once there you get the water, all the effects, you get all the noise
GRF ice, and rain, and God knows what
GRM it could be a little too much, but it, probably, what do you call it, would attract a certain type of, em, visitor
(18:31) mm mm
GRM they have small children, they like to bang on buttons, and
(18:34) yes
GRM you know
GRS it's a lot more hands-on at Dynamic Earth
GRM yeah, yeah some people
GRS and it's meant to be like that

GRM we watch people come in when we do visitor surveys, and sometimes, em, families come in, and the kids say, 'Is this it?', you know, and they're not happy with the experience
GRS that's cause they can't fully appreciate, you know
GRM they're so hyped when they come in they're just like
GRS they want things to press
GRM they run around
GRS they want the screen to touch
GRF I remember seeing how a lot of attractions have iPads as
GRM mmm
GRF as controllers, rather than headphones
(19:02) right
GRM yeah, that's coming more and more
GRF that's going to be appreciated by your attention-deficit-disorder teenager
GRM yeah, instead of having a display, you'll have this iPad
(19:14) mm mm
GRM once you come to an artefacts of some sort, the iPad would ID that and tell the story on the iPad
(19:22) right right
GRM yup, and people like the new technology and things like that
(19:26) rather than reading from a guidebook
GRM yeah, exactly
GRF and also you're stopping them doing all this
GRM or a handset for that matter, you know
(19:34) yes, right. And I presume it would have some audio in there as well, if you preferred that?
GRM of course, it does have audio, the iPad does have audio, so they would have this special, what do you call it, rugged casing to it, that people can't
(19:51) yes
GRM just do things to it, and, em, it's hands-on for them
GRF I do like the exhibits they do at the National Library
(20:00) right, ok
GRF they're very focussed, they're very small, you can get in and out in half an hour, and learn something
(20:05) mm mm mm
GRF but it's, other people's, what they're doing
(20:09) mmm mm
GRF doesn't impinge on you at all; you go and stand there, and lights come on cause you're there, and some sound plays, and then you move away and it darkens, so this is for you
(20:21) yes
GRF and you focus on this, so what they're doing is immaterial
GRM mm mm
GRF it's very personal
(20:28) you're there, you've got this connection
GRF and they've got some really interesting stuff, they do it really well
GRM and it changes

GRF and it changes
GRM the one to the right, the exhibition, not the John [inaudible] archive. Have you been?
(20:40) I spend too much time in Edinburgh University library I'm afraid, so
GRM right. You should go out more [laughs]
GRF they have
(20:48) to another library, yeah!
GRF nice little exhibits
(20:51) right. And is that content revolving every few months?
GRM yeah
GRF they did one on banned books last Festival
GRM now it's Scots in movies
GRF mmm
GRM which is on at the moment, and that's going to run for at least until October
GRF and we went to one about, em, what Scotland did in the war, and it was all about enemy signalling
GRM mm mm
GRF and things like that, and they had signalling machines. It was just enough, I mean a lot of it was over a child's head
GRS mmm
GRF not that you were teeny-weeny at the time, you were
GRM there was an exhibition about golf as well
GRF yeah
GRS all about the war
GRM they had the Ryder Cup in there and everything
(21:29) yeah
GRM a lot of Americans love these things, so they have them in the summer
(21:32) yeah
GRM for Americans
GRF I think sometimes a short experience is better than spending a whole day in one place. Your eyes get tired
GRS mmm
GRM and the reason they set up these exhibitions at the National Library, it's not a complicated thing, is they have, they bought equipment, and it changes all the time
(21:51) right
GRM it's just a matter of putting content onto it
(21:54) right
GRM and putting it onto a different display. So they've bought their own stuff
(21:57) yes
GRM it's inexpensive for them to change, you know, as often as they do
(22:02) yes
GRM and it's good, yeah, it's really good
GRF is that something that's relevant to your studies, you know, about how long people take in an environment?
(22:08) very much. It's just their interactions with other people, with staff there, with the exhibits and the building itself. Very interesting

GRF mm mm
(22:21) ok, thank you, em, takes notes for myself - perhaps visit the National Library more - em, tell me how you go about planning what to do, you know at the weekend, or your last trip to Glasgow. Did you each have ideas about what to do, was it one of yours' ideas?
GRM yeah
GRF we just get to a boiling point that we really should, you see things opening and it becomes this critical mass of things that you haven't done
(22:48) yes yes
GRM mm
GRF and then you
GRS like when we go abroad, eh, we usually have an agenda to see, you know, a couple of sites and things like that
(22:56) mm mm
GRM you can't do them all, we'll do some on the next trip
(23:00) mm mm
GRM like when we do Malta, we went to the Hippogium, which is, you have to book in advance
(23:07) right
GRM so you just can't walk up, because it's so sensitive to vibrations
(23:13) right
GRM moisture, body temperature and things like that, so I think 12 is a maximum at the one time, and we were unfortunate: the first time we didn't know it was booked and somebody said you have to book in advance, second time we didn't find any bookings during the time when we were visiting
(23:28) mm mm
GRM the third time we were lucky, we got a good spot for that
GRF but I'm always on the Internet looking things up
GRM so we do plan
(23:38) yes
GRM we're always looking up, you know, you see things in the newspapers and the magazines, things like that
(23:48) ok, and if one of you has a suggestion, em, is it, do you take turns for example?
GRS Mum usually finds something and goes, 'Do you want to see this?'
(23:00) mm mm
GRS 'Yes or no?'
GRF 'do you want to see this?' [laughs]
GRS and if it's like, if Mum knows that it's going to be absolutely critical that we go to see it
(24:05) yes
GRS we just go, cause obviously it's going to be good
GRF yes
GRS cause you have such a...
GRF you better say that
GRS [laughs] but, but like, eh

GRF because GRS likes architecture, so we can always fit in a slice of architecture somewhere
GRS mmm
(24:18) yes yes yes
GRF and a lot of these buildings are well, like the Riverside, the building itself is as much of an attraction
(24:28) yes
GRF that's similar to the castle too, cause obviously the architecture is part of the experience
GRS mm mm
(24:34) yes yes
GRF you couldn't just have the Crown Jewels in, you know, a square box. It wouldn't have the impact at all
GRM no
(24:38) mm mm
GRS that's right, yeah
GRF so that's what feeds in to how we choose
GRS yeah
GRF and sometimes we try and make a good day of it, so you're trying to work out a route between here and there, and where's the good cafes on
GRS yeah, we always have a plan to do each day
GRF mmm, a good cafe is critical
GRM and like
GRF if not on site, but certainly somewhere within stopping distance. You can't be out all day
(25:05) Mum and Dad need their caffeine as well. When they came out to Japan every time, they'd have three intense hours, but then they'd fade and they'd need topped up
GRF exactly, you need topped up
(25:15) mmm, and do you use apps at all to plan your trip? You know, you get these apps to find cafes, or restaurants, or attractions nearby
GRM not really
GRS no, they are available though, like it is, we are aware of them
(25:31) mm mm mm mm
GRS we just don't use apps
GRM but they're like dictating to you what to see
GRF I tell you what I don't like is TripAdvisor
(25:40) right ok
GRF I don't like that, I think it's phoney
(25:42) uh huh, yes
GRF that so many places have their TripAdvisor rating on them now, which is, gives it this false validity because I don't know how much checking up everybody's doing
(25:56) mm mm yes
GRF I mean for the castle it hardly matters
GRM and the tie-in between TripAdvisor and Facebook
GRS yeah

GRM because your friend visited, I dunno, SC and they liked it
GRS mmm
GRM because they had nothing to do and they're going to rate this thing, ok? And then you have to be told about that your friend went there, so
GRS it's more a Facebook problem than, em
GRM yeah, but it's almost like forcing you to go, because of peer pressure
GRS social media now, is
GRM 'oh, he went so we have to go'
GRF ok
GRM so that's why we don't get apps and things like that, because
GRF they're all tarnished!
GRM because they usually dictate your life
GRS but that's aimed at a younger audience, though
GRM aah, it's...
GRS it is
GRF would you download an app, though, if you were going to
GRS I would
GRM museum apps?
GRS no no, I'm not saying museum apps, but like people become aware of stuff nowadays through Facebook
GRF mmm
GRS it's true, like when people post or like something, people become aware of it, so if somebody likes a site, somewhere, and you might be going there, you might become aware of it, than, say, if you just looked it up on the Internet
GRF so then this site has to encourage it in order to get the traffic
GRS yeah, well if they have a Facebook page and somebody likes it
GRM everybody sees
GRS no but, not but I'm saying, that's the thing, now. It's now that, it has to happen nowadays, it's a new thing. People do get recognised through social media.
GRF well would you go to the castle's Facebook page? Do they have a Facebook page?
(27:25) HS have got pages, and I think they use it, as well as Twitter, to publicise that, 'Tomorrow we've got, em, knights jousting at SC'
GRS mmm
(27:33) we've got, em, roundheads in the Great Hall talking about Cromwellian period for example. I think they use it more for awareness activities
GRS it's instead of learning through a email service, people get it through Facebook, you know. So if you happened to have a passion for EC, and you are a HS member, and you like going there, so if you like the Facebook page, then you'll learn about when they have an event there, instead of being on their mailing list
GRM ok, we'll find time
GRF [laughs]
GRS Dad, you don't like it, but
GRM no, they have time, you know what I mean
GRS but it's the same as checking your emails, whatever, it's irrelevant anyway

GRM [laughs]
GRF it's a generational thing
GRS yeah
GRF And if they want to aim at the next lot of people coming through they'll have to get with it
(28:20) no, there are definitely issues, with TripAdvisor especially, with you know, the owner and their mates
GRF yeah
(28:26) writing about their sites and bad stuff about rival sites
GRF yeah
GRS but a lot of studies have proved that, em, younger people do trust more, em, sites such as TripAdvisor with reviews by other, hopefully neutral consumers, rather than the owner and his mates
GRM ok
(28:45) right, we'll move on past that one
GRF [laughs]
GRM this is good, it's ok, it's fun [laughs]
(28:50) em, what attractions - we've talked about quite a lot already - but what attractions, possibly in Edinburgh, possibly in Scotland, possibly further afield, would you recommend to your friends, and why?
GRF well we made [friend's name] son and his girlfriend go to Mary King's Close today
(29:09) right ok
GRF and we had French, well American-French people over two weeks ago
GRM yeah
GRF and we told them to go as well, cause, I think it's the must-see
GRM yeah
GRF cause everybody's going to go the castle anyway
(29:20) mmm
GRF but that's one that could slip past them, it's an absolute cracker
(29:27) yes, yes, it's a good
GRF it's well done, it's a little bit corny, it's knowingly corny
(29:31) yes sure
GRF and because it's in a small group, they could get away with the theatrics
GRS yeah
GRF but the physical
GRS yeah
GRF when I was in Mary King's Close before they did it up
(29:42) right
GRF because my Dad used to be in the Council, and they let, somebody let us in the back door and we had to climb over maps to go in the back door and we could see this and think: 'What on earth are they doing with this resource?'
(29:52) yes
GRF they must be mad. And then eventually, somebody got their act together and did it.
GRM mm mm
GRF but it's so well done

GRM the guides are really, really good
GRF the guides are phenomenal
GRM they're phenomenal, they're really, really good, theatrical
GRF uh huh, but it's more
GRM I know
GRF of a theatrical experience, it's like being part of a show
GRM they're really, really good
GRF but it's not too larded on, it's all done in a jolly, sort of ha-ha
GRS it's hand-up a little bit
GRF it's hand-up
GRS but it knows, it's not that they don't know it, they understand that's what they're doing
GRF but nobody I know that we've made go, and made go
(30:29) yes
GRF has not just loved it
GRM they have
GRF it appeals to everybody, from small children screaming their heads off to grannies
(30:29) [laughs]
GRF they all love it
GRM yep
(30:39) yes
GRF it's just, there's nothing like it anywhere
(30:41) yes. I think it goes back to expectations, when people sign up they're not expecting, you know
GRF uh huh, they don't actually have a ghost
(30:49) a museum atmosphere, yes
GRM and we did the electronics in that as well, and it's extremely, extremely basic
(30:57) right
GRM like behind the fireplace in one of the rooms, there's just a black light, and it shoots an image of a ghost on the fire
(31:03) yes yes
GRM I don't know if you remember that? So it's so basic, it's very very basic, and it fits well with the place
GRF I like Deep Sea World [a sea-life centre north of Edinburgh near the Forth Road bridge] as well. I haven't been for a while, but that's always a cracker
GRS mmm
GRF and part of the reason I like that and the Seabird centre is because somebody's worked out how to do integrated tickets
(31:28) mm mm
GRF so you can take a train and get in
GRM yeah that helps
GRF particularly for out-of-towners, who don't have take the car, they say, 'Ok, we'll take you to the train station and we'll, off you go for the day'
GRM mmm
(31:41) yes

GRF it's all joined up
(31:43) one less thing to worry about
GRF one less thing. They're going to come back and they're not going to get lost, they don't have to think about anything, that's very clever
GRM mm
(31:49) yes
GRF well they're great sites anyway
(31:50) yes
GRF but the whole tick-box integration
GRM if visitor centres tie in with public transport
(31:57) mm mm mm
GRM either trains
GRS especially if it's out of town
GRM of course if it's out of town, but if they integrate a package
(32:04) mm mm
GRM you know, reduce the train fare, reduce the ticket fare to get in
GRS even if they don't reduce everything, it makes everything streamlined
GRM reducing is good
GRS reducing is always good, but they're still, you know, doing you a favour by doing it
GRF no
GRM these are economic times, you know, you want to interest uh
GRF did we go to anything in Dundee [GRS is going to start at a university in Dundee the next month]? We do a visitor centre up there?
GRS no, it's mostly to visit uni so far
GRM there's an art gallery there
GRF we went to the McManus art gallery that was quite good, but it wasn't very, inspiring
GRM no
GRF there was something about the lighting that was all wrong in there
(32:47) right
GRS did I go? I don't think I did
GRF no, no
GRS no I was at an Open Day
GRF you were at an Open Day, yeah
GRS yeah
GRM it's very cold, isn't it
GRF yeah, we do get around them. We had [friends' names] go to the, em, Writer's Museum
(33:07) yes ok
GRF cause it's free! [laughs] and it's central, and the architecture's fabulous, and they learned a lot - they came home buzzing all about Stevenson [Robert Louis Stevenson features fairly prominently]
(33:17) right yes
GRF they weren't really, I just said to them it doesn't matter if you don't read anything, it doesn't matter, just go in and see what happens, and look out the window, even if that's all you get

GRS yes
GRF that's a special building
GRM mmm
GRS of course
GRF but they came home when they were all Stevenson-ed up, so, something worked there, it grabbed them
(33:34) perhaps going with zero expectations
GRF exactly
GRS have [friends] gone to John Knox's house yet [an attraction on the Royal Mile]
GRF I don't think they've done John Knox's
GRM the should, and St Giles [Cathedral, also on the Royal Mile]
GRF they went to the Thistle Chapel [within St Giles Cathedral] today
(33:43) right ok
GRM and St John's [church on Princes Street]
GRF my Dad used to be a guide at St Giles, so I was regularly dragged round there
(33:50) right
GRF to look at some obscure thing, the finer points of the windows and all that, so that was
(33:57) oh, you need that, cause there's a lot going on in there
GRF a lot going on in there yeah, Montrose with someone moving flowers on his tomb and the whole... it's very strange
(34:07) right
GRF Thistle Chapel, obviously
(34:07) you and Dad [he is a volunteer tour guide and retired history teacher] should compare notes sometime
GRF oh no, he's got the notes [laughs]
(34:16) em, you mentioned, em, the gallery in Dundee there, but are there any attractions which you've not enjoyed, which you wouldn't recommend to friends or family?
GRF mmm... are we just very enthusiastic?
GRM mm, selective maybe
GRS yeah, I think you kind of know whether we will enjoy it or not going in there
GRF what about things you've been to with school that weren't very good?
GRS emm
GRF where did you go?
GRS I'm trying to think
GRF the Crannog Centre [recreated houses on a loch in central Scotland] was another goodie, wasn't it?
GRS that was good, yeah, no that was more because
GRF we'd been to a lot of distilleries, we liked all of them
GRS yeah, mm. I didn't like Dewar's [distillery], their presentation very much
GRF did you not
GRS I thought it was too noisy
GRF oh?

GRS far too noisy, cause when you were, when you walked up to something, everybody heard what you were listening to
GRF right
(35:22) mm mm
GRS and that just made it
GRM on the handsets?
GRS this mesh, yeah
GRM was it too loud?
GRS there was just noise everywhere, and
GRF and it wasn't very busy the day we went
GRS and it wasn't very busy
(35:35) so you'd notice it even more then
GRS yeah
GRM was it March or April?
GRS it would have been hellish if there was a lot of people all with their handsets. I didn't like that
GRM maybe you used the handsets too much
GRS I know, but even then, we could hear everybody else's
GRM I know, I know
GRF so that wasn't good
GRS that wasn't good. I dunno
GRF I guess we're quite picky then
GRS yeah
GRF we're pre-selecting. Or what do we not go to, and why don't we go to it then? Is there an attraction here that we haven't?
GRS I'm trying to think, well
GRF we haven't been to the Zoo for ages, mind you
GRS but that's not because...
GRF that's not really.... mm
(36:20) they're all good, yes
GRF you've stumped us now John, we go everywhere
GRS no we are very cynical people [laughs] we just
GRF we went to that one in Aberdeen which was dull, it was dreadful
GRS oooh right, yeah
(36:33) not Provost Skene's House [the house of an old 'Provost', Mayor, of Aberdeen] was it
GRF no, God no, it wasn't even that, we, that was quite good, we went to the Oil Industry Museum
GRS that was terrible, that really was terrible
GRF that was, it was absolutely freezing
GRM you went there?
GRF yeah, you were working
GRM I know
GRS there was metallic floors
GRM what would make you go there?
GRF it was raining
GRS that, that

GRF it was
GRS that was really grim, and it wasn't just because of the poor weather, and the grey sky, and the grey walls, and
GRM that must have been pouring, I never knew that you went there
GRF it was dreadfully boring
GRM it's, it's almost like a Dallas, like Dallas oilwells, you know
GRF it was repetitive stuff, widgets and nuggets from bits of thing
GRS yeah
GRF that made oil come out the ground. The content was very dull
GRS yeah
GRF it was presented
GRS it was very poorly presented
GRF it was very poorly presented and the floor was awful
GRS the floor was metallic, and like industrial
GRF clanged when you walked
GRS I dunno, I think they were maybe trying to make you think that you were actually on an oil rig?
GRF yeah
GRS but it came across poorly, really poorly
GRF that was terrible
GRM I wouldn't go there
GRS yeah
GRF it was raining in Aberdeen
GRM I know
GRF we were bumbling around, we had done Provost Skene's House, which was nice
GRM pretty dull [all laugh]
GRF so I guess from normal selection of
GRS we just kind of walked off the street
GRF yes
GRM it was like going to the Scottish Power, what do you call it, you know what I mean?
GRF visitor centre? It's called... 'Gingen' or something like that
GRS oh the museum on the Mound, that's not very good
GRF the money one?
GRS yeah
(38:16) the Bank of Scotland one?
GRS that's not very good either
(38:20) right
GRS that's just
GRF a lot of money
GRS the floor's grey
GRF yes it's underground
GRS it's underground, and the people there aren't very inviting, or, it's just
(38:29) have they got actual guides to help people round it, or just if you ask questions?
GRS no, it's just a woman at the desk

GRF piles of money
GRS there's just money
GRM there's about five interactive screens, we did that
GRF it's a bit dull
GRM that's what they wanted, you know. This is a bank
GRS I'm saying that's not very good
GRF but there must be something about the lighting
GRS yeah, the lighting
GRF points your head in the right place or not because that's the common element, apart from who cares about widgets from oil platforms
(39:02) mm sure
GRF [laughs] there's something about it being so grey
GRM yeah it is
GRF yeah that was a corker. In fact I think we got a fit of the giggles cause it was so bad
GRS mm yeah
GRF walking around
GRS just really boring
GRF snorting and grunting, it was awful
GRS yeah it really was. Was that free admission?
GRF oh God I hope so
GRM yeah, the Bank of Scotland
GRF I don't remember
GRS it better be
(39:28) you'd think they would have enough money to do it properly
GRM yeah, that's the way they wanted
(39:33) it's strange, because with banks, everybody has a personal connection with the bank, and personal stories, you think they could have a better exhibition
GRM it's the same with the oil industry, banks, Scottish Power - they have a visitor centre, it's all boring
GRF mmm, maybe you'd have to be 'one of them'
(39:52) mmm, an insider
GRF mm, it would... right ok, hated two museums in our whole life
(40:02) apart from that it's all very positive, yeah
GRF [laughs]
(40:02) em, right, last question, I'll cut you artificially in half just for a second. Has your views of visiting attractions changed at all since having children?
GRF well, you have to think about access, you have to think about what other people are going to say when your kid starts screaming, you have to think about 'Can we have something to eat here?'
GRS how much they can do there
GRF because this is not going to be great
GRM it'll be boring
GRF how much is it going to be - if it's nice can we go back lots of times?
(40:42) mmm
GRF cause when he was little, you had to have, you had to pay to get into the museum on Chambers Street, or you had to buy a year, it was £3 to get in, or a

yearly membership was a fiver, so of course we had a yearly membership to go in every two minutes, cause with a buggy, as your Father does, you just want to run in and run out again, you're just there for half an hour, just to take the edge off the day
(41:07) yes
GRF so, you want it to be free, really, if you have kids
GRM or a lot of kids
GRF or if you had multiple kids, you wouldn't be going anywhere. I would say it's changed. Now we're becoming intolerant of small children [laughs]
GRM [laughs]
GRF no, not really
(41:28) are you aware of the use of attractions catering more for the needs of parents?
GRF absolutely, oh absolutely. I think if you're taking care of the access needs of kids, you're taking care of the access needs of everybody, so it doesn't become a kids issue, everybody can get in here, if you've got a gammy leg, or if you're as wide as a house
GRM or have a buggy
GRF or a buggy or a wheelchair or whatever
GRS you can take care of all of them
GRF you're all coming in, it's welcoming
(41:59) yes yes
GRF it should be, instead of climbing up and going through turnstiles, and having your bag checked for bombs, it was all very strange at Chambers Street [National Museum] for a while. It wasn't very welcoming. The first thing was, 'You must be a bomber!'. That was the first line, and now it's, you know, the doors are open, and somebody says hello as soon as you come in
(42:17) yes
GRF it's all nice, yup
(42:25) right, and the second half of that, have your views changed since going to secondary school, em you mentioned you had a few school trips already there, especially doing history for example, that would set you up very nicely for a trip to EC, but perhaps becoming a secondary school student you appreciate those experiences more
GRS yep
(42:47) and use them to judge future experiences
GRS yeah, I think you can, I dunno, I think as you grow older, you just have more an opinion about stuff
(42:57) mmm
GRS and things that are there in front of you you can understand and really comprehend as a whole more
(43:06) yes
GRS as a whole more, rather than just 'It's a really old building', and saying 'That was a really old building in a really old time' and you're then understanding more, you know, to consider the castle's position, when I was much younger, the castle was just a place for knights
(43:23) mm mm

GRS not that it was a place where people went, you now
(43:29) yes
GRS I couldn't really understand it's part in history, as opposed to it just being a big castle
(43:35) yes
GRS so I think, as becoming a secondary student, you do understand and appreciate those things more, I would say
(43:06) yeah, right ok, well, I think that's all the questions I have for you as a group, as I say if anything comes back that you want to clarify or check with me then great, otherwise if it would be possible now to split you into
GRF you want to be grilled first?
GRS sure, why not
GRF just shout for us
(44:06) right ok
GRM do we need a pen to sign all this stuff [the consent sheet that was explained prior to the recording]
(44:10) I've got a pen here, if you'd like
GRM ok, there you go
GRF I'll take that away with us [taking the participant's information sheet]
(44:24) [starting interview one-on-one with the son; 'GRS' will be dropped from this section of the transcript] right,em, well, EC, you've lucky you've got a trip last year to draw your experiences from, em, before you go on this visit, have you got any preconceived ideas about the way the castle tells its story? Obviously last time with your teacher there you didn't need the audio guide right
(44:47) what sort of impressions do you have of the way the castle tells its story?
em, I think it tells its story from the walls itself really, I don't know I think it's one of those things where you don't really need a panel to tell you, you kind of understand what this castle's part in Edinburgh's history
(45:13) yes
has, so I think, really walking through the drawbridge you start to immediately understand what, I mean there's a plague above saying, 'When this part of the castle was built...' and when the other part of the castle was built
(45:28) yes
and I think that, I mean that is a time when the plaque does help, cause you know, it's like, 'Wow!', this is really really amazing
(45:37) yes
so I know, I've never really had anybody tell me about the history like an official castle guide, or an audio guide, so I don't know, you know, what they'll tell me that I don't know already
(45:53) yes yes
I've just, you know, had history class at school
(45:57) sure
and my teacher to tell me, so maybe there's quite a lot of stuff I don't know
(46:03) yes, it was interesting what you were saying about the oil museum, that you were aware of the floor for example

yeah
(46:10) I can't remember any attractions I've been to where something like the floor has stood out
mmm
(46:15) but thinking of other attractions, the way they use technology to pass on the message there
yeah
(46:20) can you think of any good, or bad examples you've experienced?
em, a good example would probably be, em, the history museum in Chambers Street
(46:31) yes
that does it very well, I think, it was good before the ramp-up
(46:37) mm mm mm mm
and it's even better afterwards
(46:40) yes
it can be a bit, you know, there are parts of the museum that are, like you said, for kids, but there are other parts that, you know, that technology used in a gimmicky way
(46:51) yes
whereas I can't, I can't say which one, but I do remember experiences where I've thought that all of the technology that was used was used in a very gimmicky and childish way
(47:07) mm mm mm mm
and I don't think that, I think they were using technology because somebody said, 'Let's use technology', rather than it's not absolutely necessary - we don't need to use it, they could have had a wee board
(47:20) yes
with eh, you know text on it
(47:21) sure
without having, you know, this, lights, and colour changing and all this sort of thing, so
(47:28) so in your opinion, it should be integrated perhaps into other forms of interpretation
yeah yeah
(47:35) rather than just used for the sake of it. Em, you mentioned as a group good experiences you've had with guides, such as Mary King's Close, for example: I think they really help to bring it to life
mmm
(47:47) em, and to connect you to the site itself, have you had similarly good or bad experiences with guides?
em, I think at, em, where was it we were, em, when we went to Glasgow there's a Rennie Mackintosh museum
(48:10) yes ok
and that was really good for guides. I think they, the, the guides weren't, we weren't assigned a guide, there were people in the room, in each room
(48:22) right yes

of the house and they, I don't know if they were actually assigned guides or not, as that was their job, or they were just there to watch and make sure that you didn't touch or sit on stuff
(48:37) yes
but they were really good as in, like they put, talked about the daily lives
(48:44) mm mm
of the Mackintoshes and they pointed out things that you wouldn't notice
(48:48) yes
so I thought that whether they were guides or not, that was really good
(48:53) yes yes
cause they knew little quirky things that you wouldn't know yourself, which really helps, em, I don't ever remember a bad guide experience specifically, but sometimes with guides, you can get people who talk about it as if it's like a routine
(49:15) mm mm
and if you can get that off the way they're speaking, it kind of turns you off everything that they say
(49:22) yeah
cause you get that they're not really valuing like the experience as much. Even if they don't value it, they should at least make you feel as if they're valuing it
(49:29) sure
the experience
(49:33) like teachers almost
yeah, I mean teachers, they've taught it many a time, but if they can sound, and look enthusiastic about it, it really does help
(49:41) yes yes
for it to stick in
(49:44) makes you think that they think about the service they're providing
yeah
(49:15) good stuff, right. Are you a social media user yourself?
yeah
(49:15) right. Have you encountered HS, EC or any visitor attractions online through Facebook, Twitter or whatever?
not through Facebook, no, but I understand and am aware that they're there
(50:11) mmm mm
I just never sought them out through Facebook. I thought that I would always go to the website
(50:18) sure
if I was to go like. For me, but maybe for other people it works out better
(50:24) mm mm right, and, have you spoken to any of your friends about visiting places like EC or SC or whatever?
em, well, because we all went as a school group, we were all brought there together, so I think most of my friends have been there so many times, so it's not like a thing we would do
(50:45) sure

but, em, I'm going away on holiday with friends, em, in two weeks and we've already, you know, found things that we're going to do, so not in Edinburgh, but in Turkey, that's, we've found places that we want to go
(51:01) yes yes
whilst we're there, you know historical sites, and castles and villas and this sort of thing, so, we do do that, just not in Edinburgh
(51:12) yes, right, and going back to EC, are there any aspects in particular that you're looking forward to engaging with, if it's the guides, or revisiting the Great Hall, or anywhere else?
I just think there's a, a moment whenever you go to to EC where there's this realisation about it's significance
(51:36) yes
and every single time I go there I always get that feeling
(51:41) mm mm
I do enjoy it, cause it's just really enjoyable, so I just look forward to, I don't know, I can't put it into words
(51:52) mmmm yes
just the feeling you get when you go there I look forward to
(51:57) yes, and it sounds like you do a lot of stuff with your Mum and Dad as well, I remember when I was early teens I didn't always enjoy doing stuff with my Mum and Dad
yeah
(52:08) my Dad was a history teacher so we got dragged round quite a few attractions then, em, but you seem to enjoy doing stuff together, em, is that one aspect of the trip you're looking forward to?
yeah, it's been a while, em cause I've had exams and, you know this holiday I've been a lot more independent with my friends and stuff like that, so, I'm going off to uni this year, so I'm kind of slowly breaking away from the family union, so I do look forward to this as a kind of one of those last, well not last, you know, there's seldom that we have those family occasions nowadays, for example the latter part of this year
(52:46) yes
it's not happened as much, so yeah it'll be good
(52:51) ok, well hope it works out for you and hope you get beter weather than this. I had quite a few observations at EC and it just seems that everyday I've caught it in the rain and wind, as you say, it's quite a place for catching the wind, and you feel sorry especially for the overseas visitors, but fingers crossed it works out for you guys
yeah
(53:13) well I look forward to hearing your post-visit thoughts on everything, and as I say there's correct answers to this as well
ok
(53:21) I value your opinions and look forward to hearing them
okay-dokay. I'll get my parents
(53:25) that would be great, thank you very much
thank you [GRS leaves and goes to get GRM and GRF]
GRF was he co-operative John?

(53:45) very much yes
GRF he's got plenty to say
(53:50) well I'm looking forward to hearing the post-visit experiences
GRF [calls GRM]
(54:10) oh don't worry, he knows we're here [both adults return and close the door]
(54:46) well thank you very much again for giving up your time on a Monday night. I'm really looking forward to your post-visit experiences, but just before you go, em, I was wondering, you know it sounds like you spend quite a lot of time doing things together as a family - I remember when I was a teenager slightly younger than GRS, I didn't always enjoy going with Mum and Dad to visit a lot of historical attractions
GRF [laughs]
(55:14) cause my Dad, being a history teacher, liked to show us around, em, I think it was a worthwhile experience now
GRF uh huh
(55:20) how much of that aspect are you looking forward to on this trip to EC?
GRF well everything is through the prism of GRS going away now to uni, so even this time going to Malta, we were saying he might not go on holiday with us again, so, we'll have to do things as a big family
(55:40) yes
GRF so you always want to seal those memories in a box somewhere so... he's going to be in Dundee, it's not like he's going to be in the back-end of
GRM beyond
GRF beyond, really, but I don't know how many more times we will do this sort of thing
(55:55) mm mm mm mm
GRF maybe in future years it'll be bring the girlfriend along or
(55:59) sure sure
GRF whatever, so... we've always enjoyed doing it, it's something we've always done
GRM even when we were living in the States, we went to various places as well
GRF we don't do theme parks
GRM yeah
GRF GRS never liked, never was interested; personally, I don't like them, I don't do rollercoasters and things like that, so if you're going to do a day out to somewhere you've never been before
(56:24) mm mm
GRF what you do is look up the Top 10
GRM we've never taken GRS to Disney, or any of these other places, no
GRF but he's been to you know, everything else, Ellis Island, Statue of Liberty
GRM yeah
(56:35) mmm
GRF the whole 9 yards of that
(56:39) yes yes
GRM very interesting historical places

(56:43) right, are there any specific aspects about EC you're really looking forward to experiencing again, or learning more about for example?
GRM for me, learning more, cause when I'm there it's usually targeted to get something back working again
(57:04) yes yes
GRM so it'll be a different view to it
GRF you said there's guides in the summertime
(57:13) yes
GRF that's always interesting
(57:14) I'm sure in this pack they've got details of who's on and where. I've seen a few and they're quite good
GRF uh huh, well I was there once with GRS, maybe he doesn't remember, he was quite young and they had somebody with falcons
(57:28) right
GRF and that was really fun for kids, cause it was quite unexpected
(57:34) yes
GRF you know, and, but they were saying that there would have been people in the Royal Family and falconry would have been one of their sports, so this is not an unnatural thing to have here
(57:44) absolutely
GRF of course the guy's all dressed up in the right, the bird's all dressed up. It's quirky things sometimes like that, you know that people usually have a good story
GRM and it's a nice time of year to visit as well, you know with all that's happening in the surrounding areas as well
(57:58) mm mm
GRF I think there's still a 'Wow', it doesn't matter how many times you go, there's still a 'Wow'
GRM what I'll try to do, if it's ok
(58:11) yes
GRM I'll try to pass on the right hand side through the 'tunnel'
(58:13) right
GRM have you been through there?
(58:17) through...?
GRM well, there's, it's for contractors and stuff like that, it's on the right hand side and it is magnificent, because it's cut in the rock, and it's, it's long, it's probably about 40 metres there
GRF it's for the Army, coming in and out
(58:33) I used to work in the shop when I was 18, and one time I think we had to take the rubbish out, and the normal way was blocked, or something, so we did go down it, and it is a 'Wow' experience
GRM it is! 'Where am I going here' the first time I went through, but it is nice and it's just nice for you to see, yeah
(58:52) yeah the views are lovely and it's a different angle
GRM it's a different angle
GRF mmm
GRM yes, so I'll try and do that

(58:57) right
GRM speak to Jonathan [Brown, Events Executive] about that
GRF [laughs]
GRM get a pass, cause we usually park just outside the, em, the Prisoners of War
(59:11) right ok
GRM just outside there, so
GRF my Dad used to take me up when I was a child, to look in the Book of Remembrance and see various dead relatives, and I don't think that's something a child ever appreciates. So I haven't been in the War Memorial for ever, cause to me it was just drudgery - like you say, as a child you're just 'och'
(59:31) mm mm
GRF so I should really revisit that
GRM mmm
GRF and just take it on
GRM I don't think I visited that at all... I don't think so. We have nothing to do with that
(59:44) no there's no technology in there at all, it's all
GRM no absolutely none
GRF no just a church, a memorial church
(59:55) is that one aspect that will be good for you
GRM yeah absolutely
(59:57) maybe experience other, or maybe the wider experience rather than the perhaps more focussed
GRM yeah yeah
GRF was it [friend] who was saying to us about letting in kids behind them when they went to the castle?
GRM I don't know
GRF somebody said
GRM in the line?
GRF it was our friends from the States
(60:15) mm mm
GRF were standing in the queue, and there was a group of kids from Japan
(60:18) right
GRF and they wouldn't let them in because they didn't have a responsible adult with them
(60:22) right
GRF but they looked like really sensible schoolgirls, beautifully dressed
(60:26) yes
GRF and all decked out: they weren't going to cause a riot, so our friend said, 'They're with me' [laughs]
(60:35) yes
GRF but that seemed a bit, I don't know what the rule is
(60:40) I haven't heard of that before
GRF quite bizarre
(60:42) the probably just have a rule that
GRF you have to be 14 or 16, whatever it was, but you had to have an adult

(60:49) right ok
GRF which seems odd
(60:42) yes
GRF when you're going to get school parties. An awful lot of language students will want to go up and they would all be disbarred then, unless a teacher's going to organise a trip, yes. Anyway, these kids didn't know anything about this rule and would have been left hanging had it not been for our American friends, 'Yo we'll make this work'
(61:09) yes
GRF 'Yeah, they're with us', 'They're our daughters' [laughs]
(61:13) [laughs]
GRF and the guy was like, 'Thanks very much for doing that, but officially I can't let them in unless somebody vouches'
(61:18) right, weird
GRF weird, I don't know what that was about. Look into that one
(61:25) I will, yes, cause they do hope to get more families and more kids along, interesting to explore that
GRF mm mm
(61:35) well, I don't want to keep any more of your time
GRF it's ok
(61:38) I'll catch up with you at some point after your visit. You mentioned, was it, sometime next week, or...
GRF yeah it'll be next week when we go, once our friends are away
GRM we'll go the first chance we have
GRF and I'll just send you a text when we're done
(61:56) well that would be great and if I could catch you within a week or two of your visit, just whilst it's still fresh and you've had a bit of time to
GRF is there a big exam at the end, then?
(62:05) em, just 80 000+ words
GRF [laughs]
(62:14) but I've spent two years at it already, I've done the library side of things so this is the enjoyable side, speaking to real people and finding out their thoughts and opinions on this
GRF mm mm, well
(62:27) well thank you again, it's much appreciated
GRM no problem
GRF no problem, I hope it's useful
(62:33) very much

END OF RECORDING

GR Family: Post-visit Interview (GRM and GRF only)

John Melvin interviewing the 'GR' family at their home after their visit. The interview takes place in their living room. The interviewer again sits near the front window, with the Father and his wife sitting on a sofa approximately 1.5 metres away and at an angle of around 45 degrees, to encourage a more relaxed and informal feeling. The room is medium-sized and cosy, with warm lighting. There is no background noise and there are no other people in the house, providing maximum attention and focus on the interview. The son was interviewed on the phone earlier in the evening as he has gone to visit a friend who is in hospital. During initial small talk, the Father and his wife have again agreed for the interview to be recorded. The interview takes place in the evening, with both parents back from work.

For data protection reasons, the father is referred to during this interview as 'GRM', his wife as 'GRF' and their son as 'GRS'. Their names have been replaced with these acronyms in this transcript.

(0:01) right, well basically can you remind me when you went
GRF Sunday
GRM two weeks
GRF two weeks ago, yeah a week past this Sunday
(0:11) right right, and GRS was saying it was about midday you made it out?
GRF yes
GRM around 11:30?
GRF yeah, something like that
GRM yes
(0:19) yeah, yeah, ok. Em, roughly how long did you manage to spend at the castle?
GRM two hours
GRF yeah I would say, cause we had a late lunch
GRM about two hours
(0:28) about two hours, right, and em, how did it work out?
GRM well
GRF well I'll tell you that pass was a great idea, cause the queue was ginormous
(0:19) by that time it would be, yeah
GRF yeah, and it was snaking down through the Esplanade. It was really, really busy
(0:41) right right
GRF so, eh, that was a boon
(0:45) yes
GRF So we zipped through that and then by the time we read some of the boards which I hadn't seen before, which were quite nice
(0:52) mm mm
GRM there was a tour waiting to kick off
GRF there was a tour

(0:56) right ok
GRM sold to us
GRF so we took that
GRM so we took that
(0:59) ok
GRF and that was fun
(1:00) yeah
GRF the guy was very informal, you know. We, I didn't let on I was local, and
GRM said he was from New York, so he had all the local gags
(1:08) right, right
GRF and he was funny, he was very funny. He was saying, you know, look across the water and you'll see that lovely land - that's the Kingdom of Fife, but some people think it's America, some people think it's Norway [laughs] you know, it's a load of rubbish. Things you've heard before, but he was funny
GRM he was good, really
GRF and it was just enough to orient
(1:28) yes ok
GRF it was just enough to orient you
(1:30) right, it's about half an hour from start to finish
GRF yeah
GRM about
GRF I dunno, was it even 20 minutes? It wasn't very long
(1:37) yes ok
GRF it was just enough to give you a sort of basic
(1:40) mmm feel yes
GRF idea of how it was divided up. It was good
(1:46) yes
GRF I'm not sure if you'd had children much younger - we were trying to work out where it was pitched
(1:51) yes
GRF we reckoned if the kids were younger than about 12 they wouldn't have
GRM they wouldn't have seen with the crowds, first of all
GRF well that's right
GRM everybody was crowded around the, eh, guide, and it's difficult to squeeze in and
(2:02) yes, yes, right
GRF and it wasn't aimed at children, I don't know whether if there had been more children he would have spoken to them a bit more, but there certainly wasn't anything that would have appealed to children
(2:14) mmm right
GRF maybe they do a separate tour for kids
(2:18) right, right, ok. And, it's not a test, but is there anything which you know now which you didn't know before you went, in terms of events, characters, things that took place at the castle?
GRF well the whole, em, we were speaking about the physical structure of the place
(2:35) mmm

GRF the wards
(2:36) yes
GRF that was interesting, I hadn't actually ever thought about what the areas were called
(2:40) mmm
GRF so he was very good at talking about the architecture
(2:43) right
GRF and, eh, he was saying how to do the tours quickly if you had a short period of time. 'Go in this door if you just want to see the Crown Jewels, go in that door if you want to go around to the exhibition and into the Crown Jewels'
(2:56) yes ok
GRF so all sorts of short cuts and things, so he was quite good at that kind of how to manage your time
(3:01) mmm yes yes
GRF which was very effective, cause a lot of people might be very squeezed for time
(3:07) yeah, squeezing a visit in before they leave Edinburgh
GRF mmm
(3:11) right
GRF we were really wanting to go to the War Memorial, because GRS hadn't been before
(3:16) yes ok
GRF because he'd been concentrating so much on the, you know, who was born here
(3:21) mmm
GRF who fought here, blah blah blah
(3:23) mmm
GRF but, em, I have great uncles that fought in the war, so we wanted to look up the books
(3:27) yes
GRF so, em
GRM that was good
GRF so we did that
(3:33) that seems hugely popular just now. I interviewed one of the guides and he was saying a lot of the visitors have some kind of connection like that, you know a family member fought in one of the regiments
GRM maybe as part of the Commonwealth, yeah
(3:45) and it really sort of personalises it for them. Em, in terms of visitor experience, it enhances it a lot
GRF that's right
(3:51) cause it helps them to feel part of it
GRF and the guide was very specific to say that even the soldiers who are fighting in these wars now, will be recorded in these books, should they be killed
(4:01) living history
GRF it's living history, this is relevant to now, this may be something that you can look up about your grandparents and great grandparents, but this is now, we're still treating them the same way, so it was quite poignant really

(4:13) yes yes
GRF but again you know, you could, it would be interesting to a lot of people from that point of view
(4:19) yes, right, and in terms of, em, the interpretation, did you get a guidebook, did you try the audio tour, or did you just stick with the information boards?
GRF we didn't take the audio tour. GRS was very disgruntled, he must have told you that the audio tour was separate money
(4:36) he mentioned it was a separate charge - £2 or something
GRF and, we found that without it, a lot of things didn't make much sense
GRM mmm
GRF now, we've seen it all before and heard it all before, so we didn't bother
(4:49) mmm
GRF but I think coming cold, you would need the tour
(4:52) yes
GRF and it seems a bit mad to have to buy something else
(4:58) mmm
GRF when it's quite expensive to come in, and I don't know whether the tour for children is a different reel
(5:03) I think it's all the same
GRM yeah yeah
GRF it would be
GRM a little bit boring for them
GRF a bit dull
(5:10) yeah
GRF and we went in the back door, having been, no I was going to go in that door anyway, but we didn't go through the exhibit to get to the Crown Jewels
(5:18) mm mm
GRF having seen it so many times
(5:20) yeah
GRF and one thing we noticed there was, there was no interpretation whatsoever, and I think it's because they're trying to get people past rather than reading things, but when we were in, an American said, 'And what's this big stone doing here?'
(5:33) mm mm
GRF beside all these pretty jewels
GRM he was asking
GRF he had no idea what it was. He didn't have a book, and he didn't have a guide
(5:38) yeah
GRF and it didn't make any sense to him whatsoever, and the guy was trying to explain, and other people were trying to read their books, and it's so dim in there they couldn't read. So there was an awful lot of, 'Pfff'
(5:48) yes
GRF 'What the hell is this?'
(5:50) yes
GRF that was quite poorly done I think
(5:54) yeah, in terms of crowd management, visitor management

GRF yeah
GRM well I think they want people to pass pretty quickly through the exhibition areas
GRF a little label wouldn't take
GRM I know
GRF that much doing
(6:05) mmm. We can see why they're doing it but as you say, it raises quite a few problems, yeah
GRF mm mm
(6:11) which then create backlogs of people
GRF well that's right, cause then you have to stop, and then this guy has to say what's going on
GRM exactly, you've got the narrow stairs going up into the Crown Jewels, you know what I mean, it's tiny
(6:20) it's all very tight, yes
GRM it's secure
(6:24) mm mm
GRM cause you don't want too many people there, getting rowdy and things like that. They just want people to float through as quickly as possible, and it's the same for the, what do you call it, the Prisoners of War as well. It's exactly the thing
(6:38) mmmm
GRM people come down the stairs, you go through one quarter, come out the other quarter
(6:43) yeah
GRM go through where, the, those etched doors are
(6:46) mm mm yes
GRM and out the door, you know?
(6:50) it's all designed with the visitor flow in mind, with the numbers they get. You know, 1.3 million people they get
GRF yeah. Apparently in London though, when you go past the Crown Jewels, you're on a moving walkway
GRM that's a good idea
GRF so they are controlling the rate at which you go through it
GRM yeah
(7:06) right
GRF which is maybe not able to be done in that room
(7:10) mmmm
GRF but it's quite interesting way of managing it
(7:13) yes
GRF you just put people on, and you're pushing them through, rather than having them hanging about
(7:17) yes, not quite the cattle prods
GRF [laughs]
GRM the room is not that big when you look at it, you know, it's, em
GRF mm the room's not that big, yeah, but if you'd never come here before and you'd never heard of the Stone of Destiny

(7:29) mm mm
GRF it does just look like a piece of masonry
(7:33) yeah
GRM is it a part of the castle? Is it a foundation stone?
GRF they were bamboozled
GRM yeah
(7:38) right
GRF you know, you're coming into it with so much prior knowledge, you don't even see the disjunction between a piece of rock and this fabulously wrought jewellery
(7:50) yes
GRF but evidently, that's how people are interpreting it: 'What the hell is this?'
(7:54) yeah yeah
GRF so that was an eye-opener
(7:56) good to hear that some people are like me, when I go on holiday. Unlike Dad, I don't do much research, prior research to what I'm going to see. I rely on either getting guided tour, or some kind of audio-visual thing to help me make sense of what I'm seeing
GRF mmm, yeah, but again, because you're having to pay for the audio guide separately, you're going to get people who are not going to take it
(8:16) yes
GRF and then they're not going to be able to understand
(8:19) they won't have the background knowledge, they won't have the audio guide
GRF which begs the question, 'Why are you not just including that in the cost of your ticket?'
(8:26) and if you take the shortcut up there then you don't go through the exhibition
GRF exactly
(8:31) which sets it into context
GRF exactly, so that's, there's a shortfall there
(8:36) mm yes
GRF something's not working
(8:40) yes yes
GRF you either up the ticket price and give them the guide
(8:44) mmm
GRF or you interpret it much more
GRM it should be included
GRF clearly, there's no signage there whatsoever
(8:50) mmm
GRF absolutely nothing
(8:53) yeah, I was aware of it when I was doing observations, em, you just see people who haven't got the audio guide, and you see a lot of numbers around the castle
GRF yeah
(9:01) at strategic points
GRF yep

(9:04) there's far fewer information boards explaining what's going on, and a lot of people were saying, 'I wish we'd got that audio guide now'
GRF but there should be a separate trail for children
(9:12) mmm
GRF there should be a different coloured lot of numbers
(9:13) yes
GRF and far fewer of them
(9:15) mm mm
GRF and much more 'horrible history' type stories, because kids are really not interested in the Stone of Destiny. You could just say, 'This stone was stolen and somebody brought it back'
(9:25) yes
GRF you could make it a much more exciting and snappier
(9:28) mm mm
GRF cause you're not going to catch their attention. Anyway, we went to, I hadn't been to, what do you call that one?
GRM David's Tower
GRF David's Tower before
(9:39) yes yes
GRF that wasn't open the last time, or it was being excavated or something
(9:42) right
GRM it's pretty basic
(9:45) yes, rudimentary
GRF very poorly done. Some
(9:51) there's a few pictures on the wall
GRF pictures on the wall, don't make any sense
(9:56) mm mm
GRF that shift very slowly, that are not really worth standing about waiting for
GRM and I don't think that area's used that well, because there are two parapets that you just walk in, and you know, you're on a balcony of some sort
(10:12) yes
GRM overlooking a cave, more or less
(10:16) basically yes, yeah
GRM you know
GRF no, I don't think they're using that to it's
GRM the lighting is, eh, could be improved, and the, what do you call it
GRF well you walk to the other end, and you see a little hole in the wall, so you can look down onto Johnston Terrace
GRM then there's a glass that you can actually see down
GRF and you see a wet floor
(10:32) [laughs]
GRF and it doesn't really make much sense to you
GRM yeah
GRF as a space, you don't really know
(10:37) sort of reminds you that you're under a lot of rock, basically
GRF uh huh
(10:42) but other than that

GRF no I thought that was very poor, and a bit pointless. Then we went down to the Prisoner of War
GRM mmm
GRF which was much better
GRM but again, not too much details, just walking through
GRF mmm
GRM audio clip, is on a continuous role
(11:02) yes
GRM and that really hasn't changed in 20 years, cause we put new equipment with the same audio content more or less
(11:12) right
GRM so, it is basically what it was 20 years ago
(11:18) yes yes
GRF well you're getting a much more sophisticated audience now coming through, you become more accustomed to better productions somewhere else
(11:26) yes
GRF so if you're going to do that, not just have the space
(11:29) mmm
GRF if you're going to do some kind of, you know, setting a scene with dummies and stuff
(11:34) mm yes
GRF you're going to have to do it a lot better
(11:36) yes yes. Well a lot of the staff at EC themselves said that, compared to SC which is not state of the art
GRF yeah
(11:46) people who go to SC first and then come down to EC they'll get a shock at what is supposedly the jewel in the HS crown
GRF yeah
(11:55) the iconic site
GRM have you quizzed ever the staff themselves, there?
(12:06) yes. I spoke to that chap you know, em
GRM Jonathan?
(12:09) Jonathan Brown, yes, em, spoke to one of the stewards, the retail managers
GRM just to get, you know, a bit of perspective
(12:16) yes, their take on it. Nick Finnigan as well [EC Executive Manager], he was very entertaining chap
GRM yeah
(12:21) who speaks very fast
GRM just to see what they think
(12:06) yes, well that's what I'm interested in, you know the designers' take on it
GRM absolutely
(12:30) and what the public actually make on their offering, you know, if there is any connection between the two
GRF well we were watching what other people were doing and people all go to the parapet first to look over
(12:41) yeah

GRF they don't look at the castle, they look over the wall first
GRM for the views
(12:06) even when it's raining, I found that from my observations, even if it was chucking down
GRM and if it's a nice day it's a bonus. We had a pretty nice day
GRF yeah, really nice, it was warm
GRM the visibility was beautiful
GRF and the boards there are really good
(12:58) mmm
GRF because people were going, 'Oh, what is that?' and the board is very informative
(13:02) yes
GRF it's really excellent
(13:04) yes yes
GRM in that respect, if it is a nice day, because it's such a big space, people just wander
(13:09) mm mm
GRM you know, just wander around leisurely, have a cup of tea, or just continue their tour, just have a break
(13:18) yeah
GRM it's when the bad weather hits that you have to
(13:21) drives you indoors
GRM keep them indoors, yeah, and for that you only have the Great Hall that can hold a lot of people. That's it. I mean that's about it
GRF they were about to do, em, there was something for kids, there was some women dressed up as Magic Meg or somebody like that, was going to tell some story
(13:37) right
GRF and the last time I was in there when they were storytelling it was pretty good
(13:42) yeah
GRF it was pretty good, it was well done, they had a lot of chairs set up
(13:46) mm mm mm mm
GRF em, so I can only assume it was going to be good as well
(13:51) right
GRM would you like a cup of tea, John?
(13:55) I'm fine
GRM or a drink of some sort?
(13:58) I had dinner not that long ago - if you're getting something for yourselves, then great, but otherwise I'm absolutely fine. Thanks for the offer
GRM no problem
GRF they had a lot of benches set up. It's a lovely space, anyway, and we always go in there to have a look
(14:10) yes
GRF and the guide had been, you know, going on about wedding banquet hall
GRM no the staff, the staff are good, there's something we saw, people with handicaps, they have these, eh, vans

(14:25) yes
GRM that go down and pick them up from the entrance and take them all the way up to a specific place where they want to visit, which is great
(14:32) yeah
GRM it's really good
(14:36) yes
GRM and they're really patient with them
GRF and up to Crown Square, they take them
GRM yeah, wherever they want, which is good
(14:42) no, they don't publicise that enough, I think. I only discovered that through speaking with people here
GRM cause a lot of people would be, eh, you know, hesitant visiting the place, if they didn't know about that. They should really make that point
(14:52) definitely. Cause, you know, you're walking up the Royal Mile, and past the Hub, it's uphill all the way
GRF yes
GRM and it's cobbled streets as well
GRF it's tricky
GRM yes it's tricky
(15:04) and it's quite a hike all the way up
GRF I did noticed that you were being shunted into retail spaces
(15:07) mm mm
GRF a lot more. They had an awful lot of retail offer, and when you come out of the Crown Apartments, you're funnelled through a shop
(15:17) you're in it yeah
GRF and then when you're up by Saint Margaret's, there's a shop
(15:19) yes yes
GRF that, now that's new, there's an awful lot - that's the whisky shop, I think?
(15:25) that's right, it's the more exclusive one
GRF mm. And then of course you've got the one at the bottom, beside the, em, the Portcullis gate
(15:32) yes yes
GRF so they're really trying to get your money off you
(15:38) mm mm mm mm
GRM which is not a bad thing
GRF no, people are going to go there, and I can see why, but it's an expensive day out
(15:48) yes yes. I was speaking to the retail manager about that, cause em, they've done a lot of branding work, so EC gift shop looks like the SC gift shop
GRF right
(15:54) it's all themed, the restaurants are the same as well, now. He was saying there was a demand, em, especially from North American visitors, and recently Chinese visitors, they come over, they experience this amazing castle, and in the case of the North Americans, maybe have some kind of personal connection as well with Scotland or the UK, but em, because of all that they are in the mood to spend
GRF right

(16:17) the old gift shop was nice, but quite dark, and had a limited selection of stuff. But now they've got really high-end stuff
GRF yeah
(16:24) and you can get some really expensive bottles of whisky there
GRF mmm
GRM mm mm
(16:27) for several hundreds of pounds, which people pay
GRM yeah
GRF people are buying it?
(16:31) yeah, cause they're in the mood, they're sensitised to the castle experience
GRM mm mm
(16:35) and parting with their cash
GRF yeah, it just, eh, it's not what I was brought up with for the castle, so it, you know, it did give me pause
(16:47) mm yes. So that's obviously one thing which has changed since your last visit. Where you aware of any other changes, em, around the whole visitor experience there?
GRF I think the, em, when you come up the visitor information area has all changed
(17:05) yes
GRF that's all new, that was much improved
(17:07) mm mm right
GRF and there used to be a sort of, eh, cabin, where you bought the tickets, and now that's been moved inside off the Esplanade. I don't know if that's just because of the Tattoo being on
(17:16) that's permanent now
GRF that's permanent? But I really did like this idea of, eh, the two streams
(17:23) mmm
GRF I don't know if you can get that visitor's pass if you're not a member of HS - can you buy that pass for 3 days anyway? Like the one you gave us
(17:31) mm, you can buy it online, and you can also use your smartphone. If you're standing in the queue, you know, twiddling your thumbs, you can use your smartphone to get your tickets online, then, shhh [gestures shooting forward]
GRM you're straight in
GRF right. Well, I wasn't sure how it was going to work, but then, eh, I did see some signs, but it wasn't clear just immediately
(17:50) mm mm
GRF I thought, 'Oh! Look at the queueu!'
(17:54) yeah
GRF I thought they're bound to be able to plan this somewhere
(17:58) yeah, I think it becomes apparent when you get to the drawbridge, but before then it's just
GRF yeah, what's, I could see people, British people waiting in the queue, cause they would just join the queue
(18:10) yes yes

GRF you'd have to, have to make it very clear that there was a different
(18:13) mmm
GRM or if they had the Express Pass
GRF yeah
(18:10) yes yes
GRF and it's only supposed to be for kids up to 15?
(18:20) right, ok?
GRF so I was prepared for a bit of nonsense about GRS, but
GRM they weren't aware of it
(18:10) hopefully he'd shaved that day
GRF well we weren't paying anyway [laughs], but she wasn't bothered, there was a lot of people
(18:32) right, right
GRF a lot of people. But I think when we took the tour, we were maybe about 40 people?
GRM yeah almost
GRF we were quite a big group
(18:38) right
GRF and there were no other Scots there
(18:41) ok
GRF no other Scots, cause we got a lot of Scandinavians
(18:46) interesting
GRF and Americans, but, em, a few of them had been at the Tattoo and then come up
(18:51) mm mm
GRF after that. A few English, but mostly, em, quite far-flung people
GRM mm
(18:58) right, so obviously the Scots staying well away until it calms down again
GRF quite possibly
(19:05) after the Festival
GRF quite possibly
(19:10) yeah right
GRF but it was good. There was quite a party atmosphere. People were all very jolly
(19:12) right
GRF and kids running up and down
(19:15) mm, nice weather always helps
GRF we couldn't even get into the restaurant
(19:20) right?
GRF the one near the Governer's
(19:23) yes
GRF we couldn't get in there. It was absolutely jammed
GRM yeah there were people queuing outside
(19:28) well that's pretty busy
GRF right
(19:30) they don't allow you to take your food or drink outside

GRF well they had that new cappuccino cart. We could have hung about there. I hadn't seen that before either
(19:39) I hadn't heard of that, right
GRF em
(19:44) was that just a mobile thing?
GRM yeah. It's just outside it, to the left
GRF I thought that was a really good idea, because then you could have your kids rushing up and down, which is all they want to do on that hill anyway
(19:52) mm, they don't want to stand in a queue
GRF they don't want to stand in a queue, and you could grab a quick coffee, and they had a few snacky things, crisps and what have you
(20:00) yes yes
GRF you could grab something on the go
(20:02) that's good
GRF and that, yeah, I thought that was very sensible
(20:05) yes
GRF cause people love cappuccinos, and walking about with it, and there's quite a lot of outdoory stuff to do
(20:10) yes
GRF you could have your kids sit on the Mons Meg and you could have your coffee, and it would be grand
(20:14) no, that makes a lot of sense
GRF that makes a lot of sense. And I didn't think the cafe was too expensive, we tried to get in and we looked in to see, but we couldn't get in, but I didn't think it was too expensive either
GRM mmm, it's pretty reasonable
GRF it wasn't, you weren't going to be fleeced
(20:26) yes, yeah, I think it's comparable to Starbuck's and other places
GRF yeah
(20:29) though I think they make their money from the gift shops
GRF but I mean even the coffees it was £2.50, £3
GRM normal prices
GRF it wasn't insanely expensive
(20:39) yes yes
GRF so there was a lot of people there as well, but that was new
(20:44) yes
GRF that was a good idea. They'll make a lot of money off that
GRM they could maybe have one in another area
GRF yeah, I would think so
(20:52) yes
GRM just catching people, wherever they may settle
(20:56) mm mm
GRM or just for a short break
GRF but the War Memorial was heaving with people as well
GRM that's always of interest, you know, just on the chance of seeing an ancestor
(21:10) yes, yeah

GRF and they explained that it was an actual shrine, you had to, you know, behave in a different way there
(21:20) mm yes. Right, so you had a guided tour. Was there much other interaction with, em, the stewards around the place?
GRF emm
GRM it was pretty busy, the stewards were off their feet I think
GRF yeah
GRM they weren't many stewards you know, just around, everybody was just, you know
(21:40) yeah
GRM very busy on the day
(21:42) yes yes
GRF the tour guide was, eh, was open to a lot of questions, and he was one of those, a wee man with his belt holding his kilt together before it burst
(21:53) mm mm
GRF but he was doing a lot of, 'Now did anybody not understand/want to ask me this?'
GRM mm, and he said he would be around for 15 minutes at the end if anybody had any questions
GRF yeah he made himself available
(22:02) yeah right
GRM which was good
GRF he was very good
(22:05) yes yes
GRF it just set the tone, you know, it wasn't supposed to be, 'I'm going to tell you all the history of this, from the year dot'
(22:13) yes
GRF it was very, you know, here's an overview and you can go away and look at the rest of it yourself
(22:17) yes
GRF refer to this board and, it was really well done to set people off
(22:24) yes
GRF if you didn't know anything you would know something when you came out
(22:28) sure, and maybe be inspired to learn more about
GRF uh huh
(22:31) certain aspects of it. Yeah, good stuff. Em, in terms of navigating around the castle, obviously you've both been before, em, were there any issues about finding your way around?
GRF em, no, I think it's pretty well signposted
GRM we, no, em
GRF they had those poles with the arrows on them which was pretty good
GRM yeah we saw them, which was pretty good
(22:57) yeah, yeah
GRF and new toilets
GRM yep
(23:00) yes
GRF very clean toilets

GRM that's right next to the David's Tower
(23:06) yeah yeah
GRM no, it was good, it was good
GRF that side of things, the practical things, I think they've got down pretty well
(23:17) mm mm
GRF but I think they're missing a trick for little kids. I think when children about six or seven they want to know about knights and castles and I don't know, I mean, I didn't go and ask specifically about those, cause our child is obviously not
(23:33) yes
GRF and I'd come across like a right dimwit if I was saying, 'What's for little ones here?'
(23:37) [laughs]
GRF there may be a trail, there may be
(23:41) mmm
GRF but a lot of places do, em, you know treasure things
(23:43) mmm
GRF and can you find this, and can you find that
GRM and do storytelling
GRF there's so much there in terms of this gargoyle that looks like such and such
(23:51) mmm
GRF you know
(23:53) yeah. I think they do a quiz for younger kids, and, em, if you're part of a school group, for example
GRF yeah
GRM yeah, that's a different story, school groups coming over
GRF but the small children that we saw, the older ones looked a bit more engaged, but the smaller ones that we saw were just using the physical landscape of the place to play on
(24:10) yes
GRF and rushing up and down and trying to roll down the hill
GRM but that's usual at all visitor centres, believe it or not. At Burns, you know, it's like a playground for the younger ones
(24:20) yes
GRM to run around, ragged, I'm telling you
GRF hitting buttons
GRM and just running, just running around wasting energy
(24:31) well it's good there, they've got plenty of space outside
GRM yep
(24:34) for those more active members
GRF nobody seemed to be really bothered: it seemed to be a space where you could just
(24:41) mmm yeah
GRF it's so big, where you could be, and nobody was disturbed
GRM safe, more or less, walls and things like that

(24:49) and can you tell me how you managed different opinions as to what to do next and working out what you wanted to do in the castle whilst you were there?
GRM after we did the tour, em, we just
GRF well GRS had specified the, eh, War Memorial, because he hadn't seen the last time
GRM War Memorial, that was after, cause we were left in the square, almost, so we went there. Yeah, I think we just navigated on our own, no specific route or anything like this
GRF the guide was very much encouraging everyone to make sure they saw the Crown Jewels, make sure they saw the Hall
(25:21) right
GRF em, and was less specific about the rest of it
(25:27) yeah
GRF and I wanted to see David's Tower cause I hadn't been, and, it was disappointing. And you wanted to have us look at the, em
GRM the, what do you call it, the Prisoner of War
GRF to see how we would see it from
(25:44) mmm
GRF punter's eyes
(25:48) yes
GRF though the people were shouting and bawling. It reminded me of the, eh, the gaols at the courthouse in Gozo [Malta, where they have been on family holidays before]
GRM yeah
GRF that similar kind of thing
(26:00) right, have they got a similar kind?
GRF so and so was here, had a hard time, was locked up
GRM drew boats on the walls
GRF drew boats on the wall [laughs]
GRM or the route out of there, you know, planning his escape
GRF that's what made me think of it
(26:23) cause they've got that touch screen in there, next to the graffitied doors
GRM yeah
(26:00) did you have time to have a look at that at all?
GRM just a little
GRF we saw it
GRM we saw it, yeah
GRF the only thing we didn't see
GRM but that's the only one, isn't it?
(26:39) that is it, yeah
GRM that is it
GRF we didn't go in to Saint Margaret's, cause we'd been and there was a lot of people going in there, and we'd been so many times. But he did walk us past it, and explained it
GRM there could be a little bit of an improvement on, what do you call it, on audio-video

(26:58) yes
GRF well the one in, in the tower, David's Tower, they might as well shut it off
GRM I know, I know
GRF it's for nothing. It's a waste of time, and the kids that were there were, you know, bamboozled by it
GRM there are four big spotlights, and on the spotlights they have this etched plastic, eh, image, that projects on the wall
GRF mm mm
GRM and there's this, em, there is this
GRF like an overhead projector, yeah, you know with acetates
GRM no no, but there's four different ones, and then there's this switcher that just switches from one scene to another to another
(27:35) mmm
GRM stops, starts again after 3 minutes, 5 minutes, so it's
GRF it's shocking
(27:35) perhaps not the best use of the space
GRF nuh
(27:51) did you make it down to the War Museum, which is
GRM we passed it
GRF right at the bottom?
(27:55) yes yes
GRF no, we just passed it
GRM just passed it, yeah
(27:58) cause they do a bit more audio-visual there
GRM yeah
GRF mmm
(28:00) they've got short clips at 2 or 3 points
GRF yeah, I think I was in there the last time
(28:10) yeah, they do a better job there
GRF maybe they're just, because it's not been open that long
(28:15) mmm
GRF maybe they've not quite got round to interpreting it, or displaying it in a more appropriate manner
(28:24) yes yeah
GRF you know, it could be a hole in the ground, really. There's one board
GRM yep
GRF and you can hardly see it because it's so dark
GRM yeah, lighting could be, uh, enhanced a bit there. And the layout of the, what to do, is you just go into this area, you stand there
GRF and then you have to backtrack
GRM go back, then you go out this other door
GRF then there's a door that you think you're going to go through, and it's locked
GRM and it's locked, yeah
(28:55) [laughs]
GRF so everybody's walking up to press the door and then you're backing up into other people

GRM it's at the final bit on the right hand side door
GRF but it doesn't say 'No entry', it doesn't say 'Private', it just is a door, so you push on the door and nothing happens, and all the people behind you have to stop, and you have to
GRM back up
GRF yeah it was a lot of people, but just sort of shuffle backwards
GRM yeah, David's Tower
(29:11) and that's your last impression of the experience there
GRF uh huh, they're really needing to get that sorted. The flow is terrible
(29:16) mmm
GRF apart from anything else. And then you can see down
GRM yes, it was a glass, a glass floor
GRF the depths, but there's nothing to say 'This is a 40-foot drop', I mean that would be interesting. A 40-foot drop underneath here is
GRM a well
GRF a well, or, you know there was where we flung prisoners out, or there's a whatever, whatever it was used for, there's nothing to see, you can see down, but, and they're encouraging you to look, but they're not telling you what you're looking at. It doesn't make any sense to anybody
(29:47) yeah
GRF you're just walking a bridge over nothing. And of course you're saying it's 80 feet down
GRM mm yeah
GRF cause you tromp around down there
GRM yeah. And this, I think we went beyond the Crown Jewels
(30:03) mm mm
GRM there is, em, Robert the Bruce gets crowned, em, did you see that area?
(30:10) yes
GRM that's static statues and things. You've been there as well [to GRF]. That needs to be...
(30:17) enhanced?
GRM enhanced. Don't you think so?
(30:20) it looks a bit dated, yeah
GRM again, people just float through it
(30:23) mmm
GRM they don't stop or anything like that, because the clip [audio track] it just goes, and if you're in the middle of it, you don't understand what the beginning part of it is, you know what I mean?
(30:31) yes yes
GRM yeah, so that's more or less, 'let's go through it as quickly as possible'. And it's a zig-zaggy
(30:37) mm mm
GRM trail going through there, do you know what I mean?
(30:43) yes, yeah. There's nice bright colours, I think they've got quite a good balance of text - it's not too text-heavy - if you are interested in one aspect
GRM yep

(30:49) you can read it, but, yes, it reminds me of the dusty models we were talking about
GRF [laughs]
GRM yeah
(30:55) at the Scottish Whisky Museum
GRM yeah, at least that's the way I see it
GRF we're all more demanding
GRM well, I think people are more demanding, do you know what I mean?
GRF you become educated in these things
GRM absolutely
GRF the more you go to, the more you expect
(31:10) you're more experienced, that's it
GRF and if they're going to charge the big money and this is going to be the number one attraction
GRM and that's it. I'm not saying it should be like a theme park or anything
GRF no
GRM but
GRF but there has to be a balance between this is the building
GRM yeah
GRF and explaining the architecture, and the significance of the building, and this is what happened in '_'
(31:30) mm mm
GRF where you have a bit of recreation of what people wore, or
GRM I think the way technology is today, em, you can make a good interactive thing without disturbing you know, the, what do you call it, the ambience of the place at all, you know what I mean, you don't want to put a, stick a plasma screen on the wall
(31:47) mmm yeah
GRM and things like that, that's a bit too crude
GRF invasive
GRM and things like that, but there are things that you can do today that can make it look really good, and just leave everything as it is, more or less
GRF but we still enjoyed it [laughs]
GRM yeah it was good, it was a great afternoon
GRF cause there is nothing like it, and everybody's going to go
GRM you don't, you don't go once, you go two, three times and you always find something different
(32:16) mmm mm
GRM something new
(32:19) yes
GRM you know you just can't do it in a day. You know, we'll probably go again and go to the War Museum, and check that out, and things like that, yeah
(32:30) the army museums are worth a wee explore as well
GRF yeah
(32:33) there are two of them at the back there. Right, em
GRF but we were starving and we couldn't get in for lunch, so that's why we left [laughs]

GRM but we had our son with us, you know what I mean
(32:44) mmm
GRM and this happens to any family with young, younger children, more or less, that's what she was saying, you have to occupy them with something, I dunno if
GRF well if we hadn't taken so long to get ready, we'd have been there before lunchtime, and we could have stayed a bit longer
GRM well, of course
(32:57) it's a Sunday
GRF it's a Sunday
GRM yeah, but still it was hip
GRF it was a couple of hours, it didn't rain
GRM yeah that was good
GRF it was a jolly atmosphere because of the Festival, the crowds were fine
GRM oh yeah
(33:11) yes
GRM it was a nice atmosphere, it was great
(33:16) mmm, right. Ok, perhaps more em, sort of personal question, you know, would you recommend EC to friends
GRM of course
(33:28) and/or friends with families?
GRM yes, absolutely. It's the place to see when you're in Edinburgh
(33:33) mmm
GRM definitely
(33:37) you mentioned also Mary's Dungeons
GRM oh Mary King's Close?
(33:41) Mary King's Close, yes
GRM yeah, it's all around the same area
(33:45) yes
GRF but if they had little kids, I would get them to buy the tickets ahead
(33:11) mm mm mm mm
GRF I think people have to know about that, to be able to get away from that queue, because I suppose off-season it's not too bad, but right now, it, the queue was insane
(34:01) mm mm
GRF there was hundreds of people
(34:05) yes
GRM yeah
GRF big groups of people
(34:08) mmm yeah
GRF and we swanned in... it was great! [laughs]
(34:13) [laughs]
GRM in the States usually, where the ticket office is
(34:16) mm mm
GRM it's in front of the entrance
(34:21) sure
GRM instead of on the side
(34:22) mm mm

GRM so in other words, when you're queuing in, you pay, you go through
GRF mm mm
GRM you know, whereas, people were wandering, and saying
GRF and doubling back
GRM and saying, 'Where do I get the tickets from?'
(34:32) yes
GRM you see? So if they had something like that, something, you know, peaceful
GRF they could make lanes, even they could do
GRM no no, tasteful, and, there could be lanes, and people could queue, but the queuing was crazy, it was unbelievable: it wasn't organised at all
(34:47) mmm
GRM so if they had something like that, in front of the entrance, where people would have lanes, fast track for if you have tickets before
(34:53) yes
GRM you know, or you have your mobile phone, all you have to do is flash it to somebody
(35:00) mm mm
GRM cause then when you get your tickets, and there's other people above looking at your tickets
(35:05) yes
GRM you see, so in other words, your tickets are looked at 2 or 3 times
GRF mmm
(35:10) and especially when it's busy, that's a lot of work
GRM that's a lot of time, and a lot of people have to do the same thing
(35:16) yes
GRM so if
GRF yeah, there was an awful lot of milling about, you're right
GRM you see, so if they had something like that, you go through the barrier, you've got your ticket, your ticket's been seen already
(35:24) yes yes
GRM basically
(35:25) so that's you
GRM that's you in, and that's it
(35:27) yeah, yeah. I think that was the idea behind the
GRM and then you don't have to go for a handset. 'Here's a handset - what language?' You know what I mean? Boom - here it is
(35:37) mm mm
GRM cause that's another thing. You have to get the handset. There was people queuing for handsets
GRF they really have to make that part of the fee
(35:43) mmm
GRF you know? It's just too much
(35:45) yeah yeah. Cause they used to have cabins, old cabins on the Esplanade, they were outside, so once you got your ticket and you were through the Portcullis, that was you
GRM just wander in

(35:56) that was it. Em, but unfortunately the queuing system there, cause when it got busy, you know it was like a Christmas tree [gestures a zig-zag line] all the way down Castlehill and it just got out of control
GRF mm
GRM it's the same at SC as well
(36:10) yes
GRM if you go to SC, the ticket office is on the left-hand side when you walk in through the main door
(36:16) yes yes
GRM and then there's the guys at the other side, so obviously you buy your ticket, and you walk further up, and they see your ticket
(36:21) yes
GRM you know? That's time
(36:23) yeah. Well certainly Jonathan [Brown, Events Executive] the way Disney, for example, they do queuing, you know they get two hour queues for one ride
GRF mmm
(36:32) and then you do the same again, but the way they do queuing and ticketing is first class, they're the leaders
GRF mm
(36:40) I think they've got things to learn. They're aware of it, but not sure of what to do, with the physical restrictions of the site
GRF but you were saying about the Facebook page, and going to that to find out what time things were on for children
(36:56) yes yes
GRF and I think that would be crucial
(37:00) mmm
GRF cause you could really have gone at the wrong time, and just been missing that 2 o'clock, or half past 2 interpretation
(37:06) mmm
GRF and you've already had your lunch, and your kids are fed up now, it's time to go
(37:09) yes
GRF but that would really be the thing that would really bring it alive for them, so you would really say, you know, we suggest that you come at 1 o'clock
(37:17) yes
GRF you know, or I dunno if there's somewhere where you can eat your packed lunch, or whatever it is, you know, you'll come up here
(37:21) mm mm
GRF and da-da-da, and half past 2, you know, plan your time
(37:26) yes
GRF we, we advise you to have an hour at the castle with 10-year olds or whatever it is, or an hour and a half, whatever it is
(37:34) yes
GRF but the last half hour will be this, and then they'll be refreshed, cause we've had a bit of a laugh, a bit of colouring-in and making a thing
(37:43) yes

GRF and somebody's told them a story
(37:45) yes yes
GRF and then they're ready to see something else
GRM they go away happy
(37:48) mm mm. I think some places do that, they have like sample activities, and you'll just say, 'I've got 2 hours'
GRF yeah
(37:55) 'I like X, Y, Z'
GRF yeah
(37:59) it makes a lot of sense. I don't think they've got too many of the, em, re-enactments going on. I think it's one or two maybe
GRF one or two
GRM well there was people dressed up
GRF yeah
GRM they were going to do something later on in the afternoon
(38:12) mmm
GRF well it wasn't for our age group
GRM but at the same time
GRF but
GRM no no, at the same time, when you enter the castle
GRF nobody's telling you that
GRM there's nothing to show people entering what's happening:
(38:27) mmm
GRM at 1 o'clock this is going to happen, at 2 o'clock, 3 o'clock
(38:31) yeah
GRM the whole schedule for the day
(38:33) mmm
GRM so where a person can actually look at a board, and say, 'Oh, I'll do that', or 'I'll do this', or 'I'll wait for that'
(38:39) mmm
GRF mmm, yeah. Plan your visit. There could be a bit of that
(38:43) mmm
GRM you know, some people come, you know, some people look online and they just, you know, em, book the, book the what do you call it, the visit specifically. But there are people who are just wandering up the street, and say, 'Oh, I'd like to visit the castle', you know what I mean? Just going up
(38:57) yes
GRM Spanish, Chinese, whatever
GRF I mean even we had friends over from the States, and they didn't have Internet access when they were here
(39:05) right yeah
GRF and I was saying 'You need to book for this and this', and they were saying 'But we can't'
(39:10) yes
GRF so we were booking things for them, and looking up phone numbers, so even Internet literate people are going to come here and maybe not have mobile devices or have service or whatever

(39:22) yes
GRF and are going to miss out on that information, so even though they have a great Facebook page
(39:30) mmmm
GRF they need to have something where you physically come in the door saying, 'Look - at 12 o'clock there's a tour here. At 2 o'clock there's a thing here for kids
(39:35) yes
GRF we recommend it for this age group or whatever you've got
(39:38) yes
GRF so that at least you've got that
(39:41) mm mm
GRF back-up
GRM are there tours in different languages as well?
(39:49) like the guides?
GRM mm
(39:53) mmm, good question. I've certainly never heard of them when I was there
GRM right. That might be something helpful
(40:00) yes
GRM Spanish-speaking, do you know what I mean? Italian
GRF I guess you'd bring your own, you'd bring your courier with you and they'd mug up on it. Maybe they have a crib-sheet for them to read out
GRM or something like that
(40:12) yeah
GRM I'd imagine that, what do you call it, that the handsets are
(40:16) yeah, so unless they're trying to push people to spend an extra couple of pounds on the handsets
GRF oh we don't like that
GRM well they could do that as well. Maybe someone, a rich American comes over and he wants a, a private tour
(40:27) mmm
GRM you know what I mean?
(40:30) yes
GRM I'll spend £25/£50, whatever
(40:33) yup
GRM you know? He feels important, you know showing him that little nook up there, where somebody had a body there or something
(40:40) yes yes
GRM you know what I mean? You could do that. You could tailor everything for anybody's needs
GRF well I guess you could bring them in at half past 9 rather than 10 o'clock, or whatever kick off is
GRM exactly, exactly
(40:50) mmm
GRM we also give private tours, and, boom, you know

GRF do the school parties go in earlier? Cause you know, Alton Towers and things like that, they do, school parties go in an hour before everybody else. It's cheaper
GRM no, I think they just mingle in
(41:05) not that I'm aware of
GRM yeah
(41:07) I think GRM's right, they just
GRM I feel they come accompanied like you're saying, yourself, in different languages, there's foreign students, right?
(41:15) yeah
GRM but the ones that I've seen all had
(41:20) unless they're just assuming that organised tours will probably have a tour leader, who will know
GRF something
(41:26) at least enough to give them a vague resemblance of a guided tour
GRF would be able to translate the boards out for them, yeah
(41:30) yes. Certainly going back to your point about what's on during the day, you only encounter that at the last stages when you're queuing, they've got like small boards and just before the ticketing desk, the queue goes backwards and forwards. I think they've got stuff there. And then they've got a small A-board outside the actual Great Hall itself
GRF mmm
(41:51) but other than that there's really nothing
GRF nothing
GRM one has to be, at the place where you buy the tickets, that area has to be so informative for people
(41:58) yes
GRM you know what they're going to do
(42:00) yes
GRM what they're going to get for their money, and things like that
(42:04) so they can make the most of their time there
GRF and don't make them queue again for anything
GRM no, absolutely
GRF bish-bash
GRM and the queuing should run as smoothly as anything, yeah
(42:14) yeah yeah
GRF uh-huh, there's too much, 'where am I going?', and 'where do I get the thing?' and folk are going like this
GRM we had to show our tickets twice
(42:23) mm mm
GRM twice
(42:26) yeah
GRF and there were hundreds of people there, it was just
(42:35) yeah
GRF and it was worse when we were leaving
GRM yeah more people coming - it was absolutely

GRF it was even busier, it was really snakes and snakes of people all over the place and they didn't know where they were going
(42:44) yup
GRF so I don't know if that is a staffing issue
(42:47) yes
GRF you know they should be
(42:00) split up: these are the Fast Pass people
GRF mm mm
(43:00) I've been to Disneyland in Tokyo, and they have these good signs for those queuing: from here it will take 45 minutes
GRF yeah
(43:05) and by the way, on today at
GRF yep
(43:07) this part of Disneyland is this and that, and if you fancy a drink you can go up to this part of the park
GRF yeah
(43:12) so they could do a lot more I think in terms of visitor, informing visitors of what's going on
GRF uh huh. I like the idea of a, of a timed itinerary, cause a lot of people are only here for a couple of days
GRM exactly
(43:25) yeah
GRF and to get the absolute, you know, what are the core things I have to see, and this is your itinerary if you have disability issues
(43:35) yes
GRF and this is what we have for you if you have disability issues, and if you have kids
(43:39) yes yes
GRF you should try this one, and at half past 2 we have a nice lady who will
(43:45) mmm
GRM you know you can say a lot of things about Disney, but their organisation is first class
(43:50) yeah yeah
GRM it's first class. You know, even these carts that take people, like the little golf carts, no doors or anything, just slip on, silently going to where they have to go
(44:03) mmm
GRF and if you're in a wheelchair you don't hear them at all
GRM exactly
(44:06) right
GRF which is why you get a lot of people in wheelchairs for the day
(44:10) interesting
GRM there are wheelchairs there, I think, no?
(44:13) probably, yeah
GRM I think there are
(44:16) most big attractions have
GRM I think they are, yeah

(44:22) right. Again, on a more personal note, em, could you describe the most important benefits you got from the visit?
GRF mm. We enjoyed it as a family
(44:38) mm mm
GRF because we, were all bringing something to it
(44:43) mm mm
GRF and GRS actually was pretty well-informed
(44:46) right
GRF from having been the most recently
(44:48) yes
GRF of any of us for a proper tour
(44:52) yes
GRF and we were all able to sort of, bolster each other's experience, cause I would say 'my uncle fought in the war and I'll show you the book'
(45:01) mm mm
GRF and then we could all go to the, that memorial and, that enriched that part of the experience. And then he could tell us about, somebody who had that wedding in that hall
(45:15) yes
GRF so as a family we all brought different things, and I guess you wouldn't have to have that much background knowledge, you know
(45:19) mmm
GRF small kids would say, you know, look at the big, you know, swords or whatever, and they want to talk about that, and Mum and Dad can talk about that
(45:27) mmm
GRF em, the people who like Scottish history would have a whole other lot of information that they would bring to it
(45:37) yes yes
GRF I think, I think it stimulates a lot of conversation, it's such a 'wow', you can't just stand there and be, you know
(45:47) yeah
GRF nonchalant about it
(45:50) yes yes
GRM well just looking at the, you know, the vista, you can just imagine the way things were, you know 350, 400 years ago
(46:02) mmm
GRM and how isolated things were, cause it was a town in itself, you know what I mean?
(46:09) yes yes
GRM and, eh, yeah, it's still the same, hasn't changed, some things you can picture from old times
GRF I just thought it was much more, had become much more corporate and, em, business-oriented
(46:25) mm mm

GRF because even when they were talking about St Margaret's Chapel and the whole sad story of poor St Margaret and poor Malcolm, and all the rest of it, and p.s. you can rent this for your wedding [laughs] you know?
(46:37) mmm
GRF there was all this, you know, we're using this space, which is fine
GRM cause it's still an active church
GRF uh huh, it used to be just those based there could use it, now they've really got with that. And when you come round the corner here's this lovely shop
(46:55) mmm
GRF and there was a whole lot of, they were just much more canny
(46:59) yes ok
GRF though if they're taking your money off you all the time, again, [laughs] why are they making you pay for these damn headphones [laughs]
(47:07) [laughs]
GRF ok. We're making money, and I understand this must be cross-subsidising all the other things they've got
(47:12) mmm
GRF because that would be the big fundraiser for everybody
(47:17) yes yes
GRF but, em
GRM exactly, yeah. It should be, definitely fix that, quickly
GRF it did rankle, and it seemed like unnecessary hassle
(47:27) yes
GRF and confusion
(47:30) yes yes
GRF but you know what? We enjoyed looking at other people enjoying it as well
(47:07) right ok
GRM absolutely
GRF people were obviously of awe, and wowed
GRM taking photographs, and, yeah, they were having a good time, seeing that. Well they must get great feedback
(47:52) mmm. Yes, em, they've got a visitors' comments book just down by the visitor information where you got the tickets, and I think 98-99% of the feedback is either very good or exceptional
GRM mm
GRF mm mm
(48:07) with the 1 or 2% being about the price, about the facilities, for example, I think that's the most complaints they get. Right, em, I think we've covered most of the things now. Em [looking at list of questions] 'what could be done better?', 'families being catered for'. Value for money. So obviously you went in with the Explorer Pass, but
GRM don't get us started on that - the headphone thing
(48:38) right, em - the headphone thing - cause, peak season, I think from May to September it's £16 for an adult em and I think it's £8 or £9 for a child
GRF that's a lot of money. Is a family pass cheaper? Is there such a thing?
(49:00) emm
GRF it's a big ask

(49:01) you can get a family ticket, which can cover up to 5 children
GRF and then another £3.50 for your headphones, and £1.50 for your child's headphones
(49:10) mmm
GRF and you're having lunch
GRM packages are really good
GRF you're not getting in and out for £100, it's a lot of money
GRM no, but you find that in the States as well, when we used to go, they used to do family passes, a lot, a lot of deals
(49:22) yes
GRM because people see the price of £16. But, 2 adults, 2 children, blah, blah, they reduce the price somehow
(49:33) yes
GRM and it's there
(49:37) yeah, yeah yeah. So the pricing's not being used
GRM the thing is this. If people save money on the tickets they're going to spend it in the shops
(49:44) mm mm
GRM so you're still going to get the money
(49:47) yes yeah
GRM if the tickets are too expensive
(49:48) mmm
GRM they're not going to buy in the shops
(49:50) yeah
GRM cause they've spent their money on tickets, so it's a win-win
(49:53) mm yeah
GRM situation, if you reduce them a wee bit
GRF and I think they could have hours of the day when it's cheaper. That's a big thing in the museums in the States
(50:03) right ok
GRF a Thursday afternoon, or a Friday evening
(50:08) yeah
GRF or something like that, after 6 o'clock, there's some time of the day when you can go in
(50:13) yes yes
GRF and there's big reductions
(50:15) mmmm
GRF so you're going to now encourage people who, you know, maybe not, maybe all the tours are going to come through by 4 o'clock
(50:20) yes
GRF cause they've got to go on somewhere else
(50:23) sure sure
GRF the people who are hanging about in the town, like maybe they're staying somewhere a bit cheaper, maybe they could come up later on
(50:28) yes
GRF give them an option of coming in
(50:31) yes

GRF you know, maybe all the facilities are not open
(50:33) mm mm mm
GRF maybe the cafe's winding down for the day, or whatever, so there's fewer people on
(50:38) yes
GRF but you're still getting people in the door who, who would be unable to be affording this, and it's spectacular, and it's something that we should all be encouraging people to come and see, it is the number one attraction, but it's so expensive
(50:52) yes
GRF if you've got a family and a couple of kids, it's a, it's a big ask
(50:55) yeah yeah
GRF so value for money? I don't think so
(51:03) mm mm
GRF there's nothing like it, and I don't know what the running costs are, I don't know what the money's required to do
GRM have you made a, what do you call it, some kind of survey of other exhibitions and things like that?
(51:18) yes, in terms of pricing
GRM it's almost there
(51:20) yeah, and compared to London, it's obviously cheaper, and compared to other random things like football matches
GRF mm
(51:24) it comes out a lot cheaper
GRF yeah
(51:29) but as you say, it's not cheap and for a family to go, you're not getting much change out of £100
GRM yeah
(51:34) once you've factored in meals and what have you as well
GRF and maybe that's something people are willing to pay, cause they're only going to come the once
(51:43) mm mm
GRF and it's the iconic thing to do in Scotland, but I think, think they are morally bound to try and extend
(51:55) mm mm, yes
GRF and there's got to be a way to do that
(51:58) yes
GRF even if it's for a couple of hours on a Thursday, or whatever it is, to bring people through
(52:03) mm mm, yes
GRM what about when they buy tickets online? Is it cheaper?
(52:09) I don't think so. I think if you buy more than 10, like for groups, they're encouraged to buy online
GRM yeah
(52:14) then they get slightly cheaper, but other than that they don't have any discount
GRM no?

(52:19) no. That would make a lot of sense - it would help spread the traffic during the day
GRF yeah
GRM cause if you're buying online, you're saving queues first of all
(52:26) yep
GRM you give them 10% off, you're getting the money immediately in the bank from their credit card
(52:30) yes
GRM right there, so no money's being handled or anything like that, straight into your bank account. And just giving them a Fast Track kind of thing
(52:41) mm mm, yeah. Well I heard a lot of visitors who had bought things online, and they were not quite doing cartwheels, but they were delighted they could just swan past
GRM absolutely
GRF yeah
(52:50) past this huge big queue
GRF yeah
GRM just by showing this barcode or printout that they have
(52:57) yes
GRF do they have a tie-up with any other of the attractions in Edinburgh?
(53:00) they do. They've got a special pass where, you know, if you want to go and see, em, Britannia and Holyrood Palace, for example, then I think if you're going to see one other attraction over a weekend then they do have a special ticket
GRM that's not too bad
GRF yeah
(53:17) and the staff I spoke to said they are trained to try and speak to the customers to try and find out which pass would save them the most money basically
GRF right
(53:24) so if they are a family, and they are wanting to stay for a weekend, see sights around Scotland or Edinburgh
GRF yeah, that makes sense
(53:30) then yeah, they will try and recommend it. But that's face to face, and as you say, if they bought online, then they're going straight in, but face to face, it all takes time, it'll add to the queuing
time for them
GRF mm yeah
GRM well if they have, they do have a website, do they?
(53:46) yes yes
GRM cause if you could buy online, you could get advertising as well
(53:50) mm mm, yes
GRM cause you get restaurants, cafes, blah blah, on your page
(53:55) yes, I think they do that now. I think they've just sort of twigged in the last few months
GRM yeah

(53:59) I think it was Jonathan [Brown, EC Events Executive] was saying that if you do print out your tickets then you do get a voucher
GRM yeah
(54:02) saying you get 10% off
GRM exactly
(54:05) the restaurant for example
GRF yeah
GRM at the same time they're getting some income
GRF you get something back
(54:09) yeah yeah. Well a very extensive talk. After your visit, what advice would you give someone who was considering going to EC? Obviously get audio guides!
GRF yeah, get your audio guide cause you'll need it
(54:34) uh huh
GRF buy your ticket ahead so you can skip the queue
(54:37) mm mm
GRF plan your visit, see if there's something going on
(54:41) yes yes
GRF and plan around that
GRM is that on the website as well - is it updated?
GRF it's on the Facebook page, apparently
(54:49) I think they do have 'Today at 3 o'clock', em, but it's not obvious and you've got to search around the site for it
GRM but for Facebook you need a Facebook account, you know
(54:58) yes
GRM if you have it online
GRF yeah, even if they have a future diary of, 'I'm going to be here in two weeks I want to know what's going on'
(55:04) yes
GRF plan your visit, to take account of these things, cause if they're just updating it on the day, it's no good to me
(55:10) yes yes
GRM there's a, like that ridiculous thing that we did for the food fair
GRF mm
GRM we went on Twitter
GRF and we still missed it
GRM and it wasn't updated at all
(55:18) right?
GRM so, yeah
(55:21) right
GRM it was cancelled. We'd gone, because there was nothing that said that it wasn't, em, cancelled
(55:30) yes yes
GRM walked over there, em
GRF [laughs]
GRM and there was this little sign there, what do you call it, 'not going to be held'

GRF yeah, it's all very well having modern media, but you have to really be updating it
(55:43) mmm
GRM I don't think, well
GRF yeah, they may well have a timetable of their special events
GRM yeah, well that could be a website
GRF on the website yeah
(55:54) mmm
GRM it should be taken from the website, forget Facebook
GRF even when there's something on Wednesdays, Thursdays and Fridays at 2
(56:00) mmm
GRF for kids, it doesn't really matter what it is, cause kids are not that terribly discriminating
(56:05) no
GRF so at least you would know that at 2 o'clock, we'd have had our lunch
(56:08) yes
GRF we'd be ready to hear something new
(56:11) yes
GRF I'll sort it out, and you could plan your trip round that. And like you say, suggested itineraries
(56:16) mmm
GRF is a good idea. 'You're going to need a couple of hours here, minimum'
(56:20) yes
GRF I mean we did the sort of 'Fast Track' through it, because, you know, we've seen a lot of the stuff before. You're going to need 2 hours, you know, we suggest that you eat at 'such and such'
(56:30) mm mm
GRF em, you know, whatever
GRM yeah, exactly. We were lucky that the guy had told us that there was going to be a tour in 10 minutes
(56:39) mm mm
GRM which was good. And where the meeting point was going to be as well
(56:46) right
GRF they could do a meal deal as well, they could do a £10 meal, or something like that
(56:50) yes
GRF so that you know what you're going to pay ahead of time, cause you're already thinking, '£16 plus the guide, plus lunch'
(56:56) mm mm
GRF 'now what am I going to be spending here?' This is going to be get expensive
(56:59) yes
GRF whereas if you're saying
GRM people love vouchers
GRF people love vouchers
(57:03) yes
GRM absolutely love vouchers

GRF so
GRM it's not going to cost anything and at the same time you're filling your restaurant
GRF if you have, arrive at the restaurant at half past eleven, we'll give you a, the
GRM a kiddy meal, or whatever
GRF a child's meal for a fiver
GRM mmm
GRF and they'll get a packed lunch in a box, and that's all kids want - they only want a sandwich and a glass of juice anyway. You know like in John Lewis's, they have a wee box
(57:23) it's great, yeah
GRF they're like a wee box, it keeps them busy opening up wee packets
(57:26) yes yes
GRF boom-boom, in and out, it doesn't take very much, they're pre-made, all you have to do is hand them out to the kids. Get a cheese sandwich or a ham sandwich
GRM and the box looks like a castle, or something
GRF right
(57:35) mmm
GRF right, and it has a quiz in it, a quiz in the box, so then you can go and follow a trail
(57:40) yes yes
GRF you've got all that, and it's very quick, very easy to do, and you get them in a bit earlier
(57:46) yes
GRF half eleven, or you could do it at half past one, or whatever you want to do, so you could work it out, so you could get people to eat, get people to stay
(57:56) yes
GRF and then maybe spend, cause now they feel like they've got a bargain
(58:00) yes
GRF so we're getting them in cheaper, or getting them in earlier, or whatever you want to do
(58:05) mmm
GRF but I think you have to, take account of the fact that it's so expensive, you've got to make it feel like value, and I don't think it does at the moment
(58:15) yes, especially making best use of their time there
GRF yeah. Even for folk without kids, you
GRM give them a voucher
GRF give everybody a voucher
GRM they'll love it. Look at Groupon, how big it is
(58:29) oh, yes
GRM and there are people getting ripped off with that
(58:32) mmm
GRM but they're addicted to it
(58:34) yes
GRF it's a cultural need now
GRM people expect that

(58:40) mmm
GRM that's it. It's an American thing that came over here
(58:45) yeah
GRM you go to the supermarket, you get a receipt and, what's this, it's vouchers for this and that and this, do you know what I mean? I don't pay attention to it, but there are people that do
(58:57) yes, 'oh next Tuesday I can get 10p off my marmalade'
GRF [laughs]
GRM yeah, exactly
GRF we all love a bargain
(59:09) great, well, em, it's been a very full interview. Is there anything else that you might have thought of before or during this interview which as come up other than the questions I've asked?'
GRM I don't think so, I think you've covered most of it
(59:24) I think between you we've covered most of it
GRF well it was great, we went for lunch afterwards and we dissected our experience [laughs]
(59:32) yes ok
GRF and GRS had plenty to say
(59:35) good. Well we spoke for about 20 minutes on the phone there
GRF well he enjoyed it, you know. He's not always a grumpy teen, you know, he does have, you know, I think his school course had prepared him for a lot of stuff that
(59:46) yes
GRF but, em, nonetheless, he could respond to it as a building, as a historic site, as an iconic site
(59:56) mm yes
GRF so it's definitely still interesting for him, even the, you know, the insouciance of teenagerhood
(60:02) yes yes
GRF it still spoke to him, so, there's something about it that everybody's going to enjoy
(60:11) yes yes
GRF but it would be a shame if everybody couldn't enjoy it because it's a lot of money
GRM the thing is, you're looking at the price and everything, but the place is maintained
GRF oh it's pristine
GRM and there are a lot to maintain
(60:23) mmm
GRM a hell of a lot to maintain
(60:28) and there are about 120 other sites around the country to maintain
GRM yeah yeah
GRF I understand that
(60:33) yeah
GRF I understand that
(60:35) I don't think they do a good enough job of getting that message across

GRM exactly
(60:38) people pay £16, but then that's what funds, you know, HS around Scotland and, em, even walking down the High Street and you walk past St Giles, that's got a little thing, 'supported by funds from grants from HS'
GRF mm mm
(60:51) em, and Bannockburn, I think that's a joint project with the National Trust
GRM yeah
(60:59) all the profits from EC, they're not going for shareholders, or executive managers' golf club subscriptions, you know, it's being funnelled back into Scotland basically
GRM exactly
(61:11) yeah, but I think they should do a much better job of getting that message out
GRM explaining it, yeah
GRF mmm. And, and, conversely to say how to get the most from your visit
(61:22) yes yes
GRF so that even if you're quite happy to spend this money, you feel like you spent it well
(61:31) mm mm
GRM mm. In this day and age, because, you know, they are economic times
GRF this is not a cheap city to come to, you're going to be spending a lot of money
(61:41) yeah
GRM you know and people, people all over Europe of course, are tight. That's all. Money's tight. That's just the thing. I guess before there were a lot of donations from private
(61:56) mmm
GRM private companies and things like that? You know, just writing a cheque to HS, and
(62:03) and the National Trust, yes
GRM and the National Trust, you know, and eh, it's less and less
GRF does any of the money from the Tattoo end up supporting the buildings, or is it just the Tattoo pays for the Tattoo?
(62:18) I think they'll obviously pay for the use of the space, em, I don't know how much it is, but you'd imagine HS get a fairly good deal out of that, in terms of location
GRF yeah
(62:29) you can't get much better than that
GRM they've done a great job with the stands, haven't they?
GRF it's fantastic
(62:03) oh, the stands have improved. Was it this year or last year
GRM were you there last Saturday with your Dad?
(62:41) for the last day, yes
GRM yeah. It's beautiful, it's grand
(62:45) yes yes
GRM well the stands have been there for two years
(62:47) right ok

GRM this is the second year, and they've done an excellent job
(62:53) mmm
GRM they're up in two days, and they're down in two days, do you know what I mean? It's so clean, yeah it's nice
(63:05) right. So in terms of your motivations and expectations, was it job done?
GRF yeah
GRM it's always job done. It's a beautiful site to visit, at any time of year
(63:13) yes
GRM you know, going at different times of year as well
(63:19) mm mm
GRF I think it's always improving
(63:23) yes
GRF I don't know how much of the restraint to improve is because of funds
(63:28) mm mm
GRF or whether it's just, lethargy of a big organisation
(63:32) yes
GRF you know, 'we've always done it this way'
(63:34) mmm
GRM I don't think so, I think it's more funds than anything else, I think they wish to do more
GRM but, yeah
GRF but a lot of stuff is about re-ordering things, rather than spending things, it's just a bit of thought process
(63:51) mmm
GRF it's just, just you know, and obviously they're getting some of it right with the, like you said, with the disabled people coming up in the car
GRM yeah that's good
GRF that sort of thing is, that's terrific. I don't know how much that is being told about, whether people actually know
(64:06) yeah yeah
GRF but it's terrific, I mean there's nothing like it
(64:14) mmm
GRF you can't not see it
(64:17) yes. Super, right, well thank you very much for
GRF for a lot of waffle [laughs]
(64:26) for your thoughts

END OF RECORDING

GR Family Post-visit Interview (GRS only)

John Melvin interviewing the son of the 'GR' family by phone. The interviewer is at his own home, phoning from the bedroom. There is no background noise and there are no other people in the house, providing maximum attention and focus on the interview. The son has agreed for the interview to be recorded and the conversation has just moved from general small talk. The interview takes place in the evening, during the school summer holidays. The family have visited EC the previous week. The son is unable to be at the post-visit interview as he is going to visit a friend of his who is in hospital. The recording starts a couple of minutes into the telephone conversation, having called the Mother who then got the son ready.

For data protection reasons, the father is referred to during this interview as 'GRM', his wife as 'GRF' and their son as 'GRS'. Their names have been replaced with these acronyms in this transcript.

(0:01) [Welcomes the son back to the UK after a recent holiday to Turkey with his friends]... thunder and rain and what have you today?
yeah it's pretty bad
(0:04) yeah. I was sorry to hear about your friend tonight
ah, it's ok. He just got sick when we were on holiday, so he's just recovering just now
(0:14) right. How was your holiday?
yeah, it was really good. We had some really nice weather, and, oh, it was just great, really, yeah
(0:24) did you manage to get everything you wanted to do done whilst you were there?
eh, yeah, basically just to soak up the sun
(0:29) [laughs]
and to get away from this
(0:31) good stuff. And when do you start uni then?
ten days
(0:35) oh wow, right
yeah
(0:37) ok, well listen, I appreciate you're a busy chap getting ready for uni and what have you, and you're off out tonight, so is it ok just to ask you a few questions again about, em, how it all went at EC?
yeah, sure thing, yeah
(0:53) super, well, right, if you're ready to start then, now, well if you could tell me briefly what happened and how it all went
em, well we just kind of meandered in and, eh, took in the view
(1:07) mm mm
for about 20 minutes
(1:10) mm mm
and then we, there was a guided tour at about quarter past the hour

(1:15) uh huh
so we took up on that and, eh, this man, you know, was very gung-ho and told us all about the part of the castle we were in, and the part of the castle that we were going to go to, and, you know, he seemed to be very, eh, enthusiastic about everything. That was really good actually
(1:36) ok
em, well a little guided tour by a guy in a kilt, and well, the, the tourists also seemed to be enjoying themselves; they were laughing along
(1:48) yes
and he was making jokes
(1:52) was it a Saturday or a Sunday you went?
em, I think it was Saturday
(1:57) yeah, and what sort of time did you get there?
em, I would say about quarter past 12 or something like that, 12 o'clock-ish
(2:14) right, ok, and was it starting to get busy?
eh, yeah it was quite busy actually, and it was a nice sunny day, so it wasn't too busy actually, it wasn't too bad and it was probably the best weatherwise that I've ever been to the castle
(2:27) and em, can you remember what, if anything, can you remember about the periods and events that took place, that you know now that you didn't know before you went?
em, well it kind of reaffirmed everything that we did know, but I had kind of forgotten about the, em, what do you call it, the memorial area
(2:54) oh yes
so, he kind of told us all about that. That was something that I'd forgotten that was in the castle
(3:02) yes, ok, and how long did you stay at the castle for?
em, I think it was about 2 hours-ish, 2 and a half hours, something like that
(3:12) right
and we kind of went through to St David's Tower. I actually had no idea about that, I forgot about that, that was good as well
(3:21) yes
and that was really interesting, em, and so we just went around all the places and, you know just re-engaged with what we had seen before
(3:35) sure sure. Were there any, em, issues about when you were queuing up to get your passes stamped? Anything then?
em, no, that was all smooth, and the first queue at the gate was fine with all that, that was really quite quick
(3:52) yeah
but I can see how for everybody else that it would take a long time, because, you know, there was a massive queue
(3:57) yep
for the tickets, so, I suppose that's a good thing I guess
(4:02) yes yes, ok, and did you use the audio guide when you were there?
em, no we didn't, but I, em, I noticed that it, I don't think that they should charge for that. I think that they should include that in the ticket price
(4:17) mm mm mm mm

maybe if they could just at least bump up the ticket price a wee bit in order to like, you know take care of that, because, em, it just seems a bit snide for them to, you know, take extra money off you for something that seems to be pretty essential
(4:32) sure
I noticed that at most of the exhibits it was, you were kind of left to your own devices, and in some of the rooms there weren't people, you know, in the corners of the rooms you were at to ask
(4:43) yes
like in the Chambers, the Royal Chambers there people there that you could talk to, but in other rooms like, without the audio guide, I could see like you totally not knowing what's happening at all
(4:56) yes
so, I don't think they should charge extra for that, for something that's so essential, they should include that in the package
(5:00) no, I agree. When you walk around the castle you see so many of these numbered panels, and you think, 'Oh crikey, just as well I did get the audio guide', but in your case it was, yeah
yeah, it would be all right if there was an information panel next to it, but sometimes it's just a number
(5:18) yup
that you're totally left unawares with
(5:21) yes, yeah, och well. Em, but at least you had previous visits to fall back on, em
but for somebody who didn't, like if I was a tourist who'd never, you know used to this before, I would have absolutely no idea what's going on
(5:34) yes
I mean apart from the grandeur of the castle, like, that would be pretty much all of I'd take away from it really
(5:38) sure sure, and did you encounter any of the costumed performers doing re-enactments of scenes, or whatever?
eh no, cause we had quite a tight schedule, so we couldn't stay for, I think it was like about quarter to 3 or something like that there was a performance in the Great Hall
(6:00) yes ok
but we couldn't stay for that cause we had to dash, but there seemed to be a lot of people queuing up, like when we went in the Grand Hall about quarter past 2 there was a lot of people sitting down and getting ready for it
(6:11) oh right
so obviously it's quite a popular activity really
(6:16) yeah yeah, right, em, and can you tell me how you went about choosing what to do within the castle cause there's so much to do there
yeah, well we kind of went to all the bits that really interested us, the Po, eh, the Prisoners of War
(6:32) yes
and the old prison where they all slept, cause we knew that, that was quite well done

(6:42) yes
and there was a vault we went to and that was really, just basically all the stuff that sounded interesting really to us
(6:49) mm mm
and the Crown Jewels, and you know all the stuff that you kind of have to see
(6:53) yes
at the castle, the really good spectacles, the, em
(6:57) yeah, did you notice if anything had changed since your last visit with the school?
eh, apart from, we didn't go to the Prisoners of War area there, and I know that Dad did the exhibition in between times that we had gone
(7:13) yes
so I think that has changed since, I know I couldn't visualise the change, but I knew that it had changed kind of thing
(7:24) right, right, ok. Em, and as you look back on your visit, are there any events that stand out in your mind, you know you've mentioned the kilted guide was quite a good thing, was there anything else which stood out for you?
em, well just the kind of you know ambience of the place, again I know I keep saying that
(7:45) mmmm
but it's just every time I go there
(7:47) yeah
it's just kind of sets you in your boots really
(7:48) yes
that's always the thing I take away from the castle
(7:54) yes yes. Did you have time for a cup of tea or anything in the shops or the cafes?
eh, we were going to, but as I said, we had to dash, though
(8:04) yes
so we didn't take them up on that, but they seem to be quite nice, really
(8:09) mm mm
and well-facilitated
(8:12) they certainly seem an improvement as to when I first went with my school anyway. Em, a more sort of personal question Patrick, could you describe the most important benefits which you gained from this visit?
em, I dunno, I guess that it kind of, kind of made me appreciate the, eh, the need, for the audio guide
(8:37) mm mm
I kind of went about and took away from the fact that it was so essential
(8:43) yes
and, I kind of felt sorry for all the people who were walking around without audio guides
(8:50) yes
who were foreign, because I just knew that they wouldn't be able to fully understand anything
(8:54) yes
that was going on, so that was a kind of sour point that I took away from it really

(9:00) yes
but probably for the future that they should include that
(9:04) uh huh, em, and how did the rest of the interpretation there, you know the information boards, em,
where there were information boards it was really good, like the information was detailed and as I said, the staff who were in the rooms, who were manning the rooms
(9:23) yeah
they all knew their stuff
(9:25) yes
if you asked questions, you know they pointed out all the things, the wee guide as well, he knew a lot of things as well, so where there was information without the audio guides
(9:37) yup
the information was coherent and it was really well done
(9:39) yeah, yeah, did you think there were enough signs then, cause em you mentioned that for a lot of areas, there weren't people to ask, and it was quite important if you didn't know anything, to have the audio guide
yeah
(9:52) but do you think there could have been more signs or was the balance about right?
yeah I think there should have been a wee bit more signs, like I think there were places where signs were needed if the audio guides weren't there
(10:03) yes
you know just to fill out the information
(10:11) mm mm
I think where there was no guide, like there really should be a sign
(10:17) yes
to introduce the area
(10:23) mm mm. And did you find it ok to navigate around the site ok?
yeah, I thought there was a lot of signage for all the places where you should go
(10:30) yup
that was really well done
(10:31) right
I think everything was clearly marked and we didn't at any point get lost, you know it was very well done in that aspect
(10:42) yes, good, good. Em, as you look back on your visit, em, how do you feel families are catered for at the castle?
em, well I think there were a lot of kids running around, and you know kids will be kids and they will get bored
(10:57) uh huh
but I think there was little activities that you said, like role-playing
(11:03) mm mm
that probably would have excited them and got them to sit down a little bit
(11:07) mmm
but I think there was, I think little boys especially really like fighting
(11:13) mmm

and you know war and all that sort of stuff, but there wasn't a lot of that, considering that it was supposed to be a siege area
(11:20) yes
you know, a castle, like, I think that would have probably, you know, stopped them from running round a little bit more, cause there was a lot of flustered-looking Mothers like trying to take care of their kids
(11:33) yes
but there was nothing really to draw their focus away from all this, just a big place to run around in
(11:39) uh huh
so I think there could have been a bit of that, kind of, fighting re-enactment, you know swords or something like that
(11:46) yes
that would have helped with that, yeah. Apart from that, em, I think it's quite good for families
(11:54) yeah
especially when they have some activities
(11:55) yeah
I think that would be really good
(11:58) yes. Is there anything else you feel could be done better there?
em, not really no. I just think that those points that I made earlier
(12:10) yep
otherwise they've kind of, you know, they've hit the hammer on the head even
(12:17) mmm. And do you think the castle offers value for money? I think at peak season it's £16 for an adult ticket, and is it £9 for a child's ticket.
em, well I don't know what they have in terms of family packages
(12:32) mm mm
like if that makes any savings at all, but if they don't have that they should definitely have that cause it is a wee bit on the expensive side. But to be fair, people are going to see the castle in Edinburgh no matter what
(12:44) mm mm
I mean it's just it's the thing in Edinburgh to see, because it's such a big thing, so they're going to pay whatever, but I think, but I keep saying this cause it's so essential, they have to include the audio guide in that price in order to really merit it
(13:00) yes
cause otherwise it's, I don't know, it's really like, you know, something like a glass case in a museum, you just kind of look at without any information, or without enough information you need
(13:13) mm mm. Em, would you recommend the castle to any of your friends who haven't already been?
of course, I would, yeah
(13:22) right. What sort of points in particular would you recommend to them?
oh that it's just the essential thing to see
(13:29) yes
in order to fully understand, to know what's happened in the city really, it's just kind of important for everybody to see it, that if they come here

(13:39) mm mm. Right, ok. Em, have your views on visiting attractions in general changed since your last visit to the castle?
em, not really, no. I kind of understand that different places that you see have to have different ways of getting across information, so, I kind of understand that a bit more, I guess
(14:03) yeah, yeah. Em, and, after your visit, what advice would you give to someone who was considering going to EC?
em, to get an audio guide [laughs]
(14:15) [laughs] yeah. Well, great, well that's fine. Is there anything else that you might not have though about before that occurred to you during this chat?
em not really, no, I think that you've got all the questions out of me really
(14:30) yeah, yeah, anything else you want to add about what your expectations or motivations about the whole trip were?
em, I think my expectations were met
(14:45) yes
and, yeah, it's a good visit
(14:47) mmmm. I think you mentioned before that you were looking forward to spending a bit of time with your Dad and GRF before you head off to university
yeah, it was a great thing to do, just before I go off
(15:06) right, em. Well, thanks very much for your time GRS, it's much appreciated.
no worries
(15:15) I wish you all the best at university
thank you very much, and I wish you the best with your PhD
(15:23) ha ha, thanks very much indeed. Well, hope your friend gets better soon and I look forward to seeing your Dad and GRF tonight
ok, best regards and see you later
(15:32) ok, thanks again, bye for now
no worries, bye now.

END OF RECORDING

INTERVIEW TRANSCRIPT

34JH FAMILY PRE-VISIT INTERVIEW

M: This little one is an expert.

I: Right, yeah.

M: So you can sign anywhere, it's just part of your research, that's all important information … so you need to collect our age and gender now?

I: No ages, it's more qualitative.

M: Ah.

I: Yeah, yeah, so just about how many children you have …

M: But you record the conversation, maybe I can code some of our conversation …

I: Exactly, so your family will be for example AB.

M: Yeah.

I: AB Male, AB female for example, that's as far as it goes, yeah.

M: You don't do like quantitative research?

I: Not at this stage. If interesting things come up, then a quantitative survey might come up in a sort of follow-on research.

M: Right, okay.

I: But this is more investigative, exploratory, early stage.

M: No problem. So which year are you in?

I: In my third year.

M: Oh the final one?

I: That's right, yes.

F1: But the actual … kind of it's not a castle open day, the castle …

I: I found that, yes.

F1: And the others, like the British Geography Survey, a lot of places open but it's not the castle.

I: Because I spoke to the castle management and they were thinking of becoming part of this Edinburgh Open Day thing but obviously not this year.

F1: Ah.

I: So it's great. So next weekend might be a very good time if lots of people are going to other places.

F1: (laughs) Alright, okay.

I: How long have you been in Edinburgh for?

M: 15 years.

I: 15 years; right, okay. And are you both involved with the University here or …?

M: Yes, yes.

I: Right, okay. Do you all have connections with [inaudible – 02.06]'s primary school?

M: Yes, JHF2 …

F2: I'm still … I'm on my last year at [inaudible – 02.10].

I: Right, right, okay.

M: So they're both in different private schools, one's at Edinburgh Academy and one's at Loretto.

I: Right, okay.

(talking together)

I: But that's for you to take back if you have any questions … any further questions please feel free to ask.

F1: Okay, yeah.

M: I will … your email address or … oh yeah …

I: That's my supervisor's. That's me there, that's right, yeah, my phone number …

M: It's like a Chinese … it's like a Chinese surname, XX, yeah.

F1: So we sign here?

I: Yes please, if you could just write your name, address, telephone number and then sign and date, and that's for me at the bottom, I'll sign there.

F1: Okay, that is my name.

M: You need all or just one?

I: Just one person will be fine thanks, yeah.

M: Okay, yeah.

F1: Today is ...?

F2: 21st, Peace Day.

F1: Huh? 21st?

I: 21st.

F2: Peace Day.

I: Great, thank you very much.

M: No problem.

I: Well thanks for coming down on a weekend …

(talking together/laughing)

M: We have a lot of activities after, so this time is quite good [inaudible – 03.48].

I: Not at all. So what do you normally do at weekends?

M: Lots of sports, yeah.

I: Right, okay.

F1: Chinese school in the morning.

F2: Yeah, my Dad just came about an hour or so to play badminton.

I: Right, okay.

M: Yeah.

F1: (laughs) And we have ballet and …

M: Ballet, dancing …

F1: And this is Chinese school teaching, yeah.

I: Right.

F2: Yeah.

F1: So a lot of things are going on in our family, very busy we're kind of normally (laughs).

M: We're kind of the most busy in the week, yeah.

I: Yes, okay.

M: Is there any other questions you want to ask us before we talk about …?

I: Just a few but first of all, can I just confirm your ages as well? For the children, not the parents, obviously that's secret but could I just confirm your ages please?

F3: 15.

F2: 10, nearly 11.

I: 10, nearly 11; great, thank you. Right, and when you do make decisions about the weekend, what is the decision-making process; is it a democracy or how does it usually work?

M: (laughs) Yeah, that's a good question.

F2: Mum has the idea; if I don't like it I won't go and then mum won't go.

I: Ah, right, okay. So you have a veto; right.

M: She actually … she likes to go for shopping, like she goes out and she spends the whole day outside.

F1: (laughs)

M: But once she gets back home she's just knackered you know, just like sitting and sulking on the sofa and doing nothing.

(various people laugh)

I: Professional shopper then?

(various people laugh)

F1: We just finished the shopping.

F2: Yeah, yeah, yeah.

(various people laugh)

F1: A half hour ago.

I: I can't see too many shopping bags.

F1: No, no, the shopping bags … (laughs). Oh in the car boot see (laughs).

I: Right, okay, so sport, Chinese school, shopping …

F1: Yeah.

I: Great. Do you tend to go to museums or visitor attractions at all?

F2: The Geological Survey's just opposite us.

I: Ah right, okay.

F1: She is mostly interested in the museum but [inaudible – 06.12] quite often (laughs). And also the …

F2: School trips.

I: Yes, okay.

F2: Wait, I have a question; what relation are you to [inaudible – 06.24] primary?

I: I've two relations; one, it's my closest primary school, it's my closest school but the second, my dad used to be a headteacher at a

secondary school and he's friends with Alison Noble who is the headmistress …

F2: Oh yeah.

I: … at [inaudible – 06.39] Primary School. So two connections.

F1: Yeah.

I: And then I stay quite close to it, so in a couple of years I think my children will start going to [inaudible – 06.50]. Okay, we've established what usually happens at weekends.

F1: Mm.

I: And the decision-making process; certainly on this part of the table.

M: Yes, this one makes the final decision, has the final say.

I: Right, so being the oldest in the family doesn't have a lot of benefit sometimes?

F2: Yeah (laughs).

I: Right. What kind of teaching do you do at the Chinese school?

F3: I like teach them how to speak Chinese and how to read Chinese easily. And help them study about Chinese culture.

I: Right, right, very interesting. Are most of your students Chinese people or do you get some British people interested too?

F3: Chinese people.

I: Yeah, yeah, great, okay, thank you. And so have any of you been to Edinburgh Castle before?

(talking together/laughing)

F3: I have been once.

I: Okay. When did you go?

F3: Last summer.

I: Okay. Was that by yourself or with friends or with school?

M: With friends.

F3: Yeah, with friends.

I: With friends, right, okay. Everyone's been … have you been?

F1: She's not.

I: You've not been yet?

F1: We are the guardians of her because she's my friend's daughter, she just joined here for the Loretto, so she's been here just a few weeks.

I: Ah right, yes, okay.

F2: But they're kind of like twins because they were born on the same day, same year, same month.

I: Wow!

M: Yeah, they are twins.

F1: So she's definitely not been to the castle yet.

I: Yes, right.

M: My son there is actually doing an essay right now, so she's coming afterwards …

I: Right, okay. How old is your son?

M: 16.

I: He's 16; right, okay.

M: Very close.

I: Yes, yeah.

M: So you're looking for certain younger age groups or just like older, like me?

(various people laugh)

I: This is ideal.

M: It's ideal family.

I: It's at least one child between the age of 10 and 16, so …

F1: This is …

M: We've got four.

I: You've got four, yeah, which is …

F1: (laughs)

M: Oh JHF2 can give you a lot of interesting feedback, definitely.

I: Super.

M: She is a master of survey …

F2: Electronics.

M: Yeah and electronics, yeah.

I: Great.

M: Through her uncle you know [inaudible – 09.32] in those pictures, you can get a lot of ideas.

I: Excellent.

M: She does this creative ideas and making things even [inaudible – 09.39].

(various people laugh)

M: Sorry, she's … she can make beautiful pictures for your research, definitely, yeah.

F1: (laughs) [Inaudible – 09.50].

M: No, the picture with content, it's full of meaningful stuff inside there. It's not just like oh sky you know, or big …

I: It's all about interactions and …

M: Yeah, the interactions.

I: Great. And mum and dad, you've been before as well?

M: Yes.

F1: I've been more than once actually (laughs).

M: Lots of times, lots of times, yeah.

F1: But I think my experiences, they have a lot of different language translation before and you can rent the [inaudible – 10.26] and start to listen to the … in different language because [inaudible – 10.32] Chinese language (laughs).

F2: (laughs)

I: I wonder if they've got Mandarin now or …?

F1: No …

M: I think probably yes now.

F1: Now yeah, then it's like …

M: Most recently I didn't go to Edinburgh Castle but I noticed because it's like a tourist attraction, so many Chinese visitors every year.

I: Yes.

M: Almost every day I could say you know, it's just like … it's lots of interesting things happening there and I think you've got this trans… like the machine.

I: Yeah, the audio guide.

M: Audio guide.

F1: Audio, yeah, yeah.

M: I think you have the Mandarin, yeah.

F1: Okay, yeah.

M: I think if … JHF2; okay, if I pick up one thing to mention I think it's the price has gone up quite a significant amount.

I: Yes, yes.

M: Over the last few years. I don't understand for a castle in a public … a popular attraction, they should give some different packages you know.

I: Every family I've spoken to have mentioned the price.

M: Yeah, yeah, it's up to the roof I think, it's too much.

F1: Yeah.

M: They give you packages like you get into castle for one price and if you want to see the treasures, like stones, like …

F2: Crowns.

M: Crown, yeah.

I: The crown and the sword, yes.

M: Yes, they charge extra.

I: Yeah. I think most things are included now, it's not like separate packages but everything is included apart from the audio guide. So if you did want the audio guide I think it's maybe three extra pounds. But I think they have kids ones as well, if you're interested in that.

F1: Mm, yeah.

I: Right. So you've not been as a family before to Edinburgh Castle? You've been with school and …

F1: We've been … yeah …

M: With family I think we have been, yeah.

F1: Yeah, yeah.

I: Okay, right. Can you remember anything positive about that, about your last trip together?

F2: That was like over three years ago.

I: Right, okay.

F1: Mm.

M: I think there's lots of interesting things happening there you know, like 1 o'clock salute …

I: Yes.

M: There's quite a lot of interesting …

F2: Or 1 o'clock cannon.

M: Yeah, the cannon.

F2: Oh, and the lion.

M: Yeah and there's a … I think there's a …

F1: [Inaudible – 13.00].

M: Yeah, yeah and I think the big cannon …

I: Ah [inaudible – 13.06].

M: Yes, that's quite impressive.

F2: Oh the cannonballs were too heavy.

M: Yeah.

I: Did you try and lift them with the school? I think they have a special thing where school groups …

F2: It took 30 of us to lift it (laughs).

I: Really?

F2: Yeah.

I: I'm impressed you were able to because they're kind of massive, yeah.

M: And there's an old Scottish regiment [inaudible – 13.30], I don't know.

I: I think the regiments are now formed together by … there's a Dragoons …

M: Oh Dragoons … Dragoons, that was very … because of they're all like … there's a Scottish like kilt.

I: Yes, yes.

M: You know, there's kind of … it's just everybody loves it you know. I think one day [inaudible – 13.51] tries to actually … have you got a kilt? It's like a skirt …

F1: No.

M: I think you have.

F2: I do.

M: You have, yes, it's quite interesting, yeah. And there's lots of Chinese people try to copy the Scottish kilt (laughs) and even men can wear a kilt …

I: Mm.

M: It's fashionable you know, it's just wonderful. I wish I could you know but it's just like [inaudible – 14.17].

(various people laugh)

I: You should try it. I've got a Chinese friend and he has a kilt, I think it was when he got married … he got married in Scotland, so he got a kilt.

M: I've got a good friend and [inaudible – 14.36] …

I: Yes, yes.

M: So that's why I caught myself like Chinese/Scottish you know [inaudible – 14.44] is our family pattern. And we do have a Chinese tartan.

I: There is a Chinese tartan, yes, you're right, yes.

M: We do have … yeah, yeah, when some guys came to live here. And we also [inaudible – 14.58] the first is from Labour, I forgot his name … Jack McConnell …

I: Jack McConnell, yes, okay.

M: Yeah, yeah, yeah. He was a Labour leader, now our education … I think in China the education …

I: The Ministry or …?

M: Ministry, yeah, Ministry of Education, the Head of the Ministry of Education, he came here and he got a very warm welcome reception there, yes, in the Great Hall.

I: Yes, yes.

M: It was absolutely phenomenal. I also remember one day [inaudible – 15.32] read the new published novel in front of lots of kids …

F1: Ah, that's Harriet's.

M: I'm not … you guys didn't go, yeah; it was just wonderful.

I: Right, right.

F2: [Inaudible – 15.47].

M: My son probably went to that occasion; I'm not quite sure, yeah.

I: Right, right. Was that in the Great Hall as well, yeah?

M: No, no, no, outside, outside of Edinburgh Castle.

I: Oh wow.

M: The Tattoo obviously is kind of international festival.

I: Yes, yeah.

M: Big event you know, it's just difficult to get tickets as well, so … you can give … get feedback to increase the size and maybe like long … maybe they can perform twice during the night or three times.

I: Yes, yes.

M: And give more people access to the …

I: To actually local people as well, yeah.

M: Yeah, yeah, that's really … I think [inaudible – 16.30] he's one of the organisers for this event.

I: Right, okay.

M: Did you want to interrupt me … what were you going to say?

F2: [Inaudible – 16.40].

M: Oh, she says I'm talkative.

(various people laugh)

F2: Talkative.

M: Okay.

F1: (laughs)

I: Any good memories from the last family trip a few years ago?

F2: Mag's Chapel.

I: Ah right.

F2: Margaret's Chapel.

I: Yes, yeah, right at the top?

M: Yeah, yeah.

I: Yeah, the very small one.

M: The oldest chapel in that building … in the castle.

I: Mm, right at the top.

M: It's very, very small. It's still got some decorations on it.

I: Mm. You can get married there; if you're lucky you might see a wedding there.

F1: Oh.

I: It used to be only for Army people but now it's opened up for everybody.

F1: I just came here to [inaudible – 17.28].

M: Beautiful, yes. It's all [inaudible – 17.32] chapel.

F1: Yeah.

M: Good memory, JHF2. Bingo! See, she can give you lots of input.

I: Right, so what are you looking forward to about this family trip?

M: Obviously like I could give you a straightforward answer …

I: Please do, yes.

(various people laugh)

M: This is talking about cultural influence, right?

I: Yes, yes.

M: Okay, so right now lots of Chinese people come to study or even just very new to come to visit here as visitors.

I: Yes, yes.

M: That would like to see everything and the castle obviously belongs to the Royal Family but right now it becomes more public, right. When we can come to see you know, we in a short period of time go into the castle and see lots of things happening there and lots of traditions and customs in the castle, it would be great.

I: Yes.

M: But I would also want to see just the Chinese translation, also some history.

I: Mm.

M: You know, you're talking about the uni you know, in the big hall there are lots of events in history but nobody understands what's happening there at that time, why you know you can become part of … uni member. So that's why I think some small translation or even maybe some small introduction in Chinese.

I: Yes, okay.

M: Will encourage more tourists to come to visit. And as a family, I think if I want to go there and say oh this is what this tartan belongs to which famous clan you know, that's obviously straightforward so you can learn history in tiny space and verbally you get an impression. Actually the Scottish Government wants to actually get some … I'm talking about education but also I think get a lot of visitors here. So for example straight flight you know, so they want to get straight flight, come over here and then lots of people visit Scotland. Obviously you

know, they've got beautiful scenery, they've got beautiful castles you know, so it's all like resource treasure, I think so you know, so …

I: Mm.

M: So my answer is straightforward; if you can attract more different background or you can send mainstream tourists to come over here with some language assistance would be great you know, so.

I: Yes, yeah.

F1: Yeah, I think the tour guide, I know they have video, you can rent the video but if the tour guide might be in the native speakers and a couple of Chinese, a couple of Japanese …

I: Mm.

F1: Because I think they are … the number is getting bigger and bigger.

I: Every year, yes you're right.

F1: Yeah, every year. And it would be better … like for me I think I'm not as good to remember everything as my daughter because the land of the castle and then the visit the castle you know the background of each of … for me I maybe go slower and not very quickly because I don't have the history background and maybe I have to read and then remember oh yeah, I think here it's different, yeah.

I: Yes, yeah. Good.

F1: And so like both … they get the primary education in China, they just come here for the secondary schools.

I: Right, okay.

F1: So yeah, their history is not … like my daughter and my son they are much better, they have the … maybe from primary they have the Scottish history on the castle and …

I: Yes, yeah, okay. What are you looking forward to for this trip?

F2: Erm …

F1: Just going somewhere new.

(various people laugh)

F2: See if my dad can fit through the doorway.

F3: I really want to learn the history about there.

I: Have you studied at school at all about Scottish or Edinburgh history?

F3: No, no.

I: Right, right, good.

F1: She dropped the history because she started the GCSE and she didn't choose that course, yeah.

I: Mm, right. Okay, this will be a very new experience for you …

F1: Yes, very new.

M: I think probably it's obviously because you can see actually she is struggling to answer your questions but I think once you give her a camera and then she will record something probably interesting. I would say you know, different people, different language, so it's looking forward … I think it's good you know, Edinburgh Castle is a world-famous castle, so it's obviously have a chance going to there, looking at everything in detail, it's great experience, yeah.

I: Yes, yes.

M: You know, I think even another output … because I'm managing a lot of UCAS centres, University College Admission Service.

I: Yes.

M: We get new students here, obviously we get visitors here as well but Edinburgh Castle is just a first thought of Edinburgh, including Royal Mile. But I would like to see because I think it's just Edinburgh Castle is too expensive, sometimes people said oh it's … we come here from the education sector you know and normally the UK provide the best education in the world but for education people you still charge too high. You know, I would say you know sometimes it gives some … like us, give us some like commission …

I: Yes.

M: Because this is from the education sector just really to say … or doing their teaching in China, so they are bringing lots of kids, lots of future generation come to visit here, so give us some training or introduction and give us some commissions. I would say it's a better way to

actually spread the message across different groups; that's a good idea, you know.

I: Yeah, that is a good idea because they have packs for primary schools and secondary schools but there's nothing for higher education.

M: For higher education or international, like doing our education you know, with different local kids in China. So that's why I think it's all … they should treat us like the same you know and give us even more help because those kids come over here and they know nothing.

I: They don't know the background as you were saying, yes, yeah.

M: Yeah, yeah. So if we had this chance you know, some material … some cheap or maybe free tickets you know …

F1: Discounted or …

M: Or discounted …

I: Yeah, yeah.

M: It would be nice you know, so then we can actually send load of people to visit, not just Edinburgh Castle but across the whole of Scotland, I mean there's beautiful scenery, Isle of Skye and stunning castles you know.

I: Yes.

M: Loads of beautiful castles in Scotland. So it's kind of like you're talking about the wider [inaudible – 24.55] you know, it's not just Edinburgh Castle but it's just for … really to have a great experience right now you know. I think that most people know Edinburgh University and you just mention the university it's probably … the ranking is 17 in the world now, Edinburgh University …

F1: In the UK not …

M: No, no, in the world.

F1: In the world?

M: Yeah, yeah. So even like Edinburgh University becomes the most demanded place to study and I don't know about Nottingham University how many … but we send them to different universities you know, including Nottingham …

I: Right, yeah.

M: But what I would like to say is like young people, parents send their kids to study in different famous universities, they also want to come and see for example Edinburgh Castle.

I: Yes.

M: So that's all combination.

I: Yes, yes, interesting.

M: Very interesting (laughs), yeah.

I: Yeah, yeah. Right, okay. And when you go to castles or historical attractions, do you like to read everything, do you like to get dressed up, do you like to listen to audio guides, press buttons; what do you like to do when you get there?

F2: Dress up.

I: Dress up, okay.

F2: That's what we did last time.

I: Did you do that at Edinburgh Castle or somewhere else?

F2: Yeah, we did it for the Jacobites.

I: Right, okay. Who were you, can you remember? Were you a Jacobite?

F2: Er, I was a redcoat.

I: You were a redcoat, right, okay.

F1: She likes to try everything on.

I: Have you been to Gladstone's Land before?

F2: Oh yeah.

I: That's good for getting dressed up and that (laughs).

M: Yeah.

I: Right, okay, getting dressed up and sort of touching things as well, is that good as well, yeah?

F2: Yeah.

I: Right.

M: Don't touch the sword, okay!

F2: (laughs)

M: The big one [inaudible – 26.56].

I: Very good. What do you like to do at visitor attractions? Do you like to read everything and take your time or …?

F3: Yeah, I walk round the museum.

M: I think it shows [inaudible – 27.11] but I think that she is very capable of like doing different things you know because she obviously was professionally-trained in the Chinese dancing. So I think you know, she likes to put different you know, beautiful clothes and …

I: Yes, yeah.

M: And she actually joined as a [inaudible – 27.32] first of all, Edinburgh and [inaudible – 27.36] first of all.

I: Yes.

M: Yes, so she is actually quite famous in the Chinese community here. So I would say if you give her a chance to dress up like a beautiful girl in the castle, it must be fascinating.

I: Yes, yes.

M: Definitely you know and obviously we can take lots of pictures and that.

I: Yeah, it will get lovely memories for you, yeah.

M: The beautiful Scottish tartan you know … definitely. They would love to do that you know, definitely.

I: And before you go, you should check the website because sometimes they have performers on and sometimes they have things in the Great Hall where you can get dressed up and try things on. Sometimes it's

soldiers, sometimes it's Mary Queen of Scots hand ladies for example, so talking about make-up and old fashion, so there are good things for men and for women.

F1: Oh okay.

I: Yeah, so check the website before you go. I don't think they're on all day, so just at a certain time. It might be worth planning before you go, yeah.

F1: Yeah.

I: Right, okay.

M: [Inaudible – 28.40] came to the jail, the military jail for instance, stay one night.

F2: I want to see if you can actually get stuck into the doorway.

M: Oh really? Okay.

(various people laugh)

M: Thank you.

F1: Tomorrow …

F2: Mum [inaudible – 28.55].

F1: I don't know.

I: And can I just ask as well, what has been your favourite trip or visit together you know, if it's shopping or if it's going sightseeing in and around Scotland or what has been your most favourite thing together?

F3: Shopping.

F2: Yeah, shopping.

(various people laugh)

M: I think the best way … the best experience had is always going to Highland, it's beautiful.

I: Okay.

M: West coast; phenomenal scenery, it's just beautiful, absolutely natural. I think it's got to be the most beautiful country in the world, not just the smallest one, the beautiful one.

I: I'm happy to hear that.

M: Yeah, definitely. That's my most … I would like to drive … now I've been driving probably around 30-40 times across Scotland and it's wonderful, wonderful scenery, just absolutely everything including westies (laughs).

F1: The shopping is except him, so we're all happy.

(various people laugh)

F1: And for him it is just …

M: I'm going to [inaudible – 30.09].

F1: And yeah, yeah, outside doors activity, yeah, yeah.

M: Just because I could [inaudible – 30.20] it's difficult to climb up to the castle you know, I did the mountain climbing but [inaudible – 30.27] the castle.

I: Right. Is it out shopping for you as well?

F3: Yeah, yeah.

F1: Shopping normally we're all going and except for him (laughs).

M: Okay, I'm the driver, yeah.

(talking together/laughing)

M: Normally I think my wife likes to buy some souvenirs you know, so for example if we go for holidays she has bought a lot if memorable small items.

I: Mm.

M: Yes, it's really good. I think Edinburgh Castle, I think they got plenty but as I mentioned to you if they set up like Chinese souvenirs, like Chinese tartan with some like small memorable items it would be great.

I: Yes, yes.

M: For the commercial side as well there is a potential market, people come over and say 'Oh this is Edinburgh Castle …'

F1: You should tell the castle or the Ministry … (laughs)

M: Yeah, yeah [inaudible – 31.29] charges … okay, yeah. So that's even interesting, apart from the research you could write another thesis …

I: (laughs) It's been so long, yeah … No, they have three good shops there, so they do have space for your ideas I think, yeah.

M: Yeah. I think even another clue is like because Bicester Shopping Village, have you been there, in England, Bicester?

I: I've not been there …

M: Bicester … I think okay, they've got all … almost all the famous brands there, shopping village.

I: Right, right, okay.

M: 80% I think as Chinese customers.

I: Right.

M: They spent loads of money there, loads. 30% probably from all your rich countries, so I think you know … so you can see these kind of crazy things encourages people to spend a lot of money on luxury goods.

I: Mm.

M: So if they come over here they get a treat in the Great Hall, proper dinner with a package [inaudible – 32.37] (laughs). I would love to have dinner and eat like a king in the hall, eat some proper food, not haggis (laughs).

I: Yes, oh very good. Right, okay, well when you went with the school was that just with your class or was that with the whole year, JHF2?

F2: Oh it was just the class.

I: Just your class, right.

F1: She has been many times, been with the school and been with my friends, I think that she has been to the castle … at least three or four times.

I: Right, okay.

M: Well I'm guessing you went up to the like … up the tower, the top … tallest building in Edinburgh Castle, up …

I: [Inaudible – 33.30]?

M: [Inaudible – 33.32], yeah, yeah.

I: Which was your favourite time you went to Edinburgh Castle?

F2: Oh when we were doing the Jacobite project.

I: Right, okay. Why was it your favourite?

F2: Because like we got dressed up and we got to know more about the Jacobites and that I was the richest person because I had tea in my bag.

I: (laughs)

M: Yeah, so became the McDonald clan.

(various people laugh)

M: [Inaudible – 34.03] whole village.

F2: Yeah … not the whole village.

M: Oh right, okay.

F2: Most of the village.

M: Most of them. By the Campbell family, yeah?

F2: Yeah.

I: Good.

M: But my daughter likes to read lots of books like *Horrible Histories* …

I: Oh yeah. They're good fun those, yes, definitely. Great. Right, do you have any questions or anything else you'd like to say about Edinburgh Castle or doing things together as a family or …?

F1: No.

F2: Do we like … do we pay to get into Edinburgh Castle?

I: I'll explain that now.

END OF RECORDING

INTERVIEW TRANSCRIPT

39JH FAMILY POST-VISIT INTERVIEW

I: Right, so was this the date that you went …?

F1: Yeah.

I: 29th September?

F1: Yeah, 29th, yeah.

I: Was that at the weekend, I can't remember?

F1: Weekend, yeah, weekend, it's …

F2: Sunday.

F1: Sunday because they were finished … yeah.

I: Right, okay. What time of day did you go?

F2: About half 12.

I: After 12, right, okay.

F2: It was still after 12.

F1: After 12, yeah.

I: You're right, it was after 12. And do you remember roughly how long you stayed for at the castle?

F2: Couple of hours.

I: Right, okay. I think it closes about 5 o'clock on Sunday I think.

F1: Mm.

I: Okay. Did you manage to see everything that you wanted to see at the castle?

F2: Yeah.

I: Yes.

F1: I think my daughter is the most familiar with the castle, she has been so many times.

I: Yes.

F2: I went to the castle about a week ago to see World War I there.

I: Sure. Sure, okay, right. So how many times have you been now then, can you remember? (laughs)

F2: About seven times and then with the family about nine.

I: Wow, right, okay (laughs). So were you the guide for the family?

F2: It was one of those sort of tourist things that like it's in Chinese and it's like that …

I: The audio tour, yes, okay.

F2: Yeah, my Mum and my Dad used them because they stayed together and they used that so that they knew where they were.

I: Yes, okay.

F2: But me and my friend and my cousin and her friend, we were together and then we were looking at the stuff.

I: Right, okay. So did you meet up sometimes or did you just spend all the time …?

F2: We met up sometimes.

I: Great, okay. I've never tried the audio guide in Chinese; is it any good?

F1: Yeah, it's good but sometimes it's maybe how to say, there is a number and which number … maybe you have to check which number …

I: You've got to find the number, yes.

F1: Yeah, yeah, I've got to follow the number. And also sometimes you want to jump the number and you don't know where to find the right number, I've already been to this number but I want to listen to the … yeah.

I: Yes.

F1: But it's better than before, before … it's now Chinese and I think I saw some Chinese visitors use that as well.

I: Yes, okay.

F1: It's quite cheap, it's not that expensive if you just …

I: It's only three pounds or something.

F1: Something like that, yes, yeah.

I: Okay. What was the information like?

F1: The information just introduced … like you put the number and then it said like what is this house before used for, so what it has been built up and some purpose to modify. It's quite a simple but … yeah, it's good actually, yeah, yeah.

I: Yes, okay, so it made it more interesting for you?

F1: Yeah, more … I think this time I learnt more about the history of the Edinburgh Castle, yeah.

I: Right, okay. And you didn't try the audio guide did you?

F2: No.

I: No, no because you know it so well already, yes (laughs).

F1: Mm.

I: Have you tried the audio guide before on previous visits?

F2: No.

I: Okay, right. And had any of your friends been to the castle before or were you the only one?

F2: Like my friend and my cousin's friend went there before as well.

I: Right, okay. So how did you both decide what to do? You went with your husband; did you just follow the numbers round or how did you decide where to go and …?

F1: No, actually because they don't have the [inaudible – 04.07] for me maybe I've been a few times but it's … last time was maybe a couple

of years, so I'd probably forgotten about yeah, which way … we just followed the numbers.

I: Sure.

F1: So we didn't set out specifically to pick out a couple that were interesting but we just followed the …

I: Yes, okay, good. And do you both have similar interests?

F1: Er …

I: Are you interested in the same things you know, are you both interested in history and military history or social history or more stories about people you know, do you both like the same things?

F1: I think that we're the same now, we just try to learn everything. We didn't just pick some specific one to … yeah.

I: Sure.

F1: Very general and we had enough time and we cover everything.

I: Yes, right, okay. Can you remember exactly what you saw? I mean did you go to the Great Hall and did you go to the Prisoners of War exhibition?

F1: I didn't go to exhibition, I didn't go to exhibition, yeah.

I: Right, okay. And you know the castle pretty well, so can you remember what you went to see?

F2: I went to see the Crown Jewels with my friend, we also went to see … the stuff at the gift shop was like really expensive.

I: Yes, yes it is.

F2: Really. And also we went to the … you know the like … the dungeons.

I: Yes, yes. And is that where the prisoners were kept?

F2: Yeah and then there's like models.

I: Yes, yeah, yeah, okay. What did you enjoy best about this visit?

F2: Probably seeing the Crown Jewels because every other visit basically like it was with the school, so we only went to a few buildings.

I: Yes okay. Right but this time you got to choose where you went and …

F2: Yeah.

I: … how long you stayed. And do you all have similar interests, with you and your cousin and … or do you all like different things?

F2: Er my cousin and her friend liked playing on the cannons because like they could climb onto it and stuff like that. But me and my friend we like the gory stuff.

I: Yes, okay (laughs), like the Horrible History kind of stuff?

F2: Yeah.

I: Yeah, yeah.

F1: (laughs)

I: And did you find any stories about that?

F2: If I can remember there was one thing but I can't remember it (laughs).

I: Could you remember any stories from your school trips about the Horrible History kind of side?

F2: In the World War I, they had trenches [inaudible – 07.14] yucky thing that …

I: Yes, urgh.

F2: And it was because they lived in trenches, they were mostly in water and stuff like that. So they [inaudible – 07.27].

I: Yeah, yeah. Right and what did you like best about your trip this time?

F1: I think the best thing is actually I followed the radio a lot and I know what exactly I saw and recollection with the history.

I: Yes, okay.

F1: So maybe I go over to some building before and didn't have such knowledge of why is the setting up … and what is the details of the history.

I: Yes.

F1: So it's more details when you saw that and what is this and what is that.

I: Yes.

F1: So I think this trip for me is more enjoyable than the former one.

I: Great, okay.

F1: And yeah, if you don't know the background and the culture background and you maybe think it's just a building, nothing different.

I: Yes.

F1: I think the radio really helped me there.

I: Yes. So was the first time which you went only with your husband around the castle?

F1: No, no, actually the castle we went before as a family, well my son was very young and we went and we have a picture of a family visit to the castle. But actually after that time [inaudible – 08.50] in Chinese …

I: Ah right.

F1: [Inaudible – 08.57] in Japanese but now Chinese (laughs).

I: Yes, yeah.

F1: Not just the … I think for family quite a few times but maybe [inaudible – 09.10] sometimes family will go with friends or something you know.

I: Yes, yeah.

F1: I think they do … and also you have like some buildings very … most of the people are interested in and they should have some stuff to help with the explanation, yeah.

I: Sure, sure.

F1: Personal guide or something, yeah.

I: Did you meet any of the staff at the castle?

F1: No we didn't, no.

I: Right. Next time you go, I think all the staff know the Horrible History stories about the castle, so …

F1: Yeah and I was … because my husband really he is so impressed and he recorded so many Chinese tourists there.

F2: Yeah.

I: Right, okay.

F1: So I was thinking that like the castle has a couple of people that can speak in Chinese.

I: That's a good idea, yeah.

F1: Maybe a group … they don't need every single person, just listen to the radio, they maybe say oh okay, the tour guide can … [inaudible – 10.22] who is the Chinese guide have such a group of people come in and then could you do one [inaudible – 10.27].

I: Yes.

F1: And also it's good for these people go back to China and say 'Oh what have you seen?' and 'Oh Edinburgh Castle is so impressive …'

I: Yes.

F1: Because some tourists they come here, they even look at the castle, they don't know anything about the castles or they just know a little bit.

I: Yeah, yeah, I think you're exactly right; if you don't use the audio guide then it's very difficult to connect properly, to understand the background and the history of the building and the artefacts as well.

F1: That's right. I know they have the introduction but the introduction is just in English …

I: It's very short as well, yes.

F1: Some even cannot speak English at all.

I: Yes, yeah.

F1: So if you ask them do you want to go to castle? Oh I know that Edinburgh Castle is very famous, I'm interested to go but after visiting they think oh it's just that, it's not that impressive at all.

I: Yes, yeah, yeah. So do you think the guides should be free for example to encourage more people to listen to it and to understand and to enjoy the trip more?

F1: Yeah, I think the ticket price like that it should be free.

I: Yes, okay.

F1: Yeah, it should be free. You can do the group booking, it's not just the one person who can get a radio, a smaller group or … if like they have 30 people or more than ten people you can book the guide and then you get a specific time to come and help them to understand. Actually when they go back, they can tell their friends, they say 'Oh go to Edinburgh, you have definitely to go to the castle'.

I: Yes, yeah.

F1: Interesting and something.

I: Yeah, okay.

F1: Maybe for the castle, maybe they have an extra cost but for a long time for them they see the benefit.

I: I think so as well, yeah.

F1: Yeah, yeah.

I: People will enjoy their experience more.

F1: And also for the radio, it's not every single Chinese that wants to rent the radio for three pounds, they maybe think oh … if you said oh it's a personal guide free for the group, they would just use it.

I: Yes, yes, yeah. Right, okay, so was there anything which you did not enjoy this time?

F1: I think actually listen to the radio sometimes it's time-consuming to check the numbers at the building and also some radios [inaudible – 13.17] west of building or east of building and sometimes it's like this, this, this … (laughs)

I: Yeah (laughs), right, okay.

F1: Yeah because you don't know where is the east and west all the time (laughs). So then I think it's … in some way they do help but sometimes it's time-consuming and you have to repeat what they said and … (laughs)

I: Okay, I understand, yeah, yeah. Was it all good for you?

F2: Erm … except the map, the map was a bit hard to understand because it doesn't tell you where you are.

I: Aha.

F2: And then you're like well where am I and things like that.

F1: The map?

F2: Yeah.

F1: Oh you mean the map on the outside of the building or …?

F2: No, like as in the castle, it's a bit hard to know where you are.

I: Mm, okay.

F1: Ah, oh right.

I: So maybe they should have like more maps around the castle with signs 'you are here'?

F2: Yeah.

I: Yes, yeah, alright, yeah it can get quite easy to be lost, yeah.

F1: Mm, okay.

I: As a family you know, you've been many times as a family, how do you think Edinburgh Castle looks after families?

F1: I don't think they specifically look after the family or look after individuals or look after groups. And also the radios, they are not [inaudible – 14.52], some people they can't understand English, they maybe just think that that radio is for bring away or something, I don't know if that happened …

I: Yes.

F1: They don't have the … like Chinese … you should have Chinese characters saying this radio should be returned after you use or whatever in Chinese characters.

I: Yes.

F1: Maybe some just couldn't understand English sign on the gate and think oh I've got this radio, it's just free for me to …

I: Yes.

F1: But actually they don't have this kind of situation or whatever. And also you know that sometimes there could be a lot of people queuing for the radio you know, so that's time-consuming. And I don't know is the … yeah, sometimes they do have them but I think there should be more than that to help people visit the castle.

I: Yeah, yeah, right, okay.

F1: Well we didn't find any [inaudible – 15.59] but I would just say that there were too little staff to help with the people, if you want to ask how … where or which number, you couldn't find any staff at all, you know.

I: Yes, yes, okay. Right, so more signs, more numbers and more maps maybe just to help people navigate better?

F1: Aha, yeah, that's right.

I: Okay but overall, you seemed to have enjoyed it more than last time, Jean?

F1: Yeah, I enjoyed it more because I found [inaudible – 16.32] before we didn't get a tour.

I: Yes.

F1: And it was oh yeah, yeah, yeah, have this … and I do see some Chinese visitors rented the radio as well but it's not every people know that. Some people just didn't realise they have this kind of service.

I: Yes, yes.

F1: They don't have the suggestion or any introduction, the radio or how to use the radio and now how to return the radio and these kind of things you know.

I: Yes, yes, right.

F1: So I already missed the radio collection point and I realised oh I should have had the radio, radio I can rent or something and I go back to the start.

I: Yeah, then you found it, yeah.

F1: Yeah, yeah.

I: Okay, right. It's a very good service but they need to publicise it better I think.

F1: Yeah, publicise it and also in different languages because in Chinese at the moment the more popular go abroad for their holiday but a lot of people's English is very limited.

I: Sure.

F1: So they all rely on the guide.

I: Yes.

F1: So if the guide is communal with everybody, is a big group, they just have to be by themselves, yeah.

I: Yeah, yeah.

F1: So that is why I said for big groups they should have the staff to come with the visitors, yeah.

I: Yeah and they could make it easier for everybody, yes.

F1: That's right, make it easier and for long-term the castle is benefiting more visitors.

I: Yeah, I think you're right, yeah. Good, okay. Would you like to watch the videos and …?

F2: Yeah.

I: If there's anything that you don't like to watch we can just skip on to the next one.

F1: Well there will be quite a lot (laughs).

F2: (laughs)

F1: I think all the shorter ones and then the …

I: Yes, that's fine, yeah.

F2: Why weren't you allowed to take photos of the Crown Jewels?

I: That's a good question. Can you remember in the Crown Jewels room there's a very thick door and there's only the security guard there?

F2: There was two there.

I: Two, right, wow. They're worried that robbers will record the room and they will look for ways to break in and steal the jewels, so it's about security.

F1: (laughs)

F2: But I really wanted to take a picture of …

I: You don't look like a robber, I understand, yes.

F1: (laughs)

F2: Anyway, there's like so many lights on, like …

I: Mm.

(watching video)

I: If you were describing Edinburgh Castle now to some of your friends either from China or local friends who hadn't been before, how would you describe it to them now?

F1: The castle?

I: Yes, if you were recommending it or telling people about Edinburgh Castle.

F1: If I did that I would [inaudible – 21.12] background of what's the castle's history.

I: Yes.

(watching video/talking together)

F1: I think I'd compare it with Stirling Castle and the other castles and Edinburgh Castle [inaudible – 21.52], yeah.

I: Yeah.

F1: Edinburgh Castle [inaudible – 22.08] history book [inaudible – 22.15].

I: Okay, just a general sort of background and general introduction, yes.

F1: Yeah.

(watching video)

I: If you were recommending Edinburgh Castle or describing Edinburgh Castle to friends who hadn't been, what would you say about it?

F2: Probably it's … ever so slightly boring like if it's like just children but it's … but it is like really [inaudible – 23.04] about the history.

F1: So you feel you go there with class it's more interesting or going with your friends?

F2: Yeah, going with the class is more … like because all your friends are there and like it's more fun. You get to go into places that you're not actually allowed.

I: Okay, yeah.

F1: (laughs)

I: And with school trips do you get to try stuff on?

F2: Yeah, so like with World War I we got to wear this thing called a [inaudible – 23.37] coat and also we got to wear this [inaudible – 23.40].

F1: [Inaudible – 23.43] I just will click one by one; you finish one, you click the next one and then the next one, otherwise …

(watching video)

I: Is there anything else in the castle which you would recommend Historic Scotland change or make easier for families or people to understand and make things more exciting and interesting? Anything you'd like to tell Historic Scotland?

F1: Hm, I think [inaudible – 25.56].

F2: Yeah, yeah. [Inaudible – 26.04] the sword.

I: The sword there, yes, yeah.

F1: Yeah. And also the [inaudible – 26.16].

F2: Oh, Mary Queen of Scots.

F1: Mary Queen of Scots, yeah.

I: Okay.

(watching video)

F1: Did you take these pictures?

F2: That one was Mary Queen of Scots.

I: Mm. Right. Where was this one? Can you remember? Ah, Regalia of Scotland, that's the Crown Jewels exhibition there.

F2: Oh yeah, that was taken my cousin.

I: Right, okay.

(watching video)

I: So when you go to places like this, do you like to read all the information or do you like …?

F2: I just skim it.

F1: (laughs)

I: You skim it, yeah, yeah.

F2: It gets boring after a while, it like takes really, really long.

I: Mm.

F1: Very, very long (laughs).

I: What makes it interesting for you? Like a mixture of pictures and …?

F2: Loads of artefacts.

I: Okay. So just like a short summary of key facts and key information, would that be more accessible for you, more interesting?

F2: Yeah.

I: How about you, Jean, do you like to read a lot when you're visiting museums and attractions or …?

F1: I do like to read but the thing is there's so many people around you, you're standing there for ten minutes and some people [inaudible – 27.52] and some people want to see and … so yeah. So actually I don't think I … I don't read these kind of things. Really there should be big characters and shorter and simple and you get so much details … half the time it's okay with standard there to … yeah.

I: Yeah, sure.

F1: But for the busy times, there's so many visitors and they're all trying to pass … all trying to see the detail and then you're standing there in front of the others and …

I: Yeah, yeah. And did you have that this time? Were there a lot of other visitors?

F1: Well actually we went there lunchtime and the weekend is not too bad, it's not too bad but still a lot of visitors, yeah.

I: Okay, right.

F1: So like in smaller rooms you have to wait for people to come out and then you can get in, yeah.

I: Yeah, yeah, okay, right. This is still the Crown Jewels I think … can you remember the story about this? In the chest?

F2: Wasn't it they were miners, were they?

I: There was someone who was making the crown, you're right.

F2: It was a bit dark (laughs).

I: Yeah.

F2: They should put more lights.

F1: [Inaudible – 29.15].

F2: No, no, no, that was … that was like the bit outside …

I: Just outside isn't it, yes, yes. Okay, so is that a good balance of pictures and information, not too much?

F2: Yeah. That was my dad … I'm not sure about that one.

I: Mm.

(watching video/talking together)

F2: That was the War Memorial.

I: Yes.

F2: The bits they were saying … only says 'Died in action, died in action, died in action' and then afterwards it says like what war is it, like it didn't say when and where.

I: Yes. So would it have been interesting if they had more stories and more information about it?

F2: Yeah.

I: Yes. Ah, lovely weather for you.

F1: Mm.

F2: Yeah.

F1: Yeah, the weather was chilly but sunshine.

I: Okay, so not too busy, yeah.

F2: But so many Chinese people …

I: Really?

F2: Yeah. Look, Dad's taken a picture of that Chinese person, that's like [inaudible – 30.35] population here would be like what, in the castle it would be out of 100 it would be like 70 and 30 …

F1: Yeah and actually the castle can be writing a short introduction booklet.

I: Yes, okay.

F1: And yeah, for people that buy as a souvenir and when you bring it back you say oh this is the castle, yeah. A good thing would be the translation in different languages and there was pictures, I think that would be …

I: Yeah. I think they have an official guide book but it's maybe £7/8/9, yeah, it's awfully expensive.

F1: (laughs) Yes. Oh that is the …

F2: Yeah, [inaudible – 31.33].

I: Ah right.

F1: They were chatting (laughs).

I: (laughs) Ah …

F2: That, I actually have no idea what that is.

F1: Why have this one on …?

F2: It was on the car.

F1: Oh (laughs), that was on the car.

I: Is that your dad?

F2: (laughs) That's my dad.

I: Yeah, you can see your dad's reflection.

F1: [Inaudible – 31.56] the car?

F2: Yeah.

F1: [Inaudible – 31.58] kind of Chinese …

F2: Image.

F1: … image, yeah. Oh (laughs), well that is …

(talking together/laughing)

F1: Cousins are all together, Kim's friend.

I: Yes. Did you do anything together? So you obviously met to take photos together and did you go to the café or anything like that at all?

F1: No (laughs), actually we … the two little ones they disappeared very quickly and then the two bigger ones [inaudible – 32.42] (laughs).

I: Nice views.

F1: Mm. And one time we kept calling different people because she has mobile, my niece has mobile and we have mobile and we were looking for each other and just … (laughs)

(watching video)

F1: I think yeah, the castle visitors should be like more than maybe 8/9 years old, yeah.

I: Yes, yeah. Right, so I think they're just taking down the scaffolding … like the stadium for the Tattoo; have you ever been to the Tattoo before?

F1: Yeah, the Tattoo is the festival, yeah.

I: Yes. I think they're just finishing taking off …

F1: But that is too long to leave that one; this is at the end of September now this, they have not finished the job.

I: I think sometimes they have like pop concerts and rock concerts in the same area, so after the Tattoo finishes they'll have some concerts and then they'll take it all down. But it takes a long time to get up and then take down, you're right.

F1: Mm.

(watching video)

I: A lot of people don't know you cannot store your suitcase anywhere. If you take a suitcase or a pushchair for your children, you cannot leave it anywhere, you have to take it all the way round the castle.

F1: Oh, I don't know why they would bring their suitcase with them, I don't have no idea.

I: Mm.

(watching video/talking together)

F2: It was surprising how many tourists there were.

I: Right. So you noticed a lot of people from China …

F2: Yeah.

I: Did you notice a lot of other non-local people too?

F2: Yeah.

F1: I think [inaudible – 36.07] (laughs) and you know [inaudible – 36.14] Chinese national things and that is big holidays and this is why they at this time are very focused, a lot of Chinese [inaudible – 36.26].

I: Yeah.

F1: I think [inaudible – 36.27] time period …

I: National holidays, yeah, yeah.

F1: Yeah, yeah [inaudible – 36.35].

I: Yes.

F1: Like 1st May and the Chinese New Year and the National Day, there is the summer holidays and more people go for their holidays.

I: Sure, sure and each nationality would be the same.

F1: Yeah, yeah. [Inaudible – 37.21].

F2: Oh yeah, me and my friend [inaudible – 37.33] there were like so many names [inaudible – 37.38].

I: Aha.

F2: So we wanted to see if there was [inaudible – 37.43].

I: Okay.

F1: Oh that is the way we went to get into the castle, yeah.

F2: Yeah.

I: Did you find any useful information there?

F2: She found out there was [inaudible – 37.57].

I: Wow. So did she buy anything, any key rings or postcards or anything or was she just interested in finding out?

F2: No, they were like £200/300.

I: Whoa.

(watching video)

F1: I think the castle could be set up with general information desk and if people want to ask something or buy something or lost, then you have a general advisor.

I: Yes.

(watching video)

I: Did you keep the video camera most of the time?

F2: Yeah.

(all laugh)

F1: She is [inaudible – 39.38] I think (laughs).

I: (laughs)

(watching video)

I: Did you try all the gift shops?

F2: Yeah.

I: I think there are three there.

F2: Yeah, there were three.

(talking together/watching video)

F1: I think the castle is … it should be set up [inaudible – 40.36] individuals just buy tickets and scan and go.

I: Yeah.

F1: [Inaudible – 40.48].

I: It slows things down doesn't it?

F1: Yeah, yeah.

(watching video)

I: What did you think of the atmosphere at the castle?

F2: Very noisy.

I: Very noisy (laughs). Just with all the Chinese school groups was it?

F2: Yeah.

I: It is quite hard to find the numbers sometimes …

F1: Yeah, all the time I am looking for the numbers (laughs).

(watching video)

F1: And it was cold as well, yeah, very chilly. Actually there was sunshine but very chilly.

I: It's high up and it gets a lot of wind at the castle, yeah.

F1: Mm.

(watching video)

I: So was it quite soon after this where you decided to split up?

F1: Yeah because [inaudible – 41.58] two older girls were very slow, sitting down chatting and chatting, so after maybe a certain point then we all got different pace now (laughs).

(watching video/talking together)

F1: See these two already going down another two stairs …

I: Yes.

F1: So do we have to cancel all of this video?

I: Well would you recommend some videos or …?

F2: They're all [inaudible – 44.13].

I: Yeah.

F2: [Inaudible – 44.27]. How many pictures do you have to …?

I: Pictures, I think there were about 17 pictures.

F1: Yeah, some we have already viewed them, the others are on …

I: It would be hard to know which ones to …

F2: I think [inaudible – 45.09].

I: Are you in control now? Ah … the previous ones with your dad's camera, yeah.

(watching video/talking together)

F1: I think they have a tour guide who is speaking and a group of people listen to them.

I: There is a free tour, it takes about 30 minutes and it's free; it's only in English unfortunately but one guide will meet you near the front gate and take you through.

F1: Ah.

I: So maybe that was …

F1: Ah, okay.

I: It's not signposted well but I think …

F1: No, I think that's a good thing, so maybe they have a few tour guides to cover a period, yeah, like from point one to ten and then another to cover to 11 to 20 or something.

I: Ah right, okay. Okay yes, so rather than having one who does the whole thing, just …

F1: Yeah, yeah. And then the others who missed the tour guide they will go to the next point and the next batch of people …

F2: I think there should be like one person at each point and like one person could tell you about that point and then they move on to the next point and then they tell that point.

F1: But that would be too many employees.

F2: That's only 24 employees.

F1: 24, that is a lot of money for Council, all the time working there for eight hours per day and they have to pay … I don't think they have …

I: Mm. But it's an interesting idea to have a specialist in some areas, yeah.

F1: And also different language you know, the languages. So they cannot pick up so many … maybe pick up a few languages like English or … yeah.

I: Sure, sure.

F1: French or whatever, yeah.

I: Yeah. Right, okay. Is there anything else you'd like to tell me about the trip which we've not talked about already?

F2: Not much.

F1: No.

I: I think we've covered a lot of things here, yeah.

F1: Aha.

I: Great, well thanks very much for the videos.

F: I think it should be attractive as a tourist, it's not attractive as a family (laughs).

I: Yes, okay, yeah.

F: Yeah, thinking back when my son was just a couple of years old, even we bring him he won't enjoy that.

I: Yes, yes.

F: So it's too young for the … and also it's not a family-friendly place, you bring the young kids and they want to have break or have some food or … it's not a place for families.

I: Yeah, yeah.

F: Yeah (laughs).

I: Yeah, well they certainly want to make it more family-friendly if possible and get more local families too. So thanks very much for your advice there.

F: Alright, okay, great.

I: Okay, well all the best.

END OF RECORDING

INTERVIEW TRANSCRIPT

30SI FAMILY PRE-VISIT INTERVIEW

I: Great, right well thank you again for having me into your home. If you don't mind we'll just round in a circle, if you just briefly introduce your names and …

M: I'm SIS1.

I: Right, how old are you SIS1?

M: 12.

I: Thank you, right.

F: I'm SIF.

I: Age not necessary; thank you.

F: Good (laughs).

F: I'm SID2 and I'm 8.

I: Thank you, SID2.

M: I'm SIM.

I: Mm.

F: I'm SID1 and I'm 12.

I: Thank you.

M: I'm [FRIEND'S NAME] and I'm 13.

I: Thank you.

M: I'm SIS2 and I'm 5.

I: Right, thank you. Well you're all Historic Scotland members; have you been to Edinburgh Castle before? All of you as a group, individually …?

F: As a group.

F: Aha. As a family group. Have you been before, [friend]?

M: I've been. I'm not sure if I've been with yous but …

F: I don't know if you have been with us but no, we've been as a family group before.

I: Okay. Are you going to say something?

F: I've been with class in school before.

F: Oh you have, you've been with the school.

F: Yeah.

I: Right, okay.

F: But it was like really wet and we just like decided to go back.

I: Right, okay. Can you remember the last time you all went together?

M: January was it?

F: No, it was in the summer.

M: No.

F: No it wasn't, it was after September.

M: It was about September I think.

F: September/October-time. Remember, papa came with us. It was just papa, so it must have been October-time.

F: And then we went that time with Auntie Angela and papa and …

F: Yes.

I: That was October?

F: Gran wasn't there is what I'm saying, so it must have been October-time.

F: Yeah.

I: Right. And what can you remember about that last trip?

F: It was like really like … it was really cool because you got to like see like interesting stuff, than just going like around your house just seeing like boring stuff.

I: Sure.

M: What did you see? Can you remember what you saw?

F: I saw like … well I got to like use the drums.

M: Mm, that's right.

F: Oh yes, they were doing a re-enactment weren't they?

F: Mm, that was fun. And …

M: Crown Jewels, did you …?

F: Yeah, you got to see like the Crown Jewels and stuff and you got to see like the map of like all the queens and kings and stuff. And there was like Mary Queens of Scots and her child and it was like in a glass box.

M: You've got a good memory, SID2.

F: You have.

I: Well done. Anything else you can remember? SIS1?

M: I saw the one o'clock gun.

I: Okay.

M: So that was quite interesting and I had a wee read about it. And most of the stuff that was like on the panels were quite detailed about giving you good information about like what happened at that time and who was in charge and who lived in that castle at that time.

I: Mm.

F: And the fact that the gun fired and then the ball dropped at Poulton Hill, you all liked that didn't you?

M: Mm.

F: Yeah.

I: Good stuff. Anything else down that end of the table?

F: Don't be shy (laughs). Remember when we went into the Great Hall and we spoke to the …?

F: Oh yeah, there was like women and then she was like saying how they used to like … they were camping outside places and teaching people about like … I can't remember what it was but then it was like all these like clothes and stuff in like the olden days and then like wolf skin and that.

I: Did you get to try them on did you?

F: We got to try it on, yes.

I: Okay.

F: That was really interesting. And then there was the chap that had all the pistols …

M: And the grenades.

F: Yes, aha, all the kind of war bits and pieces that they had, the battle stuff. That was really good, really liked that.

M: Yeah.

F: The thing that you got to go downstairs and like see like … like a suit, a person of war.

F: A suit of armour was it?

M: Yeah. And like you got to go outside a bit and there was like a piece of information and it was really cool.

F: Excellent.

M: And I remember papa went in to see the war methods …

F: Oh yes.

M: He was in there for ages wasn't he?

F: Aha.

M: He really enjoyed looking at that.

F: And then there was the caves, the sort of cellar bits underneath.

I: Right, okay.

F: Where the sort of prisoners were kept and things.

I: Oh yeah.

F: Yeah, I liked that bit.

F: Yeah, going round in all the dark.

F: Yeah.

I: What did you like about the prisoners of war bit? Can you remember anything about it? You've got the best memory …

F: It was like pretty scary because it was like really scary.

I: Yeah, it's all dark down there isn't it?

F: Creepy and …

I: Yeah.

F: It felt like there were like creepy crawlies everywhere.

I: Did you see the hammocks moving by themselves?

M: Yeah.

F: It looked like there was something following you.

M: We saw the toilets.

(various people laugh)

F: They had to have toilets in these places.

M: Yuck (laughs).

F: It seemed like not very nice to live in because the ground was all like dusty type … and there wasn't really any comfortable space like for if you were to sleep at night there wasn't really any comfortable places that you could lie on and not much shelter either if it rained.

M: I can't remember was it Edinburgh the one that you got the tape thing?

F: Stirling.

M: Oh that's a different … sorry.

I: I think they've both got the audio guides, if you want to … I think you have to pay for them. I don't as members if you get them for free though.

M: We got the ones at Stirling for free I thought.

M: I was going to say, yeah, I think the Stirling ones might have been free.

F: They were free.

F: John's got another question, just wait a minute …

I: No, go on.

F: Well in the [inaudible – 07.13] part there was like not a toilet and there wasn't like a place that you could like sleep in and be comfortable but like they did their toilet in a bucket and then chucked it out the … like the bars.

(talking together)

F: And they said guard [inaudible – 07.37].

I: Did you stick together as a group last time or …?

F: Yeah.

I: How did it all work?

F: And when I went with my school we like got put into separate groups.

I: Right.

F: Yeah we did because we all … because we all kind of wanted to do different things and then because there was quite a few of us we took it in stages to go to the Crown Jewels whilst others were having lunch. So we just found a nice little bench and …

F: The skins and the [inaudible – 08.10] and stuff.

F: Aha. So we kind of wandered round most of it but then we got to a space like that quadrant …

I: Yeah, okay.

F: You know, my dad went into the …

I: The war memorial bit was it?

F: The war … aha, and some of us went into the skins bit and then some people went into the Crown Jewels and then we just pulled together again.

I: Yes, yeah.

M: Sat in the old courtyard bit.

F: Mm, that was nice.

I: Good stuff.

M: And there was the kind of band thingy, the pipe band.

F: Yeah and they like formed like this gap and then another gap and then they go through it and they'd got a band, it was really loud (makes noise).

M: [Inaudible – 08.56] the soldiers had the …

M: Like that?

M: They had guns and they were trying to show you how it used to fire, put the gunpowder in it and then …

M: Yeah.

M: I can't remember what the event was …

F: It was the covenant … was it not the covenanters?

M: Yeah.

M: It was re-enacting like a battle or something from the people who were standing down below and they were firing.

M: That's it.

F: Aha.

I: Sounds like you did really well for time and you got the bands, the armaments and the bands and the old clothes as well.

M: Aha. I mean we didn't know the band … it was one of these like theme days but when we got there …

M: We found out.

M: … they explained that to us and they gave us a little programme of events.

I: Okay.

F: It was quite good because the lady when we went to get our tickets, because at first I thought she was being serious because she said 'Just to let you know we're under siege today'.

I: (laughs)

F: And we thought 'What?!', you know. But it was very good the way they kind of sort of introduced you to it because it was like 'We're under siege today, so you'll be able to find information on this in the Great Hall and you'll be able to … there will be guns being fired, so just you know …' But at first it was kind of like 'You're under siege', as if you were part of the whole event, which was quite good wasn't it?

I: Yes, yeah.

M: In the middle of it, yeah.

F: Yeah, they were calling at 11 because we went for lunch at like 11 o'clock or something and there was the shot.

F: The little shot, yeah.

F: Yeah.

M: It's a good session.

F: It was a nice day. It's the type of place you can wander around all day and you know, double back on yourself and go … we were in the café a couple of times, weren't we?

F: What are we talking about?

F: We're talking about Edinburgh Castle, we were at the café.

F: Mm.

M: Oh you lost your bag that day didn't you?

F: We did. We found it again though.

M: It was handed in.

I: Was there anything which wasn't so good that day?

F: We felt the prices in the café we a bit expensive.

I: Right, okay.

F: You know, just …

M: We knew about that in advance because we did take lunch, we took our own lunch with us.

F: We did but we went in for a cup of tea.

F: Really expensive.

F: Aha. That was the only thing that … couldn't get a cup of tea. That was kind of the only thing that we thought …

F: It would be expensive.

F: It was expensive, yes.

I: Right, okay. How about yourself, anything not so good?

M: No.

I: Okay. Thinking about your last trip, what good things or bad things can you remember?

M: Well I went like when I was really young and that's like the only time I can actually remember, I was like 3 or 4.

I: Right.

M: 3, 4 or 5. And I went with my mum and my brother and I remember listening to the audio and finding that really bad because I couldn't like understand any of the words because I was so young and I was finding it quite hard.

F: Mm.

M: So I thought it would be quite good if they had like a children's audio which explained it in simpler detail.

I: Yeah.

F: That's a good idea.

I: I think they've got one now. If you fancy getting involved next time you go, I'm sure they've got an adults one and a kids one as well.

M: Yeah.

M: You can come with us, [friend] and you can see and test it out.

M: Yeah. I remember the canons and I remember enjoying them, just looking up at the canons but at that age you get amused by almost anything, so. I don't honestly remember much other than that but yeah.

I: Okay.

F: I remember the canons when we went a few years ago, they all wanted to sit on the canons and get their photos taken.

I: Right.

F: That was quite good because nothing's cordoned … it's not cordoned off and they're not don't climb on this, don't climb on that. Obviously there's a high wall but they're quite good at letting the kids …

I: Get hands-on, yeah.

F: Aha, yeah. Obviously things are cordoned off where it's a must but it's quite good that you're able to get up close to these things.

M: Yeah, we've got a lot of photos of the canons and stuff like that.

I: When you do go to Edinburgh Castle and other castles, what do you like to do? Do you like to listen to audio guides, do you like to read all the stuff, to be hands-on and try things on or is a big mixture?

M: Hands-on.

I: Hands-on?

M: Hands-on, yeah, it makes it more enjoyable for younger people and then older people can either read or listen to the audio.

I: Okay. Have you got any things you prefer doing or …?

F: No.

I: Just a mixture, yeah?

F: Yeah.

I: SIM, any preferences?

M: I don't know, I kind of like to have a bit of a … all different things to do.

I: Right, okay, yeah.

M: So a bit of a sort of guide and walk, all things really.

I: Right.

M: I think for the younger people they just like to …

M: Hide and seek.

M: Yeah, absolutely, run about, so space. And when you're in there it's relatively safe in terms of you're in a closed space.

I: Yeah.

M: Other than that … I've not tried the audio.

M: Tried the one at Stirling.

M: Aha but not at Edinburgh.

I: What was the one at Stirling like? I haven't tried that one before.

M: Basically you walk around and there's wee numbers on the …

F: And it tells you information and stuff.

I: Right, okay.

M: And then you press the number and then it plays and just gives you a description about it and that.

I: Right, right, okay.

M: I think maybe one thing that's … if you think of Edinburgh Castle and the situation, there's less green space in the centre. So you know, for the kids for example there's not like a sort of area, a lawned type area where they can …

F: Aha.

M: I mean that's probably because of where the castle is and the situation it's in.

I: Yeah, yeah.

F: Stirling did have that didn't they?

M: Stirling did have that.

F: It's just a different …

M: And we've been to Craigmillar …

I: Right, okay, yeah.

M: … Castle, which again has got …

M: Walls.

M: … got that in abundance.

I: Yeah, yeah.

F: Yeah but I mean that's … there's nothing else there at Craigmillar you know, it's just stones and grass but it's good for playing hide and seek. Whereas Edinburgh's got all the information and things to see and the chapel and …

I: Yes.

M: And [inaudible – 16.53] married to him there, do you remember?

F: That's right, yeah.

I: I think over the next couple of weeks there's a mixture of special days as well. I think the Scotland magazine …

F: Aha.

I: That's got info in it. So if you fancy turning up on one of those days …

M: Aha, yeah, no we'll definitely … in fact I can remember going another time when it was one of the open days, I think the first time they did that maybe a couple of years back.

I: Right, yeah, yeah.

F: Oh, when it was a free day?

M: When it was free.

I: Yes.

M: A kind of free weekend. And I mean it was very, very busy.

F: Yeah.

M: And that probably would spoil it. It was kind of too busy at that point.

I: Yeah.

M: I mean I think being a Historic Scotland membership, you don't mind going and maybe just going for a couple of hours. You don't feel that you know, it's a significant investment to go for … if you're paying the full entrance fee you almost want to make the whole day of it.

F: Aha. I mean you'd want to go from opening time to closing time to get your money's worth.

I: Mm, so less pressure …

M: There's less pressure because of the membership which is good.

F: Mm.

M: And it's really informative, not just for the kids but for the adults (laughs).

I: Yes.

F: I mean I think there's probably still bits that I've … we've been a few times but there's probably still bits that I've not seen properly and not read about properly. And that's the nice … I wouldn't probably want an audio, I more kind of would want to go and read things. And the thing

that puts me off the audio is that you've got to probably follow a certain route.

I: It's a free one actually.

F: Is it not?

I: Find a number and just type it in, it's not a …

F: Oh that's … oh right, okay. Because that's what I quite like is just to maybe go different … when you come into the castle you can go up left or you can …

I: Up the steps, yeah, yeah.

F: Aha, or you could go … which is quite good because you don't have to keep to the same way the whole time.

I: Pick what's next and … yeah.

F: Aha, that's what I quite like, the fact that you can just make your own way round.

I: Yes.

M: A couple of bits are less well advertised I think.

I: Yes.

M: I think the bit that we were at last time which was down the sort of older … sort of all the war things …

F: Aha.

I: Oh, the war museum?

M: Aha.

I: Yeah, yeah.

M: Down on the left-hand side. I mean there's a chance you'd miss that if you didn't really know it was there.

I: Sure.

M: And I guess the only other sort of criticism is that obviously the kind of main attraction is the Crown Jewels, so obviously that's … there's normally a wait to see that.

I: Yes.

M: And I'm not sure if there's a better way than … how they can kind of control that. It wasn't so bad the last time we were there but I know the time before some of us didn't go in because the wait was just too long.

I: Yeah, yeah.

F: And that's like any visitor attraction isn't it, if it's on a busy day you're going to have to wait.

M: Aha, I think there's ways they can manage that …

F: Yeah, time slots or …

M: If there's the fast pass type thing you know, where you kind of … it gives you a pass and you go in between 11 and half past as your slot.

I: Yes, yeah.

M: And that kind of … you could control it … maybe just when it's busy but …

I: Yes, sure.

M: Other than that … SID2?

F: I like going around and like finding information and I like feeling and stuff.

I: Okay.

F: Yeah, touchy-feely.

F: Mm.

I: Is there anyone in the family who likes to do a lot of reading before you go? My dad's like that, he always plans everything and then he likes to sort of guide us round; is there anyone like that in the family or do you just tend to roll up and …?

F: You're a bit like that, you research things.

F: I think I'm … where SID2 really likes the … I was like 'Right, we need to go and do this, we need to go and do that'.

F: Yeah.

M: Yeah, I'm not sure I do as much kind of detailed research in advance but I think kind of getting there and getting the information on the day and what's on when. And you know, alright there's something on at half past 2, so we'll go and do this here and there and get there for half 2. If we miss that we could go at half 4 and maybe that type of thing.

F: Yeah, aha, kind of organising your time there.

M: Your time once you're there.

I: Yeah. How's decision-making in this family, is there a democracy at all?

F: I think so.

M: From what I've known of you, yeah, it's a democracy.

(various people laugh)

M: Do you feel part of the democracy (laughs)?

M: When I'm here and there's a vote for what we're doing, I think I feel part of the democracy.

F: That's good.

F: Because there's like so many of us and like sometimes like I've really wanted to do something then like … say like if we were going on like a family outing and if like me and SIS1 didn't want to do something and then the wee ones did, then we would just vote [inaudible – 22.49].

F: We kind of have to go with the majority vote.

F: Yeah, even if it's not what …

F: But we try and encompass everybody's needs to a certain extent. If it is the fact that we're doing something like our Edinburgh Castle trip that the older ones didn't want to do, then we would take a couple of extra friends and they can go off and do their own thing, get that

space and meet you in the café at lunchtime, while we're doing the stuff with the wee ones.

I: Yeah, sure.

F: So it's trying to accommodate and you know some …

M: And it's the way you can kind of trust them to go off and do that and they'll go and find the things that interest them.

F: Aha.

M: So that works.

I: Are you just stretching or anything you'd like to say?

F: Have got your hand in the air to say something? No. What we find is that at the time you put an idea, maybe like let's go to the Castle and it's like 'Um, do we have to? Um …' And then we go and everybody thoroughly enjoys it.

I: You're not the first parents to say that.

F: Aha. And I don't know if it's the fact that we'll take somebody else with us or meet other people there.

I: Yes, okay.

F: Makes a difference.

M: It's definitely … I don't know, maybe it's a bit confusing, you'll know better than me but there's a perception that things like Edinburgh Castle are boring for kids; would that be fair?

F: I wouldn't say like boring but it's like not the kind of thing that like I would like … say if I was like organising stuff with my mates, it wouldn't exactly like be something that I'd want to like choose. Because like I don't really like take much interest in like history and stuff.

F: But now you're at high school you might do though, you might find it becomes more interesting for you because it's an actual subject in its own right at high school.

F: No but still.

F: And it's part of what you're learning and maybe your teacher suggests that you go to Edinburgh Castle and learn things about the subject.

F: Yeah.

F: I mean look at when we went to Stirling Castle and we met a huge 'Oh, why are we going there? It's ridiculous' you know and we went and it was great because there was target shooting on and …

F: Yeah, like that … I like bits.

F: There was lots on there as well, wasn't there, at Stirling Castle and we had a great day.

I: Yeah.

F: So you're right, it's about the perception I think as the kids get older that it's going to be boring and it's not once they get there.

I: Yeah, yeah.

M: I think that's from a kind of Historic Scotland perspective they ought to kind of consider that in how they market. Because you'll be able to market to families and adults but it's how you kind of pitch that next gap which is getting the adults to get through to the kids that it's actually quite good fun to go and do these things and you learn something. And it's not all boring and … because it's kind of your heritage as well, I think people kind of forget that.

I: Mm.

M: And maybe … I don't know, maybe that's taken a bit more for granted by the residents of Edinburgh for example when the kind of Castle's on your doorstep.

I: Yeah.

M: Because I know it was years since I had been there and then you know, we went along with the kids and it was like [inaudible – 26.34].

F: Yeah, mm.

I: Yeah.

M: But I did feel like that, I did feel that you would go back.

I: Yes.

M: I'm not saying that you'd kind of go once a year, every year or whatever but you would certainly do it as an activity. But no, I think you take it a bit for granted when it's on your doorstep.

I: Mm.

M: But I think a lot of the material being a member now of Historic Scotland, there's certainly more contact and you're more aware of activities that are going on and things that are there. If I'm being honest, before I was a member, nothing.

I: Yeah.

M: And we've been to a few things, things like we've kind of visited the museum and things where you might imagine a bit more of a kind of join-up of … you know if you've got families going to the museum, then there's maybe an opportunity for those guys to be cross-marketing the castle.

I: Yes.

M: I'm not sure how that all hangs together. I get a little bit of it from the museum because the museum hooks into the Museum of Flight.

I: Right, yes.

M: So you get the kind of thing to the annual air show and things like that.

I: Okay.

M: So I think they've got a little link into the museum piece but I'm not really …

I: No, not between Historic Scotland and the museum, no.

M: I mean again I'd imagine that it's similar groups of customers, if that's the right kind of terminology but yeah, no I think it's good at Edinburgh Castle.

I: I think Stirling's very good at personalising history because history's not just about dates and trying to remember who did what when but just finding out about how people lived long, long ago and trying on their clothes and their weapons and their musical instruments and things.

M: It's quite good because when we were at Stirling we had a crossbow thing and we could shoot it like that. And then they also had greyhounds I think it was and they were like up to here, really big.

I: Right.

M: And I can't remember what they said about them, people's pets or something.

F: Mm.

M: But it is quite funny because the history for Stirling seems to … it seems to be almost a bit more engaging.

I: Yes.

M: All about the [inaudible - 29.47] and Bannockburn's nearby and all these sorts of things seemed to be a bit more I don't know, a bit more kind of … capture the imagination a bit more, don't they? Whereas there's [inaudible – 30.01] in Edinburgh but it's maybe just not …

I: Not coming out or it's not tangible or whatever, yeah.

M: Not quite as … aha, yeah, it's kind of not kind of quite as clear and transparent as the kind of Stirling thing.

I: Yes.

M: And there seems to be more activities at Stirling as well because there was like the rooms that you could go into and there was like computers and it showed you a wee short film and there was music. And then there was stuff like put your hand in and see … you know, press a button and see what sound it made.

I: Okay.

M: And then you would pull up and it was a joker …

I: Right.

M: Ah, that's right, yeah.

M: So it was a wee bit more …

F: Interactive.

M: … like interactive and a wee bit more enjoyable but Edinburgh Castle's probably the same because there's like the Crown Jewel and you can try a lot of stuff on. Whereas at Stirling you didn't really seem to try a lot of stuff on, it was more like just games.

M: Yeah but I think again there's something about the kind of balance because even at Stirling and the sort of like royal chambers part, okay it's much more open but you know, they had people in costume, the different bits that were kind of almost saying you know, I am Mary Queen of Scots and I am …

I: Yes, yes.

M: So again, that kind of brought it much more to life.

I: Yes.

M: Whereas I'm not sure because I've not … last time at Edinburgh it was a bit of an event day, so I'm not sure if … I felt that was a norm for Stirling and I'm not sure if would be the norm for Edinburgh.

I: Right, right.

F: But the thing with Edinburgh Castle was like for the big things like the Crown Jewels, there wasn't really anyone that was like a tour guide or anyone in any part of the room. So you'd have to walk through in like a long line and you would have to stop and read. Where it might have been a wee bit easier because there were people stood in a queue, like if there was a tour guide that basically said on audio up in the air, like on speakers telling you what was it about. There was a wee bit of audio but not that much.

I: Mm.

M: Yeah, there might have been though because there was a gentleman out in that courtyard, between the Great Hall and the war memorial piece, who was an employee of the Castle. But he was telling … kind of impromptu you know, was kind of talking, people would gather round and he was telling … he was really compelling and quite interesting.

I: Right.

M: Yeah and he got an audience very quickly and a kind of applaud at the end and things. So kind of more things like that I think would be interesting I think.

I: Right. What do you feel about going on organised tours around the Castle and stuff like technology as well, does that help get the message across?

M: Like there's better opportunities for them with technology I think to …

M: Install more stuff.

I: Aha.

F: Because like if there was like loads of technology that would just be like [inaudible – 33.43] trying on stuff.

M: That would attract more like younger kids because they know that there would be stuff that they play at home with but it's just how much they put in. If they put in like loads and loads of technology I think it will just kind of be a great hit at first and then it would just start to die down because people would be like oh right, we'll listen, then we'll listen, then we'll listen constantly because there'll be too much technology and not …

M: It needs a bit of a balance, yeah.

M: A bit of technology and a bit of like where you've got to go and find out your own information.

I: Yeah, yeah.

F: I: Yes. I mean I know SID2 said that she went with the school and you know, SIS1 and SID1 went when they were in primary school.

F: Is there any links with the secondary schools with the curriculum for excellence or you know, do they …?

I: I think it's much more at the primary school level.

F: Mm.

M: Yeah.

F: We don't really go on trips though.

M: No.

F: No I know but I was just wondering if you know what subjects you do in history and …

M: But like I think if you take geography or something you might get to go because … or history because I think you do World War I and II I think. And you do like leaders and rules and stuff like that.

I: Okay.

F: Just wondering because that would tap into the older age group for the kids to maybe make it … you know, for them to go and think oh that was really good. So maybe go home to mum and dad and suggest that we go to the Castle one day.

I: Yes, yes.

F: I don't know but it's just another in if they were to tie it in with the curriculum for high schools.

M: [Inaudible – 35.20] more people because they would go away and say 'Oh we should really go again because it was really fun'.

I: Yeah.

M: And really interactive and things and it was good value for money.

M: I think that's a kind of opportunity and I don't know if it would be more of a sort of link up with maybe some of the other historic attractions in Edinburgh.

I: Yes, okay.

M: As a bit of a … I'm kind of thinking when you go to London, you kind of jump on the bus and you kind of go to Buckingham Palace, you go to Downing Street and then you kind of go round all that. Maybe there's something to kind of tie in more of the historic sites together.

I: Mm.

F: Is that not what the bus tour does though?

M: Well there's some things because it does like Grassmarket, the Castle, the Royal Mile, it goes to the palace I think, goes to [inaudible – 36.23] you can stop off at the museum.

I: Mm.

M: And the good thing about it, you can just whenever you want hop on and just hop off.

I: Yeah.

M: So that's quite good as well. So you could go … so we got on the bus from like Waverley … the Castle or something, get off there and go and have a wee walk around and get back on and go to the museum or something.

I: Yes, yeah.

M: I was thinking more of a kind of Historic Scotland type … Edinburgh Castle, Craigmillar Castle …

F: Yeah.

M: [Inaudible – 37.03] or whatever. You know, I mean you could kind of do a bit of a …

F: Yeah.

I: They've got these explorer passes for Historic Scotland and I think they're valid for up to five days and then those five days I think you can use it for three of those days and you can just see as many properties within that as you want. And that's in the Historic Scotland … I think Edinburgh does this … I don't know what it's called but I think you get like a two-day pass and that includes like the Royal Yacht Britannia, the palace, Edinburgh Castle, that sort of thing. Because it makes a lot of sense, there's so many good attractions here.

M: Yeah. Again, you need that balance of … that'd be attractive to tourists but how do you unlock those type of attractions for residents?

I: Yes, yeah.

M: Because like it wouldn't be kind of …

F: Five, yeah.

M: I've been on the royal yacht but not [inaudible – 38.05].

I: Yes, yeah, yeah. How long have you been members of Historic Scotland out of interest?

M: Last September and the reason that we became members is that …

F: It wasn't September, it was earlier than that.

M: It was August then … it was last summer.

F: Aha, it was last summer.

M: But Abigail was on at us to take her to Craigmillar Castle because she'd been there with her childminder.

I: Right, okay.

M: Who's also [inaudible – 38.51].

F: That's Jenny (laughs).

I: Right, okay, okay.

M: So Jenny had taken Abigail and she'd asked to go to Craigmillar Castle. And we went up and there was SIF and I and I think four of the kids, SID1 was somewhere else, and the lady said 'oh you're as well becoming members' not only because of the fact that we've got so many children but you know, you can bring others too.

I: Yes.

M: And so if they wanted to bring their friends, then you've got scope to kind of do that. So we joined at that point.

I: Right, right.

F: And we thought why have we never done that before? (laughs)

M: There was a bit of that, yeah, it was almost a bit of like 'Oh right, didn't know that' because obviously having a large family we kind of look for those types of offers and things.

I: Yeah.

M: So we're members of the zoo for example.

I: Right, okay.

M: The same sort of idea where you can … you don't mind going and only spending an hour or two there rather than if we were going there as a family, it means going for the whole day …

F: Mm.

M: And a pound for the day [inaudible – 40.01].

I: [Inaudible – 40.02].

M: Absolutely, so you kind of feel obliged to do it whereas you have that kind of … sometimes they'll be like they're up for it and other times they'll be like 'This is boring, can we leave?'

I: Yeah.

M: We've used it … as I said we went to Craigmillar Castle and then we went to Stirling.

I: Yes.

M: And mostly in the summer holidays because mum and dad are off work [inaudible – 40.38] holidays, so we thought …

F: And just [inaudible – 40.45].

M: We would like go and do something fun. And it was very fun I have to say and SID2, Adam and Abigail had the idea to go to Craigmillar.

I: Yes.

M: And that was when we got offered the membership and we thought yeah, yeah, okay, we'll take it. And then we were able to like … we used that a couple of times, we went to Stirling a couple of days after that and then we went to Edinburgh Castle which was quite good that we used it for a couple of times in like two weeks or something.

M: I guess the one thing that I've not done with it is we got … from our membership we got a lot of … all the other properties and what we haven't done is we've probably not really looked at that in any detail and said like here's some day trips we could go to.

I: Yeah, yeah.

M: Around Glasgow for example or going up North. That's not to say we wouldn't do it but we just haven't … in some ways it's not been kind of front of the mind because I remember getting the booklet and it'll be in the pile of stuff there …

F: Aha.

M: But you never kind of …

F: It's not until you come to the kind of time of thinking right, let's go and do something today or tomorrow that you kind of read about it isn't it?

M: Mm. But it's good value.

I: Yeah, yeah. Right and what are you hoping to get out of this trip? Anything you're looking forward to doing together as a group or specifically at the Castle?

F: I would like to like see more information.

F: Okay.

M: Would you like to try on the crown?

F: Yeah, I'd love to try on the crown. I [inaudible – 43.04] but I didn't get to that stage.

F: Maybe look at the theme days and go on day there's maybe something happening.

F: Yeah.

I: I'm sure the weekends at least, if not more days over the Easter holidays there's stuff going on.

F: And I would like to see … well I did see a sculpture when I was on my … at my school, like of the whole Edinburgh …

I: Oh right, right, okay.

F: And it was really cool.

F: That's right, aha, in a glass box, you had your lunch …

F: Where I had my lunch.

M: If I were to go again, like when we do go I would probably maybe want to do like more dressing up and interacting. But on the information side, that seems okay because most of it is readable and understandable.

I: Yeah, yeah.

M: So it's not too hard to get round.

I: Mm.

M: Easy to read.

M: [Inaudible – 44.24] a kind of reaction of the kids. So coming back if it's similar … kind of experiences [inaudible – 44.40]. Is it different or have they refreshed their information or …

I: Yes.

M: Are they switched off by the fact that it's the same or it doesn't really matter because they've maybe forgotten some of it and it will still be quite engaging anyway?

I: Yes, yeah.

M: It'll be interesting to see that. I guess [inaudible – 45.01] kind of refreshes that … so if I was thinking about you know, if I was going once a year it'd be quite nice if you were getting different insights or different perspectives.

I: Yes.

M: How easy that is I don't know because you know, I would imagine the vast majority of the customers are tourists that might be there once in their lifetime.

I: Yes, yeah.

M: So they get lots of variety. Do you understand … have they got information about how many …?

I: Average visitors you know, either from England or Continental Europe you know, spend about three hours of the age of about 30-40 for example. They've got a fairly good idea of who's coming but as you say, it's trying to get that balance between providing for the first-timers who perhaps have zero background knowledge and providing for the local residents who might have done it at school or done it on previous trips or whatever.

M: Aha, yeah. I don't know what the … kind of structured trips or …

F: Well I think it's just up to the teacher to take them to the …

F: Yeah, yeah, it's up to the teacher.

F: … the castle that ties in with the piece of work that they're doing.

M: Mm.

F: The theme that you had when you went … what was your theme?

F: All about Edinburgh.

F: All about Edinburgh, okay.

I: No shortage of history there, so it probably could tie into a lot of different aspects of the school curriculum you know, the social side as well as the military side.

(all agree)

I: Anything else you'd like to see? Any highlights or anything you're really looking forward to this time?

F: I don't know, if it's a theme day I think it would just be to see what was there on offer and what they were doing and … but I still like the one o'clock gun and then watching for the ball to drop, I think that's … you know, I watch that every time I go.

M: I remember that from when I was young and I was sort of … I must have been about 8 or something and I went on a school trip and I remember that and watching it and …

F: Aha.

M: And I'd like just a bit more time around the Crown Jewels and things.

F: Aha, yeah, because …

M: I always feel it's a little bit of a push to get through.

I: Sure.

M: I never kind of feel like oh I can just stand here and have a look at this properly. I almost kind of feel like I have to kind of …

F: Yeah, you're right and all the information that you pass or you're hearing but you start to just not lose interest in it but your main sort of focus becomes when's the end of this queue, when are we going to get to the end? And it just becomes a kind of let's just get out. Whereas there's lots of information you know as you walk down the corridors that would be really interesting but you've not got the time because you've got somebody at your back and then you kind of lose your place in the queue. And yes, it's something you can look at as

you're going past but if it's … particularly when it's busy you feel this pressure of just keep moving, don't you?

M: And [inaudible – 48.56] audio or those types of things, so maybe we're not using all the facilities that are there.

I: Yes, yeah.

M: Which I think could be … I can't recall what happens when you go in, in terms of being offered the audio. I think it was different at Stirling, I think at Stirling when you handed over your membership, at that point that was at the same point where they offered you the audio.

I: I think it's … at Stirling as well, yes, yes.

M: I can't remember if … I think you got it free as being a member.

I: Right, okay, yeah.

M: I think that was certainly the case. And there wasn't any kind of restriction because the lady said to take one for everyone because they can split them off and they can share it, they don't need one each. But I can't really recall how that works at Edinburgh if you've got to go into the shop at the start or if it's …

I: Mm. I'm not sure what the deal is for members, maybe you can let me know how you get on but certainly for non-members you have to pay £2.50 or £3.00 or something and then you go through the first portcullis and there's a gift shop. You go through the second portcullis and there's a little shed there where you get your audio guides.

M: Right.

F: I also like the one … I could go to Edinburgh Castle every day and like see it and it'd be really cool. I like how it goes like really fast and not like just like that, like really slow. I like it because it hits the … when we were there, it hit the target so it was right in the very middle so that was really good.

F: I think I'll maybe try the audio next time because I've never done anything like that.

F: Yeah.

F: I didn't have it at Stirling either, so I think I'd maybe try that and see what difference that made to the visit. Because if it's not something

you have to follow a certain route, you can still go your own way and just … aha, that would be really quite good.

F: Yeah. I used one of the audios at Stirling and like it told you like information about what like … say number one, what like happened in the olden days and who lived there and stuff. And it was really exciting.

M: I think there's lots of stuff that they could do technology-wise.

M: Yeah.

M: I know it's quite different but Alton Towers and you know, iPhones, etc when there's an app.

I: Yeah, okay.

M: An app for Alton Towers.

I: Right, okay.

M: I mean it's not overly complicated, it's basically a map and tells you where you are and tells you the wait time and it tells you the ride.

I: Live updates of what's going on, yeah; brilliant, yeah.

M: And it's not overly complex. And I'm not suggesting that you'd get to do things like that but it's that type of thing that would probably make it really quite engaging.

I: Yes.

M: And it's probably not that difficult to achieve, you know what I mean.

I: Absolutely.

M: And you could probably do different types of information then for the castle and …

I: Yes, yeah, good idea, yeah.

M: All these sort of things and the kids are [inaudible – 53.27], it's all second nature now to that type of thing, so that sort of stuff would really get them … that would really hook them if they had something like that.

I: Yeah, yeah.

M: You'd lose your phone for the day but other than that they would be off and they'd be finding out stuff and it would be helping them a bit.

F: At Edinburgh Castle there's like a really famous … like a volcano and it's like much like bigger and like bigger in height and much bigger than Stirling because Stirling is just like on the floor like that and it's not as big as Edinburgh.

I: You get great views up at Edinburgh Castle.

F: You can see Greyfriars.

I: Yes.

F: You can see … you can see like …

M: What you can you see?

F: You can see like the road …

M: You can see Princes Street.

F: You can see Prince Street.

M: You can see the river.

F: You can see the sea.

I: Yes, you can, that's right.

F: You can see …

I: What are you going to look for the next time you go to the Castle then?

F: I don't know but it like really … the school is really close to Greyfriars, forgot its name …

I: Heriots is it?

F: Yeah, Heriots.

I: Yes, okay.

F: That's really close to Greyfriars and I saw that. And it's a really good view because you can like see everything that you wouldn't imagine.

I: It's really good views of north, south and … the north of the city, yeah, you're right.

F: Yeah.

I: Super, right.

M: Is there anything you want us to look out for when we go or …?

I: Absolutely not, I just want you to go and do what you'd normally do.

F: And have fun.

I: And have fun; that's the most important thing, yeah. One thing I will say, if you'd like … some families … this is a video camera by the way. I've offered this to some families and they've jumped at the chance to take a video recorder round and just record bits of their trip you know, things they've enjoyed or things they want to talk about after the visit. There's not pressure on you to take this; if you do want to take the video camera it'll be yours to keep afterwards just as a wee thank you and you know, if we do a chat after the visit then we could perhaps have a look at a few video clips and what have you.

F: Mm.

I: If it was something you'd be interested in …

F: Is it the same as that?

I: It's smaller than that.

F: I can imagine one person that would be …

F: I can measure it.

I: Well they reckon it's one of the smallest in the world.

F: Oh my goodness … that's it?

I: It's dead easy to use and it's pretty much indestructible, it's designed for mountain bikers you know, to crash down hills and stuff.

F: Oh gosh, it's tiny.

I: The only thing it's not got is like a sort of viewfinder, so you can't see what you're recording.

F: Oh I see.

I: You can't see exactly what you're recording you know, you've got a rough idea and if you want to sort of practice round the house before you go as well …

F: Is that the camera?

F: Wow, that's incredible.

I: Yeah.

M: How can we not see it when we go round?

F: It's totally tiny.

I: There's no little screen, so you can't see what you're recording, you have to …

M: It's not like the camera that's got a little screen that you can look at.

I: So you see what you're taking a picture of … it's not got that but other than that it's dead easy, the manual's all in there and it's like one page basically, just switch it on and press record and press record to switch off.

F: And it's got sound as well?

I: Picks up sound as well, yes. As I say there's a small manual here, it's dead easy to use; I've put an eight gigabyte memory stick in there and …

F: But do we get to hear it?

I: It's got audio as well, yes.

F: I was going to say how long would it record for?

I: It's got loads of space, don't worry about that. It's fully charged as well just now but it does charge into just a USB slot in your computer and that's all in here as well.

M: Okay.

F: Excellent.

M: Would you like to try that SID2?

(various people laugh)

F: I'm going to take it round everywhere.

M: No, Edinburgh Castle.

F: Yes, aha.

I: Start with Edinburgh Castle. I mean after that you can work out who gets to play with it after that.

M: And does this record onto the memory card?

I: Onto the memory card, yeah, yeah. As I say, there's no pressure, some families thought it was great to record and then have a good chat about it afterwards but no pressure.

M: Right, no I'm sure we can give that a go.

F: Is there like different ones of these … is that like the only one that … giving you back?

I: No, you get to keep it afterwards.

F: Is it pink and purple and red?

I: They only come in black I'm afraid, you don't get colours.

M: Pink and green and …

I: You could put lots of pink stickers on it though.

F: Yeah. But you can't colour it in.

I: We could do that I'm sure.

M: Maybe we can colour it all in blue …

I: Some families have offered like £20 gift voucher for Amazon or Marks or whatever but some families have …

M: Okay.

F: You would love that wouldn't you?

(talking together)

I: I've got a MAC … have you got a MAC or a PC here?

M: We've got a PC.

I: Because I've had different experiences; I've got a MAC and I don't need to use like the installer at all, it just slots in and you can view it straightaway. Some people with PCs have been saying they don't need to use it at all and I think it's just an installer for slightly older PCs.

M: Okay.

I: But it's all in there just in case.

M: [Inaudible – 1.00.26]?

I: It's a USB slot, so I don't know if iPads have got a USB slot.

F: No.

M: It needs a USB slot on that end.

I: Yeah, so just stick it in there. There's like a cable as well but that'll pop into there and then that's just your USB slot.

F: Will we get it on here?

F: It will work on the laptop won't it?

M: Yeah, the laptop, yeah.

M: Do we get to watch it after?

I: If you want to, yes you can.

M: This is a converter.

I: Right.

M: The charger for the iPad is a … goes to USB.

I: Oh right, okay.

M: But you'll just need to get a converter because what you'll need it a mother-to-mother converter.

I: Right, okay.

M: That'll be the USB end of it.

I: I think so, yes.

M: There's a connector that allows you to plug that into that and it should run for you.

I: Okay. Right, okay.

M: If not we've got a PC and a laptop, so …

F: The laptop, yeah.

I: If you've got any questions about how to use it give me a phone or send me an email … my mum can use it and she's not great with technology. But there you go.

F: Excellent, fantastic.

I: Super.

M: And in terms of we need to go to see … the next couple of weeks is it?

I: If it fits in with your plans over Easter, super and then just give me a phone or …

F: Maybe we can take it up to …

M: Where?

F: Easter egg hunt.

I: You could film your Easter egg hunt, yes.

F: Is there going to be an Easter egg hunt is there?

F: Yeah.

F: The Easter Bunny's coming is there?

I: Sounds like a done deal.

F: Mm.

I: Right. Does he come into your garden and does he hide Easter eggs …?

F: He comes here and he goes up there …

M: He comes outside and hides them.

F: Well if it's raining he hides them in the house doesn't he because he doesn't want the chocolate getting wet.

M: And he goes up to the …

F: Oh he goes up to the woods as well doesn't he?

F: Yeah and we have to get these baskets and put … and we get bags.

F: He hides them in the trees doesn't he up there?

F: Yeah.

F: I don't know how he jumps that high.

F: And there's eggs and stuff that's got sweets in. A person that we know, so they have to go and buy and Easter egg …

I: It's been a long time since I've been to an Easter egg hunt, you're very lucky.

END OF RECORDING

INTERVIEW TRANSCRIPT

31SI FAMILY POST-VISIT INTERVIEW

M1: I think that was your trial wasn't it, I think.

M2: My dad holded it for me.

I: Did he help you?

M2: Have you even got that thing on?

I: This thing?

M2: Mm.

I: I hope so, yes.

M2: It might pick up the ringing.

I: Probably will, there you go.

(talking together in the background)

M1: Oh look, here we are …

(playing video)

I: This is looking good.

(playing video)

F1: Was that another trial?

(playing video)

M1: That's SID2. I don't know why it keeps doing that …

F3: That's me.

M1: Yes, we got the … sorry.

(playing video)

M1: So we got the audio.

I: Mm.

M1: And we got a discount because we're members.

I: Okay, so you still had to pay but you got …

M1: Yeah, we got money off.

I: Good.

M1: We got quite a wee bit off actually because it was …

F1: 50%

M1: It seemed more than that at the time. Because we got three kids ones for under a fiver.

I: Aha.

M1: Which worked out okay. And then this was the first bit talking about the main gate, if I remember rightly.

F1: That's right, aha.

F3: Except this went a bit jumpy.

M2: Dad, that's not all of it.

M1: Yeah. So that was that one, wasn't it?

F1: Sit on SID1's knee.

(watching video)

M1: So on the day we were there, there was a little quiz thing that we got.

I: Okay.

M1: And one of the questions on the quiz was how many steps were there ...

F1: How many steps, aha (laughs).

M1: So we all got a different number when we got to the top. But I think my answer was right, which was 72.

F2: I thought mine was 73.

I: Close.

M1: We were all within one of each other.

I: Okay.

M1: And before we went SIF had printed off some quizzes to take.

I: Right, okay.

M1: But we left them in the house. So when we got to the place where the audio was, the chap there had quiz sheets.

I: Was it the same ones which you'd hoped to take?

F1: No, the ones I'd printed off were competition ones and these were just for fun.

I: Oh right, right, okay.

F1: And I said 'Oh that's different from what I printed off' and he said 'Oh that's the competition, we don't have any of those left, this is just a fun one'.

I: Right.

(watching the video)

M1: Playing on the cannons.

I: You obviously got the camera worked out fine, you know.

M1: Ah, I think there were some others bits that I don't think were …

(watching the video)

I: Unless you just select them all or something and then …

(talking together/watching the video)

I: It looks fairly busy when you were there …

F1: Aha, yeah, it was. It was the last Saturday of the Easter holidays wasn't it?

I: Right, okay.

F1: And I think it was renaissance music, the kind of thing was on in The Great Hall.

(talking together/watching the video)

I: Did it stay dry whilst you were there?

M1: Yeah, it was quite a nice day actually.

F1: It was pretty cold but it was nice.

I: I seem to remember the weather improved towards the end of the holidays there.

(watching the video)

M1: We did this and then we went up to the one o'clock gun and we watched that. And then we went and … we went to [inaudible – 07.07].

I: Okay.

M1: And we went to the war memorial and then we found a whole new bit that we'd never been to before.

I: Right, okay.

M1: So they'd never been to the prison … so when you come back down here … we took some video of it.

I: Right, okay.

M1: We came back down from the main bit up here and down on your right I believe there's a sort of prison …

I: Like the military prison was it?

M1: The military prison bit, yeah.

I: Right, okay, I know where you mean.

M1: We'd never been there before. So that was … we got some footage … that must have been you, SID1.

F2: Me? I wasn't holding it.

M1: (laughs) It's quite good.

I: Did you all get a turn with the camera or …?

M1: We all got a share with the camera.

(watching the video)

M1: They were giving out some freebies that day.

I: Okay.

M1: We came back later and there was a wedding later on.

I: Again, right. I think you mentioned last time there was another wedding.

M1: Aha, we didn't actually see the wedding but it was … okay.

(watching the video)

M1: We were standing watching the [inaudible – 09.28].

I: Yes.

(watching the video)

I: So was the one o'clock gun just round … down this bit, right, okay.

M1: And here was a lot of sort of … a terraced bit that you could go up.

I: Yes.

M1: So we were one above.

I: Right.

M1: So it was down, we looked down, so you could walk along and … up here but you could see it from … we were standing at the … just up the kind of wall overlooking … up to your left is St Margaret's Chapel …

I: Yeah, right, that area.

M1: SID2 [inaudible – 10.55].

I: Right.

M1: She was talking about the [inaudible – 11.02]. So she was really interested in all that.

I: Was she doing it at school or was she just interested …?

M1: No, I think she's just going to be quite [inaudible – 11.12] girl I think, she likes all that stuff.

(watching the video)

M1: What could you see? What was coming along here? Can you remember?

I: I saw the big tunnel then …

M1: That was the gun.

(watching the video)

I: It's a good idea to view it from up there because it seems less crowded than when you're actually right down there.

M1: Aha.

(watching the video)

M1: So we took a packed lunch with us and we sat in the … what was it …

F2: The square.

M1: Down in the square.

I: Mm.

M1: Who's that?

M2: SID2 and me.

I: That's the soldier's box.

(watching the video)

M1: So that's just outside the war memorial.

I: Mm.

(watching the video)

M1: There's like a buffering thing on there.

I: Yes.

(watching the video)

M1: So yes there wasn't … it was busy enough without being overcrowded.

I: Yeah.

(watching the video)

M1: It was a Saturday.

(watching the video)

I: I've seen it before when it gets busy with the queue for the Crown Jewels coming up through the square.

M1: Aha.

I: Looks like it's not too bad.

M1: No, I think it was relatively … we kind of got stuck a little bit [inaudible – 15.16] went through first [inaudible – 15.20] spin through and then er … because you weren't allowed to video anything, no videoing and no pictures.

I: Of course, yes.

M1: But that was quite interesting, there was a couple of English guys that were behind us that weren't overly keen on the wait on the history. This is the bit that we didn't know about.

I: Ah right, the prisoners of war bit, okay.

(watching the video)

M1: I'd never been in that bit or I couldn't remember being in that bit, so.

I: Yeah.

(watching the video)

M1: The only thing was that … I mean this was quite good, quite interesting, that there wasn't any actual guides or staff about, it was more … yeah, kind of reading and walk through yourself.

I: Yes. Well you're left to find your own devices.

M1: It's a little bit to do with that … having said that, again it was kind of [inaudible – 17.30] but maybe a little bit more of a guide or … would work well.

I: Mm.

M1: But I mean it was very interesting. And we had to figure out how we'd never been there before.

I: I think you mentioned before the signposting you know is an issue, you can go several times and not be aware of certain parts.

M1: Aha.

I: You know like the War Museum down that little slope and up the left there.

M1: Aha. Yeah, there were still some bits that we didn't do because they're [inaudible – 18.21] the kids were getting a bit kind of frazzled. I think in terms of being a member of Historic Scotland I kind of felt … I mean we probably stayed there for about three and a bit hours probably.

I: Right, okay.

M1: So you know, I think it's a bit like being members of the zoo and without that membership it costs a lot of money so you probably want to go early and stay all day.

I: Yes.

M1: I think the kids would just … they'd switch off.

I: Yeah, yeah.

M1: So to be able to go and then … that three hour bit was enough. And there were some bits that we didn't see, so we can go back.

I: Mm.

(watching the video)

M1: Do you remember being in there? This is the … there was some audio on this bit where they were sort of playing back sort of voices of you know, French and American …

I: Mm.

M1: You'd have expected them to [inaudible – 19.43].

I: Yes. We've seen you in the sentry box.

M1: Yeah, we saw you in there.

M2: Where's that sentry box?

M1: Oh we'll see it in a minute.

M2: So you see our heads coming through the hole?

I: Not yet, no.

M1: Do you remember this bit? What was this bit again?

F2: It was like where … it was like what the prisoners used … it was like what like lived in, like what … the conditions …

I: Yeah.

F1: You were kind of scared in there.

F3: I was quite scared.

M1: This was the jail, wasn't it?

F2: Yeah, this was like …

F3: I really, really liked that.

F2: The cellars were like … bathrooms and beds and stuff.

F3: I really, really liked this part.

I: Did anyone lock you in the rooms?

F3: No.

I: You're lucky.

F1: That was really good because that was the part that we'd never been to, I can't believe we'd never been to it. And it was so interesting.

F2: Aha.

F3: John suggested to point at the sky.

I: In here?

F3: No but in a different place.

I: Oh right.

M1: Is that the last bit?

F3: Yeah.

M1: Looks like it might be doesn't it?

F3: Yeah.

F1: I think that might be the last bit you took, yeah.

F3: Dad, but you've not shown my one.

F1: Did you do the one o'clock gun? Did you see the …?

I: Yes, we got that.

F1: We were at that for ages (laughs).

F3: That was the one o'clock gun!

(watching the video)

M1: That is the last piece.

(talking together)

M1: So what else did you like about it?

M2: I really, really, really liked the part where the one o'clock gun was.

M1: What else did you see when the one o'clock went off, what happened?

M2: I saw where the one o'clock gun was shooting.

I: Okay.

M1: What did it shoot at?

M2: [Inaudible – 23.40] shooting out a ball.

I: That's right.

M2: So the ball could go down.

M1: Can you remember what … where that ball was?

M2: Not really.

M1: Not really. And that [inaudible – 23.59].

M2: I think we see it when we go and walk [inaudible – 24.02].

M1: You can, you can see it up off the station.

M2: [Inaudible – 24.08] keep an eye on it when I'm always moving in the car (laughs).

M1: And SID2, what did you like?

F3: Well I liked … I liked how it always goes off and hits like the target.

M1: What else did you see? Just say what …

F3: Monument.

M1: What's that? Can you remember?

F3: (laughs)

F2: Remember it's a cannon.

F3: Oh yeah, it's a cannon.

F2: That you know a lot about.

F3: Yes.

M1: Where was it again?

F3: It was like near the place where we got our [inaudible – 25.04] near there.

M1: Can you remember we were talking about the big … the big what?

F3: Aha …

F2: It was funny.

M1: That used to fire

F2: It was funny.

F3: Er, the … oh I forgot.

M1: The cannonballs.

F3: Yes, the cannonballs.

M1: And do you remember they weighed … they weighed a lot didn't they?

F2: Mm.

F3: And there was like this like thing, it told you about St Margaret's, like this bit.

I: Aha, yes.

F3: Yeah, and I got a special bookmark that has loads of like things on the back of it.

I: Oh lovely.

M1: Mm, can't remember what it was for. It was for some saint, I can't remember.

F2: Do you want me to go and get it?

M1: Oh where is it?

F2: I don't know.

M1: Do you know where it is?

F1: What, your bookmark? It's up here.

M1: Can you remember much about it, SID1?

F2: Yeah.

M1: What can you remember?

F2: I remember the one o'clock gun, I remember the Crown Jewels, erm …

M1: What did you think of the Crown Jewels?

F2: Very fancy and like not something that you would like see every day.

M1: Do you remember how old they were?

I: It's not a test, don't worry.

F2: As old as the queen, I don't know how old that is. I'm guessing about 89 or 87?

F1: Years old?

F2: Yeah.

M1: A bit more than that I think.

F2: And it's nice to …

F3: That's what I say (laughs).

F2: And I also liked …

I: Did you have one of the audio guides?

F2: No.

F1: We were sharing them, weren't we?

F2: Yeah, I didn't really want one.

I: Right.

M1: You had one, SID2, didn't you?

F3: Mm.

I: Okay. I've never … obviously never tried the kids one; how was it for you?

F3: It was like very interesting and you would never like hear it every day.

I: Aha.

F3: Like it's not normal.

M1: So it was the same … it wasn't a different … a different audio …?

F3: It didn't keep on saying like the same things, it had different things.

I: Right, okay.

F3: And it had numbers and everything.

M1: And what did the numbers do?

F3: Well if you clicked on number one, it told you about something and it told you where it was and stuff. And if you clicked on like number ten, it would tell you about like different stuff.

I: Mm.

F3: It was really interesting.

I: Was it easy to use?

F3: Yeah, it was really easy because the man like explained how to use it.

F1: I had the audio on a lot of the time and I felt some of the time I couldn't really concentrate on it …

I: Sure, yeah.

F1: Because there was you know, the kids asking for something or whatever. In the Crown Jewels part, [inaudible – 28.57] and I had my headphones on and I found it really interesting.

I: Right, right, okay.

F1: You know, just learning things that you maybe didn't know or really things that you'd forgotten and 'Oh yeah, that's right. And I think that coupled with the quiz was quite good because you were looking for pieces of information rather than just kind of walking through and just waiting in the queue to get to the Crown Jewels. You were actually having to listen or having to look for information, so I found that really good.

I: Yes.

F1: And I think that's probably one of the reasons why I looked at the map as well and that's why I found the Prisoner of War bit.

I: Yes, okay. Right, so from that map you …?

F1: Aha. Whereas normally you would just … well when we've been before, you just swan around and you don't really pay much attention you know.

I: Yes, yeah.

F1: But because … and I thought oh, Prisoner of War … and I thought I can't believe … but I think the last time we were there my Dad said it was closed. I'm sure he said when you were there the last time it was closed.

F2: Mm.

F1: Because I said I've never been there before and it was great. And having the audio at that part was brilliant because it had the noises as if the men were in on their camp beds and they were you know, spooning up their food and things and it was really interesting, I really liked that. And the audio was really clever for that part because it made you feel like you were there.

I: Right.

F1: Yeah, so I really liked that part.

I: Oh great. Good you got a discount as well because it's an extra few pounds and if people aren't members then I think it's … is it £3 or £3.50 or something?

M1: They said there was 20% off that I think. I think it's 20% off or if you only paid 20% of the price.

F1: Well because you gave a fiver over and you asked for two or three.

M1: I asked for two and the guy said that will be …

F1: £2.40 or something.

M1: £2.80 or something like that.

I: Okay.

M1: And I said 'Oh right, I'll have three then'. So that might have been 20% rather than 20% off.

I: Yeah, yeah.

M1: As members. And the other good thing about the kind of membership is when you get in because even on that day there was still a big queue …

F1: Oh yeah.

M1: … of customers waiting to buy tickets.

I: Right.

M1: Whereas obviously as a member you go into the little …

I: Yeah, there's a fast-pass track isn't there, yes.

M1: And we went to the little sort of gift shop bit didn't we?

F1: Aha.

M1: Just there and you get your membership validated and your tickets.

F1: It's the gift shop, it's …

M1: Aha.

I: Mm.

M1: But anyway you get … so you were kind of fast-tracked through that which was quite good.

F1: Because you kind of just don't think about the queue. I think it was Abigail went 'Look at all those people' and they were tucked away round the corner.

I: Yes, yeah.

F1: Because of just the flow of people going in and out you don't really appreciate that there is a queue because the access you know up the esplanade's fine and you're straight in. But the queue was tucked away and there was quite a lot of people, wasn't there?

M1: Mm.

I: Mm.

M1: Yeah, absolutely.

F1: But we really enjoyed it. And I think having the quiz … I wish I'd brought the competition ones, it would have given us other things to look for but I did like having the quiz, I thought that was a really good idea.

I: Yes.

F1: I think for the kids … I mean I ended up holding all the quizzes you know, writing it down and … but you know, I think after a few that they'd looked at, they kind of forgot that they were looking for them. And I had to push it and say 'Oh right, we need to look at this now'.

I: Yes, okay.

F1: And I really liked that.

I: Right, so it brought more focus to the trip; yeah.

F1: Mm, particularly for the older ones because SIS1 was really into the quiz, he really liked it and he had to leave early … well he didn't have to leave early, he was going to a football match. But he was like 'Well where's my quiz sheet? Will you fill in what I've not got?'

I: Yes, yes.

F1: You know, he was quite eager about it.

I: Right, okay, so it's pitched at a good level and obviously appealing enough for everyone to get into, yeah.

M1: Aha.

F1: Mm. Easy enough as well for the kids to be able to find the answers on their own.

I: Yeah, yeah. That's one thing with the audio, it's very informative but sometimes the level's pitched quite high, a bit too specialised.

M1: Aha.

F1: Aha, yeah, a lot of it you had to … a lot of it I didn't really take in because I didn't have the level of concentration required.

I: Yes, yeah.

F1: Whereas if I'd been maybe on my own, I could have concentrated on what was actually … everything it was saying to you.

I: Yes.

F1: But no, it was quite good, I did really enjoy it for the Prisoner of War bit, I really enjoyed that.

I: Great, yeah, super. That's one of the good things about the castle, it's huge and you know, you're never quite sure you've seen everything.

F1: No I know. And there was … the bit where the cells …

M1: Yeah, we didn't go up to look at the … I forget what it was … the Prisoner of War bit but there was a bit for the … a bit higher up.

F1: Oh was there?

M1: Aha.

F1: What was that bit then?

M1: I don't know what it was called know.

I: There's museums up there.

M1: Yeah, I think that's what it was.

F1: Oh.

I: Regimental museum …

F1: Yes, that's …

I: There's a couple of them, aren't there, yeah.

F1: Yeah.

M1: Yeah, we didn't do that.

F1: We missed that because we went to the toilet, the kids needed the toilet in the café so we kind of walked past that, it was on the left as

we were going down to the café and then we came round that way and made our way back up.

I: Yeah, yeah.

M1: We went to the café, that was it, yeah.

I: Okay.

F2: And then we decided to go home.

F1: We decided to go home.

M1: We decided to go shopping.

(all laugh)

M1: SIS1 went to a football match.

F2: Yeah.

M1: Would you go back?

F2: Depends.

M1: What do you mean, it depends? Depends on what?

F2: Like … I don't know because like I didn't like … I wouldn't say like I enjoyed it, like to … as much as I would have like enjoyed something else but it was good. It's just I don't really like castles and stuff and historic stuff.

M1: You don't like that?

F2: Not really into that stuff. I don't really enjoy it (laughs).

F1: But you had fun though when you were there.

F2: It was alright.

F1: Would you have had fun if you'd have taken a friend with you?

F2: Yeah.

F1: Right, okay. So it's more who you're with, not where you were?

F2: No because …

F1: (laughs)

F2: No because then we'd still be in the same surroundings and like at Craigmillar there's like loads of places to run around and stuff but at Edinburgh Castle it's more like right, there are loads of people here, you need to just like chillax and not like do …

F1: There's things to see, whereas Craigmillar it's open space …

F2: Just run about.

F1: … and you're playing hidey and you're screaming your heads off and … aha.

I: Mm.

F2: That's fun.

F1: Right, okay.

M1: You enjoyed it more at Craigmillar …

F2: Yeah (laughs).

M1: … with some friends that were staying. So there was seven kids playing hide and seek.

F1: Eight.

M1: Eight, that's correct, so … to the point where it was … the man appeared to tell us that he was locking the doors.

F1: Aha.

F2: We were …

M1: If they weren't out, they were staying in.

I: (laughs)

F2: It would have happened as well.

F1: But on the back of the Edinburgh Castle trip Abigail said to me 'I want to go to that other one again'.

I: Right, okay.

F1: And I says ‘What other one again?’, ‘That one where we took a big drive’ and she was talking about Stirling.

I: Okay.

F1: I said ‘Stirling Castle?’, ‘Yes, aha’. So I don’t know if that’s from going to Edinburgh Castle she then was thinking back to Stirling bit she said ‘I want to go back to that one again’.

I: Yes, yes.

F1: So I think for them they enjoyed it. The wee ones enjoyed the headsets.

I: Mm.

F1: SID2 enjoyed it and so did Abigail. Adam was …

M1: I think SIS1 enjoyed as well I think.

F1: Aha. Adam was stressing out about it because his headphones were too … we didn’t need to get him one but of course everybody else had one, therefore he had to have that one, that’s the way it ends up with us.

I: Yes.

F1: But he was wanting it but the headphones just wouldn’t stay on because he was too small.

I: Yeah, right, okay.

F1: But he liked to press the buttons you know and ‘What number are we at now?’ and he’d press the button for you and things.

I: Right, okay, yeah.

F2: But he’d just press a random number.

F1: Oh he just pressed anything.

F2: Maybe they should get headphones that are like adjustable.

I: Mm.

F2: So you have adjustable headphones …

F1: But then really not many 3-year-olds …

F2: Yeah but still the headphones were like too big for me.

F1: So adjustable headphones then?

F2: Yeah.

M1: What else would make it a better experience?

F2: If there was places to like I don't know …

F1: To shop.

F2: No, just like … I don't know …

M1: If you could play hide and seek.

F2: I'm just like not into historic things, so I don't really like going to castles and stuff …

I: What sort of theme was there that day? Was there any like costume re-enactors, could you try guns or dressing-up at all or music?

F1: No, it was renaissance music.

I: Right, okay.

F1: So you could go into The Great Hall and they had various instruments but when we got there they'd done their show for the day because there were lots of little seats. Because we went in to look at one of the quiz questions, we went in to see what weapons they had round the walls. And when we got there, there was sort of rows of seats and at the front sort of little scatter cushions that people were obviously sitting on.

I: Right, right, okay.

F1: And I read it online and it said that it was renaissance music and sort of instruments from that era and stuff.

I: Yeah, yeah.

F1: But we didn't see any of it but we went before and there was a re-enactment and that was very good.

I: Yeah, you mentioned you were under siege that day and there was …

F1: Aha, aha, that was very good.

M1: Yeah, yeah.

F1: It was different this time because we did the quiz and we hadn't done that before.

I: Yeah, yeah, right.

F1: So we really enjoyed that.

I: So each time it's been a very different theme which has maybe sort of guided the trip or added to the trip or what have you.

F1: Mm.

I: Right.

F1: Anything else you would like to add, SID1?

F2: No.

M1: Other than you don't like history.

F2: Yeah.

F1: But that will change.

F2: But I enjoy it at school, it's good.

F1: So what if you were to get something about Edinburgh as … you know, the history of Edinburgh at school, you'd enjoy that?

F2: I once drew a picture of the castle and I was quite proud of it.

F1: Yeah.

M1: And you did … you were asking me questions about the … in the War Memorial about the names and the …

F2: I didn't go into the War Memorial.

M1: Oh it must have been SID2 then.

F2: Yeah.

M1: She was asking about the list of all the soldiers …

F1: Mm.

M1: But then we looked at I think it was the Gordon Highlanders or one of the other regiments and there was Afghanistan … so SID2 was asking about that.

I: Right.

M1: The bit … the kind of vault bit in the centre was the War Memorial.

I: Mm.

M1: Where the rock comes up out of the floor.

F2: Where the rock comes out of the floor?

M1: You've obviously not been in there. It's the peak of the rock that the castle is on right in the centre.

F1: Is it?

M1: Mm.

F1: Oh, I mustn't have been in that bit then.

M1: Fancy ceilings and …

I: It's often quite crowded there when you walk in but it's that little bit straight in front of you and there's often quite a lot of people round that bit, yeah, yeah.

F1: Right, aha.

M1: And we looked at all of the poppy wreaths.

F1: Ah right. So where was I then when you were looking at that?

M1: You must have [inaudible – 42.04] in the square.

F1: Oh right, okay. Oh yes, aha, that bit. Sorry, I was at the Prisoner of War bit.

M1: Oh right, no, no.

F1: And where the cells were. No, you're talking about in the square … yes, aha. I went in there the last time with my dad; I didn't go in this time but I went in the last time, yeah.

F2: When did you go with papa?

F1: We went there with Auntie Angela.

F2: Yeah but it's funner for the young ones but when you get to my age you just get bored going to castles and everything.

F1: What do you think it'll be like when you get to my age?

F2: Just don't go to castles.

M1: But you'd take your family to castles.

F2: Only if they'd want to.

M1: To educate them.

F2: It's not really educating them.

M1: What is it then?

F2: Well it is in some people's point of view but I don't think so because I learned all about it at school.

F1: Nothing more to learn, that's it?

F2: What you need to learn you just learn, what you don't need to learn you don't need to learn. My speech for today.

I: You might find yourself back there with school unfortunately, there's quite a few themes which tie in to Edinburgh Castle with geography and social history and …

M1: Absolutely.

F1: And you know, learning about The Royal Mile and all the tenement buildings and everything, I think that's fascinating you know, that hole between the palace and the castle.

I: Mm, there's so much crammed in there, isn't it?

M1: Aha, yeah.

F1: Mm.

F2: We went to the palace on a school trip. We went to the palace for the King's party.

I: So Mum and Dad you've talked about the quiz which helped make the trip perhaps more enjoyable, is there anything else which you were more impressed with or less impressed with this time?

F1: I did like the audio, it kind of focused you and it made you look for information.

I: Yes, okay.

F1: So when you got to somewhere and you were thinking right, what number am I at now you know, it makes you … whereas before I would just kind of wander around and look at what caught my eye.

I: Yes, yes.

F1: Whereas the audio focused you into saying well I've not been to number two, where's number two and you would look at the map. So I thought that was quite good because if you wanted to … if you were a tourist for example and you wanted to make sure that you'd done Edinburgh Castle, you could make sure that you'd gone to all the numbers and listened to everything.

I: Yes, yes, yeah.

F1: Whereas for us because it's on your doorstep you go and if you've missed stuff, well you think oh well I'll see it the next time.

I: Yeah, sure.

F1: So I liked that aspect. And the kids liked that you know, SID2 was like 'Where are we now? What number are we at now?'

I: Right, okay.

F1: 'What are you listening to? I'm on number five; can you rewind it and tell me about this bit'.

I: Yes, yes, okay.

F1: So you know, it really focused her attention as well, so I really liked the audio; I'd take that again.

I: Yes.

F1: Especially if for example they were doing something at school and it could reinforce what they were doing at school and things; I really liked that.

I: Yeah, yeah.

M1: Mm.

F1: So the quiz and the audio, and I think the map going along with that was good.

I: Yes.

F2: [Inaudible – 45.31].

F1: No, those were the kind of three things. And the fact that I found like a whole new bit of the castle that I'd never been to before.

I: Yes, yeah.

F1: As a result of following these things was good.

I: Absolutely, yes, yeah.

F2: I just wanted more to go and see new things and explore it a bit more than just going to see stuff.

M1: I quite liked the Crown Jewels piece, the fact it wasn't as busy as the last time we were there, so it kind of felt like you …

F1: Got a proper look.

M1: … you got a proper look rather than being kind of herded through.

I: Yes, yeah.

M1: Which I guess you can understand when it is busy you know, or more …

I: Yeah, yeah.

M1: But I mean it was still relatively busy but nowhere near as …

F1: Aha, but I took more time, because I was listening to the audio I took more time in going through.

I: Yes, okay.

F1: I didn't just kind of join the queue and just baby-step along until I got to the Crown Jewels because they were talking about you know what had happened to the Crown Jewels and where they were hidden. And it actually made you took for things and look at things as you were going along.

I: Yes.

F1: So I found myself out of line quite a few times because I thought oh they were talking about that, they were talking about that over there and then found myself back in line again. Whereas before it would just be a case of just standing and waiting your turn.

I: Yes, yeah.

F1: So that was really quite good.

I: Right, okay.

F1: And in the Crown Jewels room, I took more time to look at them and there was the necklaces in the case at the side, even looking at that and looking at the door you know, the big door that you went in and out of. It's just wee things like that rather than just walking past a glass case and out again.

I: Yes, yes, which you often find you do because everyone else is doing it, so you just feel part of the crowd.

F1: Aha.

M1: Aha, yeah.

I: Good.

F1: So yeah, it felt more constructed I suppose this visit rather than just sort of randomly looking at things, it was more of an organised viewing if you like in terms of we were looking at the map and looking at the numbers.

I: Yes.

M1: Yeah, yeah. You can just turn up and accept that rather than try to pre-plan you know, you would just turn up and take that on the day rather than try to pre-plan it. You know, you wouldn't go onto the

internet and research and find out well what's the order today of going around the castle.

F1: No.

M1: You'd just take what was on offer. So it's important that they you know, can highlight and make those things available.

I: Mm.

M1: The quiz for example was only when you purchased the headphones, that's when you got the quiz.

I: Right.

F1: Ah yeah, if we hadn't gone there we wouldn't have had the quiz.

M1: If you hadn't gone there you might not have got the quiz.

I: Yes.

F1: That's true.

M1: Yeah, so kind of small things like that.

I: Yes, okay.

F1: And I'd gone online, I've never been online before but I went to check what they were doing that day.

I: Right, okay.

F1: Never done that bit before.

I: Yes.

F1: Just thought about it a wee bit and then printed off the quiz sheets and forgot them.

M1: And was it easy to find online?

F1: Aha, yeah, just typed in Edinburgh Castle and it came up.

M1: Yeah, yeah.

F1: Because I'm the type of person if I type something in and it doesn't spit out exactly what I'm looking for, well can't be bothered with that.

I: Yes, okay.

F1: But yeah, it did and I was able to you know, move around the website really easily.

I: Good, good.

F1: So it was good. But that's a good point actually, you would have thought maybe the quiz was given out when you got your tickets scanned, maybe they could have the quiz sheets there.

I: Yes.

M1: Aha, that might have just been you know, time or … I don't know what time we got there; we got there at probably … well obviously before one o'clock.

I: Yeah, yeah.

M1: 12 probably or something like that?

F1: Aha, aha.

M1: So that may have been that they had been handing them out and they'd run out.

F1: If you get the audio, is it just an audio quiz or is it an information …?

M1: No, it was just the audio.

I: Just the audio, right, yeah.

F1: Right, okay.

M1: Well the fair it was the chap at the audio desk that said 'Do you want the quiz?'

F1: Aha.

M1: So he offered it.

F1: Yes.

M1: It wasn't that like you had to ask.

I: Okay, right.

M1: I guess if we hadn't gone there then we wouldn't have been offered that.

F1: Mm, mm.

I: Right, okay.

M1: Or maybe you would have …

F1: I didn't see anybody …

M1: No, I don't think they said anything when we kind of checked in and stuff …

F1: No.

M1: With the memberships.

I: Right, so it sounds like you had quite a lot of interaction with the site itself. Did you have interaction with the staff at all other than you know, getting your tickets scanned or getting your quizzes or audio guides?

F1: Not really. The girl in St Margaret's Chapel, she was really nice, she was talking about … not to us but she was talking to some of the visitors a lot about the chapel and … I think one of the kids had gone in and come out and Abigail said … because you had to count how many stained-glass windows there were, that was one of the questions.

I: Right, yes okay.

F1: And Abigail came out and went 'There's two, there's two', and I went 'Two?', I said 'Let's go and check'. So I went back in and she said 'See, one, two' and the girl was behind me and she was going 'There's seven'. And then she continued her conversation but I think she was trying to encourage me to look round …

I: Yes, yes.

F1: And give the kids … you didn't have to ask for the bookmarks, they gave the kids the bookmarks and things and you know, she was talking about … I think somebody had just sort of said to her 'How long do you have to be in here?' and she was talking about the shifts in the castle.

I: Yes, okay.

F1: And I just heard wee bits and pieces. And you know, talking about the woman that does the flowers for the chapel and how she … as I say there was bits and pieces, how she once worked in Edinburgh Castle or something. I can't remember but she was just generally chatting.

I: Yeah.

F1: And it wasn't all factual, it was just you know about the castle or the chapel, it was just general chitchat, which was quite nice.

I: Yes, yes, rather than the organised tour or whatever.

F1: Aha, yeah. And as I say very forthcoming with information and the bookmarks and things. And the guy at the audio desk was quite nice as well because he was chatting and made sure that you knew how to work it and what channel to press and give you the quiz sheets. And the welcome when you got the tickets scanned, they were really nice.

M1: Yeah.

F1: Because you know, as you were walking towards them they were like 'Hello, how are you today? Come in, come in and scan your ticket' and 'Have a lovely time' and you know, just nice and welcoming actually when they were scanning the ticket.

I: Yes, yeah, that's good to hear.

F1: Mm. And all our kids had their own individual tickets, so they were really nice with the kids as well, 'Oh are you going to keep this?' and 'Are you going to put that in your pocket?', so a nice way with them.

I: Yes, good.

F1: So the people we all spoke to were really friendly.

M1: We didn't see many … well when we were coming away we saw a guide with a group, didn't we because I said …

F1: Oh yeah, aha, there was guided tours.

I: Mm.

M1: Didn't see that … didn't see much evidence of that …

F1: No but they could have just been in different places to us.

M1: Yeah.

I: Mm.

F1: Because there were people with us in the queue for the audio, there was a man and his wife and a child, I don't know, maybe one or two, but he was sort of saying to the wife 'Are we getting the audio? But there's a guided tour leaves … ask if there's space on that because we're as well getting that as getting the audio'. So I think a lot of people were thinking well rather than left to their own devices, let's get the proper guided tour.

I: Yes, yes.

F1: I think they had … it was an English or Welsh accent they had, so they were obviously proper tourists that wanted to make sure that they hit everything.

I: Yes, yeah.

F1: So they were like 'Well ask about the guided tour, see if there's space on it and how much is it in comparison to the audio?' So they were you know … I didn't know they did guided tours but it was because of that chap but I thought that's not for us with the amount of kids we had.

I: Yes, yeah.

F1: It would just be you know, corralling them the whole time. Whereas the audio worked well because it meant that we still had that freedom to go whatever route we wanted and just press the number when we got there.

I: Yes, yes.

F1: But no, I didn't see any until we came away and that looked like that was just either finishing or starting that one.

M1: Yeah, yeah. I can't think of anything above that.

F2: No.

I: That's good, the flexibility you know, taking it back to the audio guides and …

F1: Aha, aha.

I: The guided tour is like half an hour, it's like a crash-bang tour of the castle just to give you the highlights …

F1: Is it half an hour? Ah I see, right.

I: It starts pretty much near the place you get your tickets scanned and takes you up to St Margaret's Chapel, just showing you the highlights and then it's up to you after that.

F1: Oh I see, right.

I: You can sort of re-explore in more depth anything that's caught your eye.

F1: Oh so it's kind of like a whistle-stop … and then you go and choose to go back to areas …

I: That's it exactly, yeah, yeah. The ones I've seen have been more adult-focused but they've been great fun, they've been more sort of chatty rather than fact-based but …

M1: Aha. I guess if they do something that would be … you know they do these working tours where you get the guys dressed up and stuff like that.

I: Yes.

M1: That sort of thing would probably be quite engaging for kids and adults alike probably, a bit more kind of storytelling about the scenarios in the castle.

I: Yes, yes.

F1: Aha. Because they had … I think [inaudible – 55.53] they had people dressed up at Stirling and you walked into a room and there was a jester and 'Do you know who I am?' and …

M1: Yeah.

F1: So things like that would probably work quite well.

M1: Doing side things and … I think kind of light-humour type stuff for the kids, it would kind of engage the kids and stuff like that.

I: Yes, yes.

M1: But still getting across the historical point of …

F1: Mm.

M1: But yeah, that sort of thing would probably …

F1: At key parts throughout the year, not all the time but maybe when it's school holidays and things.

I: Yes, yes.

M1: We've just been saying that because it's hard isn't it because you've got that balance between genuine tourists who want to come to see the castle and its historical importance and then you've got how many locals actually have been to the castle and would go more than once in a sort of five or ten-year period?

I: Mm.

F1: I think before we were members we probably … I don't remember the last time I was at the castle, whereas now we'd happily go for two or three hours because it's a great … you know, the kids can still … you know, SID1's oh you can't do this, you can't do that but you can still run riot.

I: Yes, yeah. I think you mentioned last time that for a lot of families it's the whole thought of getting there and organising people but once you're all there …

F1: Aha, it's good.

I: Good fun, yeah, yeah.

F1: Yeah, I mean SIS1 really enjoyed it, he liked the headphones and he liked the quiz.

I: Right, yes, yeah.

F1: That's what I said to him before he left, I said 'Have you got any feedback on the castle?', 'Yeah, it was great'. I said 'A bit more than that?'

I: (laughs)

F1: 'What else can I say to John about the castle?' 'I really liked the Prisoners of War bit and I liked the bit that was through the wall', but he was talking about the … you know the cases? It was like historic

moments; do you remember that bit? He was in there for ages because I went looking for him. It was round the corner and it was … oh that's terrible, I can't really remember. You know where there was … it was in the Prisoner of War bit and they had cases on the … to look at and I think there was bits up here and he was looking at that for ages. And I think it was like key moments in history.

M1: Was it a timeline type thing?

F1: Aha, it wasn't just about Edinburgh Castle though, it was talking about Hitler and bombings and …

I: Right.

M1: Was it that bit about the plane they found in East Lothian and …?

F1: Yes, aha, he was looking at that for ages.

M1: Aha, that was in that Prisoner of War …

F1: Aha, yeah, he really liked that bit.

I: Mm.

F1: And I don't know if he had this audio on that time because I think he was just reading the information but he was in there for a long time looking at that. See, he likes history I think more than SID1. But no, he was really taken with that bit.

I: Mm. And I think that personalises it for a lot of people, they go in there and there's stuff about American revolutionaries or you know, giving meagre rations to survive on and then it carries on from there, all the different prisoners who've been housed there at some point during its history, including I think a crew of a German plane which was shot down in World War I or II or something.

M1: Mm.

F1: Mm.

I: Yeah and that sort of brings it home for a lot of people that there's a lot of living history in the castle as well you know.

F1: Aha.

I: Not just a war memorial, it's living history but … good, okay.

F1: It was good, definitely recommend people to go.

I: You had a good time, yeah.

F1: Definitely.

I: Yeah, yeah. If you hadn't been members would sort of price promotions or you know, if they had like special tickets, like the explorer passes where you can go and see a number of properties in a few days or … would that sort of thing maybe entice you to go more or being a friend or …?

F1: Maybe not the explorer but maybe something like you know, pay for two kids or get one free or something like that.

M1: We always caught in the family ticket don't we, which is either two adults and two kids or you know, an adult and three kids or a sort of combination of four.

I: Yes.

M1: Which you know, you're always then trying to work out well if you get that and then what's the best option, is it to get another one of those or is it better to get child tickets.

F1: Aha.

M1: But that's purely from a selfish perspective. But we need to kind of slice and dice that.

I: Mm, right.

M1: Model would probably be quite good because a lot of these attractions tend to be that same thing you know, it's two adults and two kids or you know, you can vary that if you go to … I can't think of an example … I think it's maybe not the same but we went to Alton Towers but at Alton Towers when we were there, there was two families. So you know, you were able to kind of slice and dice things a bit better. So rather than it being getting two family tickets you could … because it was ten in total and wasn't ten … you could go to a group.

F2: If it was more than ten.

I: Right.

M1: But the group you know, if you were just to look at it coming off the sheet, you might say actually yeah, but we're just two families, we'll

get two family tickets. The group ticket was at least half of the cost of two …

I: Right.

M1: So it was significantly different.

I: Yeah, yeah, yeah.

M1: Yet it wasn't marketed as the kind of most effective way to kind of see the attraction, it was more a hang on a minute, there must be a cheaper way to do this … oh, group tickets. Oh my word, look, it's …

I: Right, you worked that out yourself did you?

M1: We worked it out ourselves.

I: Right.

M1: So that type of I guess kind of positioning or marketing because I guess you know, it's like if you went again you might want to go with a couple of different families, so … but because we've got kids across a broad spectrum of ages you might go with perhaps a family of older ones but they would all like to attend themselves now, it's relatively safe and secure.

I: Mm.

M1: It wouldn't … they would go and have fun but they know not to kind of go off and do anything that's disruptive or disrespectful to the area. So they would probably go off and have a good time and they would probably go to loads of different things without thinking they're going to …

F1: Aha, without them realising.

M1: [Inaudible – 1.03.16].

I: Yes, yes.

M1: [Inaudible – 1.03.21].

I: Yes.

M1: It's just a kind of on the fence thing …

F1: Mm. But I think the explorer pass would be good for certain people you know, especially people that are here on holiday and have got their checklist of things to do in and around Edinburgh. You think right, well we're here for five days, if we get one of these we can do Edinburgh, we can do [inaudible – 1.03.47] or whatever.

I: Yeah, yeah.

F1: Whereas for us, we wouldn't want such a concentrated pass.

M1: Yeah, it's unlikely we'd utilise that.

F1: Aha. But something along as you were saying, something along the lines of you know, buy so many and get so many half price or a group …

I: Yeah.

M1: Yeah, I think they can obviously do that … I mean they might do that already but …

F1: Which that would be great for an actual … just an actual visit.

I: Mm.

M1: I guess getting to … I know it's not Historic Scotland, I mean I took some of the kids to the Edinburgh Dungeon …

I: Right, okay.

M1: And again it's quite … they don't understand what's happening with their customers because you can go online and if you go online the day before and book the prices are significantly cheaper than if you decide it's raining today, I think we'll go to the Edinburgh Dungeon. And you turn up and find actually that you know, I can't book online for today, I've got to turn up and pay pretty much the full price or use your bus ticket that's got you know, a couple of pounds off or whatever it is.

I: Yes, yeah, yeah.

M1: And again in real terms you're kind of forced to make a choice; it's raining today, here's something to do.

I: Yes.

M1: Do you pay the price of doing that or do you say actually nice idea but we'll do it tomorrow because it's half the price?

F1: Aha.

I: Right. It's time-bound for that day …

M1: It's time-bound, yes. So when you go onto their website and book the tickets online, great but when's the first slot you can buy? Tomorrow; you can't buy a slot today.

I: Yes, yeah.

F1: But you could book a week in advance for example.

M1: You can book a week in advance, yeah, yeah. So you can book tomorrow or … but you know if I want to go today, I'm paying the full whack unless I've got some voucher or something that got I can't remember, a couple of kids free or something like that. But you know again, you went on the same … you were caught between that kind of consumer choice piece of saying actually if we want to go today at 3 o'clock so that's the price if it's today at 3 o'clock.

I: Yes.

F1: And a lot of the time if you've got that in your head you know, if you wake up and think oh it's quite nice, fancy a trip to the castle, you're going to look at it and you're going to think oh it's a bit pricey, oh let's just do it. You know, you're going to … because it's in your head and the thought of kind of rethinking your whole plans is sometimes not something that you want to do. You just want to go with your initial thoughts and oh I'll just pay that price then.

I: Mm.

M1: But I guess you've got to … if it was your business, what would you be doing you know? And of course you're going to want to make the … if the sun's out, you don't think oh I'm going to … of course you'll be … you won't want to give away your profit at that point.

F1: No. But it's a good way of securing business is offering … making the offer of pre-booking.

M1: Yes. I guess one thing I didn't say just building on your idea of some sort of like explorer type pass, I can't recall or maybe I just didn't look but I can't recall there being any sort of like as you were leaving, no sort of like obvious hook to go and do something else.

F1: Mm.

M1: Like you know for example saying you're here, have you thought about Craigmillar Castle, have you thought about [inaudible – 1.07.28], have you thought about … you know, not necessarily like in a hard-sell but even just to kind of …

F1: Or a walk down the Royal Mile, what's at the other end of the Royal Mile, yeah.

M1: Yeah and I can't really think I've seen anything like that, it's kind of you know, here's the way out and there you are.

I: Yes.

M1: Well done, you've found the exit. So there might be opportunities there for them to think about. And again, it must be difficult because … I don't know how much percent but I guess a high percentage of their visitors are genuine tourists.

I: Mm, yeah.

M1: I'd imagine a pretty high percentage would be rather than locals you know, turning up to …

I: I think it's about 80% who are non-Scots.

M1: Yeah, I'm not surprised by that you know, so …

I: Yeah.

F1: And Holyrood Palace, that's not part of Historic Scotland, is it?

M1: I don't think it … no, that's certainly not part of … I don't think you get into that …

I: I don't think it's part of the …

M1: I don't know if you have to pay or not.

F1: Yeah, you have to pay to get into the Palace yeah but it's not part of Historic Scotland I don't think, no.

I: No.

M1: No.

F1: Is there anything else on the Royal Mile you know, the Museum for Childhood or anything like that, that's not Historic Scotland is it?

I: I don't think so because the National Trust have Gladstone's Land …

M1: That's right.

I: And I think Historic Scotland have grants that have helped St Giles but I don't think they've got anything else on the Royal Mile.

F1: Yeah, so they're not really going to kind of draw a link down the Royal Mile, more their other sites like Craigmillar, [inaudible – 1.09.16], Stirling you know.

M1: Yeah.

F1: Which is fine because you'll have people that are on organised bus tours, like today we're doing Edinburgh, tomorrow we're doing Stirling, there must be a link in with the bus tours to the Historic Scotland sites.

M1: Yeah, or like show your tickets from Edinburgh and get a discount at Stirling or …

F1: Yeah.

I: Mm.

F1: But for people that have come and they're hiring a car, as you say, when they're leaving if they're saying 'Oh it was really good, I really enjoyed that … oh wait, there's Stirling Castle, let's go there'.

I: Yeah, yeah.

F1: But if it's not something that's going to be in their face, they might not think about it.

I: M.

M1: Yeah.

F3: When are you going?

I: I'm going very soon; I've had a long chat with your mum and dad, it's been very useful, very helpful

F1: (laughs)

M1: Can you think is there anything else if you were to go to the castle again, what would make it the best day out ever?

F3: Don't know.

I: If you had a magic wand, if you were a fairy, could you change anything at the castle?

F3: No (laughs).

I: Okay, good.

F1: Good fun, you enjoyed it didn't you? Mm.

M1: Would you like to dress up more?

F3: No (laughs).

M1: Would you like to try on the crown jewels?

F3: No.

M1: No? Be like a princess or a queen and sit on a throne?

F3: No.

M1: No.

F1: No, there we go then (laughs).

I: They must be doing alright then.

M1: How does it work out with kind of educational trips?

I: Schools can go … schools get free trips and there's teacher packs. So they'll send out you know, maps and I think quizzes as well for teachers to get an idea what's there and they can do familiarisation trips as well just to make sure they know where everything is.

M1: Yeah.

I: I think that's for the whole EU as well you know, they get … all the EU schools get free entry into the castle.

M1: You can imagine that must be I guess an opportunity for them to …

I: Mm.

M1: But again it's kind of …

F3: Are you going to be listening to us on the way home?

I: Not on the way home, when I get back to my computer I will. It's a funny balance, like from April to September they're not short of people going in but then you know …

M1: Yeah.

I: But they do want more families to come which is why they're grateful for families such as yourselves to give any ideas you might have to help them with that.

F1: Aha.

M1: Yeah, it's … sometimes they'll find like a little hook … because some of the other things that they do, like the fireworks, I know you can't really do much with the fireworks because it's there you know, you couldn't say you know put your name in a hat for a draw for coming along to the castle on fireworks night because probably won't see very much other than like the bangs and … you want to be in the gardens don't you and …

I: That's it, that's it, yeah, yeah. The Tattoo maybe you know but …

M1: I've never been to The Tattoo, I've always quite fancied that.

I: Right, right.

F1: Aha, SIS1 fancied The Tattoo, yeah.

I: It's getting easier to get tickets. I think they're all bought up in advance but then a lot of companies, like travel companies, will return them.

F1: Ah, I see.

M1: You see the guys queuing up in Market Street don't you?

I: Yeah, yeah.

F1: I bet your dad would like to go to The Tattoo as well.

M1: Yeah.

F1: I think Angela went, Angela went to the dress rehearsal once.

M1: Aha. But you don't get any benefit of being a Historic Scotland member for example.

F1: No, aha.

M1: In terms of you know … I'm just thinking similar sort of gimmicks that you. So I've got an American Express credit card but through having that you get for nothing preferred seating at concerts and things.

I: Right, right.

M1: Just kind of small things like that where you just have to register but then you get … well we get lots of things just through that.

F1: Mm.

I: Adding value for you …

M1: Correct, aha and it's like you know, something useful, seats and things like that you know, if you get something for The Tattoo, or some benefit from the fireworks and these kinds of things that they predictably know.

I: Yes.

M1: If they have concerts and … they have concerts in the summer don't they, it's that type of thing that …

I: They don't do that at all, you're absolutely right.

M1: Yeah. And they must have some influence over that.

F1: They could go out to the Historic members first and then … before they go on general release or something, yeah.

F3: Where do you live?

I: Do you know The Meadows?

F3: Yeah.

F1: You were there at the weekend weren't you?

I: Right, well I stay very close to those.

F1: Near where Auntie Ursula lives then.

I: Near the big play park, five minutes' walk from my house.

F1: We know that play park well, don't we? It's great.

M1: Yeah, just kind of small things like that, that you know …

I: Yeah.

M1: And I would imagine in the scheme of things it doesn't probably really cost that much and it would probably give a kind of impression of something over and above …

I: Working harder for their members and …

F1: And it might encourage more members.

I: Absolutely, yeah.

F1: If they see oh I could get a chance of that, a chance of … yeah.

M1: That's what I mean, yeah.

I: Yeah.

M1: You're paying a fee to them, just like a credit card you know but you think actually … when all the big concerts come you've got pretty much … well not a guarantee but you've got a pretty good chance of getting tickets.

I: Yes.

F1: Aha.

I: It's not bad at all is it?

M1: It's not bad, of course it's not.

F1: A good idea.

I: Yeah.

M1: But you're still paying for the tickets, do you know what I mean, it's like you know, you're still …

F1: Aha.

I: Yes but you're using your card to pay.

M1: Yeah, absolutely, there's a little link-up to do that.

I: Absolutely.

M1: And there's probably things that they could do in that space.

F1: Or you know, add an extra fee to have all these as part of your Historic membership …

I: Upgraded membership …

F1: Aha, you could have your bog standard membership and you could have your executive membership which gave you access to this.

I: Yes, yes.

F1: Because there'll be people that are not interested in things like that, they just want to go and be a Historic Scotland member but for us you know, that'd be great, something like that because you know, there's people that think oh we'd like to see them in concert and as the kids get older obviously they're looking at things like that.

I: Yes, yeah.

F1: It's a really good idea actually.

M1: In the wrong job …

I: Heard it here first …

(all laugh)

F1: Backstage passes please (laughs). No, that's a really good idea.

M1: I remember years ago, just after they built the … I think it must be the bit where the café is, the little bit that hangs out over …

I: Yeah.

M1: And that was new and I went to a private function there for dinner as a member. And I don't know if they still do stuff like that or not. So you went there and you had a meal and … a sit down meal in that area. I'm sure if you were part of it, you had the opportunity to go for a short guided tour and things like that.

I: Right.

M1: Again, it's the type of thing that you could probably do from a members' perspective because they do do stuff like that …

I: Yes, yeah, you can book it for birthday parties and …

M1: Yeah, you can book it for birthdays, book it for breakfast, book it for an evening meal, it's that type of thing that you know …

I: Being privileged to be a member …

M1: Again you're kind of … it's just a little bit of a membership reward type thing, rather than just an access into the venues, just a little bit … even a members' night where you go and you know that you know you get extra time to go and see the crown jewels or do you know what I mean, just wee things like that.

I: Yes, yeah.

F1: Aha, especially if you've got people that are coming to stay with you, you know, and there'll be people that are quite keen to impress, so let's go and have dinner at the castle, let's go to the private viewing of the … you know, that would probably push little buttons for certain individuals that like that special element to membership.

I: Yeah, yeah.

M1: Yeah, the corporate thing's not what it used to be but you know, if you can get corporate spinoffs …

I: Well you're writing my thesis for me here …

(all laugh)

I: This is quite good, yeah.

(all laugh)

F1: No, that's really good ideas.

I: I don't want to overstay my welcome, so I appreciate bedtime is close.

F1: Bedtime's been and gone miss, hasn't it?

I: Oh dear.

(talking together)

F1: So was the video useful at all?

I: It was very interesting just to see …

(talking together/laughing)

M1: Years and years ago before …

F1: In a previous life, before kids.

M1: Before we had the kids anyway [inaudible – 1.20.41] which is in the heart of Dublin and a friend … he'd broken his leg, so he was on crutches and he'd got this video camera off someone and of course at that point in time video cameras were just becoming hi-tech and …

I: Right.

M1: And they've got these videos [inaudible – 1.21.14] of one leg of the crutch and my foot …

(all laugh/talking together)

F1: So can you take the card away? Is it something you can take the card away for, are you not wanting to use it?

I: It's very much up to yourselves; I've got my computer here, I could just plug it in and upload them?

F1: Aha.

M1: Yeah, of course.

I: Would that be okay?

F1: Absolutely.

I: Oh that'd be super, thank you.

M1: [Inaudible – 1.22.02] hyper-excited about taking the camera to [inaudible – 1.22.07].

I: They're very durable, fairly indestructible. You can get special headbands and you can sort of stick it in, they're very popular for mountain bikers I think.

M1: Aha.

END OF RECORDING

Interview with Historic Scotland staff: Chris Stevenson

Interview with Chris Stevenson, Admissions Assistant. 09:30 June 21st in Edinburgh Castle Conference Room
Chris and I sit at the corner of the square table so we are sitting at 90 degrees to each other.

(0:01) [laughs at comments by Chris that he is highly infectious with a bad cold that he picked up from a friendly Chinese tour guide] Emm, first of all could you please tell me about your, your role here at EC.
ehh, my name's Chris, I've been here going on six and a bit years now I think
(0:13) right
eeh, my job has changed dramatically over the last six years, eh, in different ways, shapes and forms
(0:20) right
it's constantly changing to be fair. When I started here I was taken on as a seasonal post, working the Esplanade only
(0:28) right
it was a single job. Our job then was to, we were swopped in for a security company that were previously looking after the Esplanade.
(0:38) right
As a security company do, wonderful for stopping people getting in that aren't, ah, security-allowed and such like, but not brilliant for their customer service.
(0:48) sure
Our job was to take on the customer service side of it and to introduce ourselves to the security side of it. Ehh, so my job to start with was speaking to them, and sort of saying hello, making sure they were welcomed as they came in
(1:00) yes
and, again, thanked as they were left, emm, we looked after the ticket queues back then as well
(1:08) yes
before the introduction of the new ticketing kiosks and ticketing machines
(1:12) mm mm mm
and, emm, we did that for about two years. I then moved on to working as a supervisor for the front, eh, working, emm looking after emm after the team
(1:24) mm mm mm
and then during that time, that was when we had implemented the new Galaxy system, the new ticket office, the new everything
(1:31) right
so my role changed again from looking just after that
(1:35) yes
to looking after the whole of the lower ward
(1:37) right, right
but, with the added help of two extra supervisors
(1:40) right, ok

from that point there. Emm, for now I am the admissions assistant, I pretty much, emm, I have most to do with entry to the Castle on the Esplanade and, eh, groups and things like that
(1:56) right, ok. Emm, I remember, a few years ago, you had the Portakabins outside for ticketing. What was the rationale for bringing them in and what was the rationale for taking them out?
As far as I'm aware, eh, this is a military base, first and foremost. HS look after it
(2:15) mmm mm
but it's still owned by the MoD [Ministry of Defence]. It's all military. Emm, so to my belief, we, when I started there was a caravan on the Esplanade, ehh, speaking to some of the staff who have been here longer, there was another caravan that was even smaller beforehand
(2:28) right ok
I'm assuming it's got something do with the, the you know, the military not, still using a great deal of the space that was available
(2:37) yes
and, eh, HS only just sort of looking after it, but as our numbers have increased
(2:42) mmm mm
emm, I used to do a lot of photography for the Castle, ehm, I had photographs of the queue leaving the Esplanade going down the hill
(2:51) right
as well. There was a picture of our 4-window caravan with a span, a tree of people [gestures a Christmas tree shape] just going out in a big 'V' shape, then stopping to be a single snake of people that snake all the way down, past the bottom box and
(3:06) right
beyond, so, yeah, our infrastructure for the volume of people coming through at our peak times
(3:12) yes
needed to be increased
(3:14) mm mm mm
dramatically, emm, and of course at this time, we then changed to not having so many coaches on the Esplanade
(3:22) right, mm mm
There are old pictures which some of the older Scottish tour guides are quite happy to tell you, we could quite happily park 16 coaches on the Esplanade, ehh with very little difficulty and nobody ever got run over
(3:34) back in the days yeah
back in the days, yeah yeah, but that was then restricted down to two, and now during the summer months, zero coaches.
(3:42) right
emm, so, it's the security and safety aspects are getting better, and easier to work with and that sort of thing
(3:50) I think the issue of the military base is a difficult one for HS to work with, cause not many people are aware it's a military base that restricts

That's one of these things, actually very few people are still aware of the fact that it is a working military barracks
(4:06) mm mm
we have three headquarters here, we have majors and colonels and, even a general that can be in the Castle at any one point
(4:13) right
so, the, we have a very well-working relationship that I have, we have built over many years, and even I myself personally have built over the last six years
(4:22) yes
learning to understand how the Army work and letting the Army understand how we work
(4:27) yes
and going from there, so it has been an interesting little endeavour
(4:31) right, emm, what sort of issues has that raised in terms of managing the visitor experience?
Oh as you can imagine, this is a military base first and foremost
(4:39) mm mm
so they assume full control over everything
(4:42) mm mm
emm, and as the Health and Safety aspect has come further and further across, they're realising that they can't have their own way all the time
(4:49) right
cause of being, very difficult sort of situation for us and them at times, when they've got about 3 million people wandering through the door of their biggest military base in Edinburgh city centre
(5:04) mm mm mm mm
it can be very interesting, so ahh, you know things have to be, compromise right the way through
(5:11) yes
parking for them, moving vehicles in and out of the Castle and anything they require and
(5:15) yes
and things like that
(5:17) yes
we have the Special Investigations Branch here
(5:20) right
they can at any point be called out if, eh, Lothian and Borders [local police force] require them, in which case we have to make sure that they have access and, exit redress to and from the Castle
(5:28) yes
at any point that they're required
(5:31) yes
ehh, their detectives help out in investigations with Lothian and Borders and things like that
(5:36) right

so they've got a lot of work to do, and again we can't be in their way. The Castle can be used for, emm, different military things, eh functions, that obviously they have hugely important people from all over the world coming to visit them
(5:50) yes
ehh, and NATO have to come here and check for the old Decommissions Act, so there are bits in the Castle that have to be made sure that the concrete are still in the barrels, and that we're still not repairing things to be, so it can be very very frustrating at times
(6:04) yes
but because we've built up a relationship with people, thankfully each colonel writes to the next colonel who's taking over, 'This is what we've agreed to', can, you know
(6:15) yes
let's see what we can go from there. Each general is different, so that's always fun
(6:20) yes
and we just make it so that it works for both of us
(6:23) mm mmm mm
we've in the last 3 years, have signed another 10-year contract with them, so they're going to be here, we're going to be here for a while, so it should be interesting
(6:04) yes yes, well it's very interesting that it's been an evolving relationship absolutely, ehh, obviously we both have needs and requirements and we have to make sure each other meets the other's needs and requirements
(6:42) sure
to the most safe area we can provide for the visitors
(6:48) sure sure
without a huge impact on the visitors, cause it's very very important
(6:52) yes
that, eh, the, the, do you know HS makes a huge amount of money here
(6:57) mmm
but that money is required in so many other places
(6:59) mm mm mm mm
that if our money was to drop here, it would certainly have problems, not here, but with our smaller sites and things
(7:05) mm yes
there's a definite impact at what we do here impacts the whole country
(7:10) mm mm
and again, with the military, what they do, they don't want to lose face with one of their flagship sort of sites
(7:18) sure
they don't want to be seeing that a small chap in a yellow vest told the most important people to go away because we didn't know about him and things like that
(7:25) yes

so there's a huge amount of communication that goes between us and the military to make it as best as possible. And it works, it does now, there were certainly stages where there was obviously friction but now it's
(7:37) mm mm
we're very very close with each other and know what's going on, we can, we know the best way to work with the Army, the best way to speak to them, to make sure things work properly
(7:45) yes yes yes. Very interesting, and you mentioned there that EC is very important for HS in generating revenue to conserve other properties, not just here but in, you know, around the country. Do you think that HS is effective in getting that message across to visitors?
Emm, we all know about it, every member of staff knows about it
(8:05) yes
eh, any questions we are asked in relation to even the topic of, we are then able to explain to people. A lot of people ask about the cost of the Castle here, the individual price being £16
(8:18) yes
emm, although that is in line with pretty much all the sights across Edinburgh
(8:22) mm mm
that's not something we really want to be promoting, it's more like, 'You're spending £16 here
(8:28) yes
some of that money will go to fix the Castle
(8:30) yes
but a lot of it will go to, emm, some of our smaller sites to look after the heritage [inaudible].
(8:36) yes
If we got people from Edinburgh who come in, a lot of locals of course, if they say, 'Look, it was really expensive for us to come in', we can then point out that, yes, you're paying this money to come in
(8:49) mm mm
however, I don't know if you've noticed when you passed St Giles [a cathedral on Edinburgh's Royal Mile down from the Castle] there's some 'money given by HS' sign on it; St Mary's Cathedral has money donated by HS
(8:59) yes
a lot of the money generated here goes to looking after the other sites and in Edinburgh we make money for looking after them, you know this is where your money goes to
(9:08) yes
it does seem quite pricey but you've got all this to look into as well
(9:12) yes
it's not sort of saying, 'Well everyone else is charging the same, why can't we?'
(9:16) mm mm mm
you know, that's not there, what we're trying to get to people is making sure they know
(9:20) yeh
eh, as for our members who pay for their membership throughout the year

(9:25) mm mm
they get their, their magazine and in the magazine each month we put down, say, 'Look, this is one of our projects for this month. We've been sat here
(9:36) yes
this is where it started from, this is how bad it looked, this is us working on it
(9:39) mm mm
this is some of our staff, profile on that member of staff
(9:41) mm mm mm mm
and then on to showing, and those magazines are available in our shops as well
(9:47) right
if you want to have a look at them, so eh, there is a lot to it, it allows us to explain it in a better way to people so they can understand where their money is going and we're not sitting here hoarding huge amounts of money for ...
(10:02) golf memberships or shareholder premiums or whatever
exactly, yeah, that's it pretty much, it does get spread amongst the smaller sites, which, I mean when we've got Dunfermline Abbey we get 80 people a year, you understand
(9:16) [laughs] yes, money has to come from somewhere, emm, I was wondering about your exact role here, and em, tell me about the challenges you'd encounter in an average day.
Average day can be as easy as, as, as nothing, a blink of an eye, the day has passed
(10:37) yes
A challenging day can be the most draining thing you've ever come across in your life, but I thrive on those kind of days
(10:43) mm mm
when you've got stuff to do, and lots to think about, the logistics of a hundred different things on your shoulders, it can be tremendous fun.
(10:51) mm mm
Emm, my job is working with the admissions team, so our team basically take from the bottom of the Esplanade to the Portcullis Gate
(10:59) sure
not including the shop, but everything across that way, everywhere they walk, that's my job to deal with
(11:06) yes
emm, at the moment my positions look after the Esplanade and look after the Visitor Information, so my job is mostly dealing with entry on to the Esplanade
(11:15) uh huh
emm, and so vehicles and people, and then my visitor information job is: information for the tourists and large groups and making sure we can get as many people in without, with as little friction as possible
(11:29) yes
emm, challenges that I can encounter can be: our system that works most of the time, working around the subtle differences that it has with itself, ahh, to having, again, with the military, they have regularly functions on, inside the Castle and on the Esplanade
(11:50) right

which I have to find 35 parking spaces and I've been given the allowance of 16, ahh, so I have to work out where I have to put them, where we can get them, how we can work them, and then when we've sorted all them out, there's a wedding as well, which we have to make sure the wedding flows properly, make sure the bride does not get harassed when she comes in
(12:10) yeah
has to get the, the families in and that they can go, and there's another wedding in a half hour, so we've got to make sure that bride is in and out and away, so that she doesn't mix with the other bride, emm, so it's mainly logistical challenges, making sure we get people in and out
(12:24) mm mm
we can have upset customers, emm, I take first brunt of that, trying to speak to them to see if I can adjust, you know at least alleviate the problem immediately, or soften it in some way shape or form
(12:37) yes
I know who I can speak to if I can't take that problem any further, having been a supervisor I know how the process travels through. I also have from the start of... March/April/May sort of time
(12:54) mm mm
we have a full truckload of new stuff
(12:58) oh
who all need to be trained in the different areas
(12:59) right
so, they all get a week in each area to give them a bit of a taster of what sort of section
(13:06) mm mm
we see who's good in which areas (13:07) yes
and what their strengths and weaknesses are and what we can improve on to make sure we get across that: we don't do good customer service here, that's not done.
(13:16) mm
We give excellent customer service. This is what we strive for, it's our whole mantra
(13:23) yes
is to excellent customer service. Being the best in the entire Scotland.
(13:26) mm mm
We don't just want to be, you know, good, we want to be the best. There's no point in not striving for it.
(13:30) mm mm
Our training gives us that. The people that have stayed on longest are the people who have huge amount of knowledge towards it, you know, that's what we aim for, so it's imparting that knowledge on the new starts, making sure that they understand how it works, making sure that, cause a lot of these guys can be student leavers
(13:50) mm mm
or things like that, that we like to at least think that when we leave them, they have, they go away better

(13:55) yes
and such like, I mean my customer service from being here long has gone through the roof, it really has. The training I've received from some of the older staff
(14:04) mm mm
and some of the people who have been here a long time
(14:07) yes
emm, this morning at our briefing, we had two letters, specifically commending two members of staff, both of them being seasonal
(14:17) yes
on their excellent customer service from the public, we were also informed that there are many emails that have been sent through head office and things
(14:26) yes
that we get at the briefings, so it, not only for them is the beaming sort of smile, but it's that sort of thing where I can look back and say, 'I trained him'.
(14:34) yes
Uh, I trained him as well. You know, I've had a part in that person's
(14:41) yes
so, so it's a certain, you do get that sort of smile from it all, having trained someone to the point where somebody else was so impresssed that they actually took the time to write back in
(14:51) yes
because you know when you're going on holiday you're going to be visiting hundreds of visitor attractions, you're then going to go home, how many times have you written in a letter to say, 'Actually, thanks very much guys, that was very good'
(15:01) a letter as well in these days
well, a printed letter, exactly, so yeah, very pleased this morning, actually
(15:07) super. Well, well done - it's a credit to yourself and the team
it's the whole team absolutely. Because you're getting so many bits of information from so many different people
(15:17) mmm
emm, I think that really works on our strength, emm, that's us a couple of Thistle Awards this year
(15:24) and the Chambers of Commerce as well which is a huge credit to you huge amounts of awards, so, so it's gone really well for us, really really well
(15:33) I'm very interested in the visitor experience here at EC, and I'd be interested on, you know, which aspects of the visitor experience you think are perhaps most important or, em, you've got a wonderful site here, it's iconic, world-famous, you've got some super interpretation here as well, the audio guides, information boards, you know sort of video clips in the War Museum and you've also got the guides and staff as well, so em, what's the role of the human factor in creating the visitor experience here?
Our staff here make the visit. Like I say, we strive for excellence, and the core staff that you'll get throughout the winter
(16:13) mm mm
have been here, we probably total a couple of hundred years without a problem

(16:17) right
even our senior stewarding team, like any member of staff knows that at any point, all we have to do is get on the radio, and the information we require
(16:28) yes
on anything will be there. Someone in the team will know of it. We have so many different historians with such a wide, varied background on such a huge amount, we have emm, there are many of our team who are English historians who will be able to tell you much more of Scottish history that I would be able to
(16:45) yeah
but I know every one of them by name, and I know who exactly to ask, and where to get that information from
(16:50) yes
so a visitor, I don't think, has come away without at least, without the answer, they know where to go and get it
(16:58) mm mm
emm, so we can always make sure, that gives a huge amount of information to these people. They then, it's such a satisfaction to ask a question that's hard as you'll think it'll be, to get your answer
(17:10) yeah
returned to you so you can understand better
(17:13) yes
Of course we are then able to do our guided tours, the guides are trained to such a high level of being able to convey information, but not too much information
(17:22) mmm
but enough to let people either ask questions if they want to
(17:26) yes
or to leave them with a filling of, 'That was a really good guided tour'. Our guides are funny, they're really good at conveying what they do
(17:33) mm mm
I don't know if you've been on a guided tour yet, but they're brilliant. They'll tell you all about the castle but they'll make jokes about it, our jokes are tried and tested - we've tried them on many groups
(17:43) [laughs] right
ehh, you know, it's that kind of thing, it's the experience of the staff
(17:47) mmm that brings forth
(17:50) yes
and not only that, the National War Museum, it's not our staff, yet they still provide such a high, you know their staff want to come and work at the War Museum because they're working at EC. It's a huge prestigious sort of
(18:03) yes
emm, we, we only accept the best sort of catering staff, you know
(18:08) mm mm
the, the challenge for getting the catering staff in was huge
(18:11) yes
they had so many people looking for that one position
(18:14) right

eeh, so we really have the pick of the crop of everything
(18:18) right
in that way we can push that on to the visitors
(18:20) yes
and say, 'You're going to come here, you're going to spend your money to get in, but then you're going to have these people telling you all you want to know, you're going to see everything
(18:30) yes
except for when it was raining like yesterday, that was pretty horrible
(18:31) mm mm
ah, unfortunately that comes with the Scottish weather [laughs] where you just have to accept that, but people accept that nonetheless
(18:37) mm mm
eh, we have ponchos and umbrellas if required
(18:43) yes
certainly, eh, the Castle is built to keep people out
(18:49) mm mm
fortunately we have a large amount of people wanting to visit us who are not able to, to walk or, you know
(18:53) mm
we have the facilities made available for us
(18:56) yes
em, we've got trained drivers who take staff from the Esplanade up to the very top of the Castle
(19:03) right
em, this is a huge thing for a lot of the people who know they want to visit the Castle. We get a lot of people who are 90, and they think, 'The one thing I want to see is the Castle', and it's like, 'Come to us: we'll make it as easy as possible'
(19:17) yes
we have wheelchairs for just to borrow, there's no hiring costs
(19:21) right
to take you into the Castle as best we can, em, and we now have staff who are trained on, in... seeing descriptions, so they can explain to blind people
(19:32) yes
exactly what they're, eh, you know, just to enhance, we have bright braille books, we have T-loop audio guides that can be used for people with an induction loop
(19:41) yes
we have group audio guides, so we can give one person who knows what they're talking about, and each other person has a radio basically so they can hear
(19:49) right
em, you know, there are things that we're missing, but we're trying to cover as many bases as possible, to put on the experience the best for the customers as they come in
(19:59) I imagine the Esplanade will be a good position to not only greet people but also, as they go out, you know, do you get much feedback from visitors?

absolutely. Emm, as part of the two places, we have the drawbridge and the, em, the bottom box, both of these positions are greeting and saying goodbye to people as they come past. This is, if we do it with a smile it gives people the opportunity to speak to us
(20:26) mm mm
and if they don't do it to the person at the drawbridge who smiles and says goodbye
(20:31) mm mm
if they're still fizzing, at whatever has gone wrong on their trip, when they get to the bottom, the person at the bottom says goodbye, it gets them calmed down slightly
(20:40) mm mm mm
and the come up to them and say, 'Look, by the way, this happened to me, this wasn't brilliant'
(20:43) yes
we can then either alleviate, try to fix, or at least take down notes
(20:47) yes
on whatever problem had they had come across
(20:50) mm mm
again, as people come in we can then talk to them. The first thing you say is, if you break the ice and say, 'Good morning', 'Hello', 'Welcome'
(20:56) mm mm
they'll come and ask questions of you
(20:59) yeah
if you're open for you there to be there for them then they will come and ask you, if you're standing there with a security high visibility jacket looking stern
(21:06) mm mm
they're going to walk past you, so, eh, it's a matter of just talking to each person as they come past
(21:13) mm mm
and as they go past, because we have two points for doing that
(21:15) yes
there's a good chance we'll hit at least 3 to 4000 people as they come past us. It gives them the opportunity then to give us
(21:23) yeah
any opportunity then to give us any feedback or anything they want to know
(21:26) yes
Visitor Information has a big booklet which, again, any sort of personal feedback they want to hand back or write down
(21:32) yes
emm, again we can write through it, each person can put down their email address for a way that we can contact back to them
(21:39) I saw that
goes to Jenny at Head Office who then emails them with some sort of response to whatever it was, again if it was explaining that the price is too expensive - this is why
(21:51) yes

the weather was terrible - we're very sorry but we need the water for the whisky
(21:55) [laughs]
or, you know 'liquid sunshine', that kind of thing, emm, it just gives us an opportunity to speak to them
(22:03) yes
and say, 'Look, why was it such a bad experience', or 'What could we have done better?', emm, and we'll take that down, and then I'm sure if do something that changes for them we can say, 'Look
(22:14) mm mm
you sent us a letter saying 'X'
(22:15) mm mm
this is what we've done to change it
(22:17) yes
and hopefully, you know, I think there's a good chance we can invite them back again if need be.
(22:20) that's a great way of getting people back, if they've had a problem, and it's visibly addressed
absolutely, if we can address that problem there and then, then brilliant
(22:29) super
it then makes it easier for the next person who comes along, who may have that problem, who may not. Each person who buys a ticket from us, we ask their sort of, ethnicity, where have they come from
(22:42) yes
the more people we get from Japan, the more Japanese guidebooks we'll have
(22:47) yes
the more from Poland, the introduction of Polish language books will be coming
(22:50) mm mm
emm, the last two years, em two-three years, yep, emm, we've removed the Dutch and inserted the Russian and Chinese. Our Chinese numbers have boomed, eh, and now we've covered for them, with audio tours, guidebooks and maps, emm, we get the odd one or two requests for a Dutch
(23:14) mm mm
eh, guidebook, but it would appear most Dutch speakers are now fluent English speakers and it's only the older section that are really staying with the Dutch
(23:22) right
but they tend to be able to read English as well, emm, so the requests are declining for the Dutch
(23:27) yes
whereas a huge increase for the Chinese and Russian. I think Polish is probably going to be next
(23:35) right
we're getting a lot more Polish people coming through, but of course we know that because of our system, now allows us to gather a hugely accurate description of where people are coming from
(23:45) right
and we can go from there and hopefully enhance their experience when they arrive

(23:49) yeah, I've not tried the online ticketing system, but when people input their information for the tickets, is that when the questions are asked?
again that is all absorbed into the system, so they get, it's very remedial in that we just need to know the area of
(23:59) yes
you know, we're not looking for specific details, it's just their name, their email address, where they've come from
(24:10) mm mm
and what requirements for tickets
(24:12) yes
their phone number can be taken so that we can send them a text message with their ticket number on so they can go and collect their ticket from the information guys
(24:21) yeah
can save them an hour and ten minutes when we are at our busiest
(24:25) it seems very streamlined now, yeah
we're getting there, there are still things that we can do to improve, but these are things that we know about
(24:35) yeah... and what sort of aspects of the visitor experience here do you get most feedback on?
Usually the price for us
(24:47) mm mm
cause we're the admissions team
(24:48) mm mm mm mm
because we take the money that's where people usually come to us
(24:50) yes
we don't tend to get questions on things that have happened inside the Castle - much - it's not that it doesn't happen
(24:57) mm mm
eeh, the visitor information is where we get most of our feedback - that's where most people come and speak to us
(25:03) right
they see the information sign and come and ask us. Usually we'll get information on... things that they'll have missed out on
(25:12) ok
there may be the chance that having one member of staff in an area wasn't enough because he was having lots of questions and they didn't get time to ask him a question
(25:20) right
or the, if they've had a bad experience they'll come to the visitor information. Gives us a good area cause we can take them to one side where it's quiet, rather in the middle of the street where everybody can see, so you can find out from them
(25:32) yes
and deal with it from there. Emm, but to be honest with the feedback we've been getting at the moment, it's been all good feedback about how they've really enjoyed themselves and now what they should do

(25:41) mmm mm
and they look to us to tell them what's also good, what else they can go and see
(25:47) right
we're part of the ASVA Association [Association of Scottish Visitor Attractions] so we, eh, because my team's so large
(25:54) yes
on our quieter days, when we have, we have our training on Friday basically, where all three of my teams are in
(25:59) mm mm
emm, it gives us an opportunity to send staff about to other sites
(26:07) right
specifically with the information of finding out how you were looked at when you arrived, how you were spoken to, how you received your tickets, how the visitor experience was there
(26:20) mmm mm
what they do that we could do or what we can improve on what they do that they do better than us
(26:24) yes yes
eh, with a broad spectrum of bringing back as much information - cheating I suppose if you like - eh, seeing the competition, finding out the information from them, seeing what they're doing well, seeing what's, and everywhere, not just the ones that, you know the similar attractions
(26:42) mm mm mm mm
everything, there might be something, sort of a cornerstand doing something, you know
(26:49) yeah
just explaining that they might be conveying their information better that we're doing it
(26:53) mm mm
let's see how they do it, how they've done it
(26:56) yes
what we could do that could improve, not just us, not just here, but everything we take on here then feeds back to the whole of HS, that then will pass on to what might not be of any use here
(27:10) mm mm
might be fantastic at Dryburgh
(27:12) yeah
might be fantastic somewhere else - we can then, that all gets filtered in to one huge mainframe of information we have, we have our 'Eve' system, where we have a small leaflet, write in, 'This might work better if we do this'. Pass it on and it's then discussed at a meeting with managers, who will then say, 'That's a terrible idea'
(27:31) mm mm
but one of those managers will go, 'That might work for me'
(27:33) yep
or they'll discuss it on, 'It's not going to work for us, but we can do this'
(27:37) mm mm yep

which is similar - a good idea and what you're working on, what you've been saying, so it can feed into a huge pool of the knowledge for just making ourselves better
(27:47) yes
emm, like I say again, striving for that full excellence in customer service so we can then check everywhere. Let's say the feedback we get tends to very good
(27:59) yeah
like I say that's emails and even letters coming in this morning, emm, trying to think of very specific examples for you that sort of, come across, emm the only ones I can think of are very good, I'd like to bring a bit more of what didn't work so well
(28:15) mm mm
so that you've got a bit of a shade across, emm, I really can't - it sounds like we're really blowing our own trumpet but I really can't think of any specific examples recently
(28:27) great
I can, sort of, that we've had to work on, emm, one we have worked on, which recently, eh, last year we ended up with a lot of problems with volumes of people coming in
(28:38) right
we can have 8, 9000 people - that's a busy day for us, as you can imagine 8, 9000 people filtered in through an 8-hour period
(28:45) yep
it's a 1000 people a day [sic - should be an hour], so you've got a thousand people a day wandering around, that can then fall into the next hour, so you've got 2000 people wandering around
(28:56) mm mm
eh, our, the Crown Room just downstairs if you've done the tour
(28:59) yes
of, it's a small, sort of alleyway cut, it's not brilliant, but it's the building design, there's nothing we can do
(29:08) yes
however we have addressed it as best we can, so we had a lot of feedback that it was just too hot
(29:15) right
because the windows - we can't change, it's a listed building, there's no removing them and putting massive windows in
(29:20) mm mm
there's no, you know, you can't just knock out a wall and put in an air filtration system, so again, we're looking at spending a huge amount of money on the best systems available to cool that area, eh, and they've only just in the last year, I think fixed, where we've got this season to then find out if it's worked
(29:41) yes
hopefully. People find it a bit claustrophobic so we've changed the lighting so it's the white light, not just the darker light
(29:48) right

that sort of, emm, again a lot of information checked on how light works with people, it's a huge like, we've got so many teams looking at such small, small things to improve
(29:59) it's amazing the aspects of the service environment
our visitor information centre, we have, gone from, when that was built - three years ago - we had spotlights with 35 amp low power, low voltage lighting, and they got quite warm, they warmed the air around them, they warmed the entire unit, ehh, so in checking with that, we were looking at that being a problem, we were also looking at the fact that the air-conditioning wasn't brilliant in there, it was a very old system, that's just the way things are
(30:33) mm mm
folk were complaining to us, we took it on board. Emm, with us striving for our gold in eh, green tourism
(30:43) yeah
and to try and cut down on sort of the heat in there, we then changed it to LED lights
(30:49) right
eh, these LED lights are very small, but they provide very little light for us, ahh but they were an improvement cause it was less hot
(30:57) yeah
slightly darker, ahh, we've just upgraded them again to these new ones, which are much bigger, but they have a lot more LEDs in, so they're a lot brighter. And the first comments from the people were how much brighter and how much open it was, and it's the white light that makes it look like daylight: it's bright, it's nice
(31:15) yeah
it's, a wee bit of white paint over things that were slightly darker and it looks so much better, and the feedback has been that it's certainly a great improvement. We've gone from Visitor Information being very busy because of, [inaudible] has only two tails and there's a third one being put in place
(31:33) right
again to alleviate the stress of having so many people coming into that section, ah, so our feedback that we do get does get looked upon, and it, every comment we can pass on to our managers, and then gets brought up
(31:47) mm mm
so that something can be done
(31:49) yes
and if not, they always come back to us to say, 'Brought it up; can't change because of this, or we're going to do this and try this'. It might not happen immediately
(31:59) mm mm
it might happen two or three years down the line, but it's been noted
(32:04) yes yes
and we'll start work on it as soon as we can
(32:05) yes yes...very interesting... I'm very interested in the experience of families at EC, and after this I'll be interviewing before a visit and after a visit to see how it all went. Are you aware of any particular issues which families encounter?

Eh, it's a military base, it's a working military base.
(32:26) yes yes
emm, so unfortunately we can't have a buggy store
(32:31) mm mmm
a lot of families would like a buggy store, where they can leave their buggy and just carry their child around. The military do not like this at all.
(32:38) mm mmm
They will remove things. Emm, we don't want that happening obviously.
(32:39) yes
Eh, I believe they did try a buggy store for a while and, people were returning and saying, 'That's a better buggy than ours - we'll take that one'.
(32:50) oh no, right
eh, and obviously we had very little control over it, but it would take quite a lot of manpower for things to become
(32:57) yes yes
emm, obviously some families are quite happy just to leave it anywhere, but some are not. So it's something we're looking at, but we do explain to each person who brings in a buggy: please keep it with you but each area can be accessed with the buggy. There's no areas where you don't need the buggy
(33:16) yes
and each area has a lift, a ramp, or, we can get wheelchairs and cannons round here: you can get a buggy round here
(33:20) yes
it's no problem. Em, so just ask a member of staff and they'll.. so we do get feedback from customers that, more access to areas for buggies would be better, em, but obviously we're in the confines of working with the military
(33:35) yeah
and in a castle on the top of a hill
(33:38) yes
it's not brilliant, you know, we could easily concrete over the entire cobbles: it would be as smooth as silk, but
(33:45) mm mm
do you want to ruin the cobbles...
(33:50) yeah
do... it's a juggling game of trying to keep everybody happy
(33:52) yes
and we've just got to take it on from that. Emm, it is a military base, it is all about military history
(33:58) mm mm
military things like that, so we try to have re-enactments and things for the children to go and see
(34:04) yes
so it explains it slightly easier for them, eh, we've got mannequins and things to tell the children stories
(34:10) mm mm mm mm
we have our children's quiz for the children to do, so we try and get them out to as many children as we can

(34:15) right
there's a monthly competition so they can win things, or we can at least get some feedback from them and their mothers and fathers by making sure that at the bottom of the quiz, we get their address and say, 'Did you enjoy your experience?'
(34:28) yes
we have our family pass for visiting other sites
(34:33) mm mm mm mm
emm, it's for two adults and up to six children
(34:37) right
em, so that really, it covers most families, there are very few that are going to have six children between the ages of, paying ages of 5 and 15
(34:45) mm, yeah
that's a lot of children between that age to have. Mostly they'll have six children and a couple of under 5s, that's not a problem because they don't pay for those
(34:54) right
em, so I think that covers pretty much the huge bases. It also can cover two families together
(35:03) right
whereas we don't stipulate that they have to be your children, so you can have
(35:06) ok
two families of two and two:
(35:07) yes
one family takes the family pass covering all four children
(35:11) yes ok
and the extra two adults. Our staff are trained very specifically to find the cheapest available option for the customer
(35:19) right
we do not look at taking as much money from each person. We have targets but those targets are, it's not quite advisory, but to be honest our targets are more statued on, 'Get more closer to our targets if we sell the cheaper tickets'
(35:36) yes
that sounds really odd, but our cheaper tickets tend to be the ones where people travel around a bit more
(35:40) ok
emm, we take a, a number from that to see. Our Scottish Explorer Pass: the more Explorer passes we spend [sic: should be 'sell'], the better our spend looks at the end of the day
(35:51) yes ok
em, so the more Explorer Passes we sell out, the better off our day is. Our audio tours will explain that if you get your ticket and an audio tour, you get a discount off the audio tour
(36:02) yeah
so better to get it now
(36:02) yes
so it is, it's all about making the cheapest available ticket for the people. If we've got a large group of adults and kids, which we do regularly get, like Cub groups

or things like that, we'll say to them, 'Get family passes because it will work better in your favour'
(36:17) yes
but if it's at another site, immediately go and look at this, this is explaining that if you go to these two sites you're going to start saving just small amounts of money
(36:25) yes
but, it's basically get the cheapest amount of tickets for the people
(36:30) yes
emm, so we've got that. We have our audio tours are the same as the adult tours but they're at a much reduced price, even if the adults don't want to take them
(36:40) mm mm
the children can have them to go
(36:43) sure
emm, understanding we don't have many sort of child-friendly interactive sort of things. Eh, if you go down to Dynamic Earth you've got lots of things for children to touch and things like that, and from my own experience of going to SC they tried this, they put in lots of touchy things for people to have a look at. They get 300 000 visitors a year, most of them break very quickly
(37:08) mmm mm mm
having a million people and playing with things like that, we would be fixing them on a hugely regular basis, and unfortunately that just wouldn't work for us, so the guys are looking into other exhibits that, not quite as rough and ready as touch and things like that, but more visual things for them to look at and see
(37:25) yes
emm, that way we don't keep on having to go around with, 'We apologise but this is broken for weeks on end', because that only then provides upset
(37:35) mmm
they paid this money for this, and it's not working
(37:37) yes
em, and they came seven or eight months ago and it wasn't working then, either
(37:41) yep
so fortunately having the volume of traffic go through, it's easier to have a lot more visual things
(37:48) mmm mm
like the Prisoners of War exhibition
(37:50) yes
that's really good, you've got smells, you've got sounds, you've got things moving. That really works, and the children, and actually we get re-enactors
(38:01) yes yes
throughout the summer on a regular basis for people. If we know we're going to be very busy, i.e. having specific Open Days, or Easter, or things like that
(38:11) mm mm
we'll put more on, we'll get jugglers and magicians and things that come out and perform
(38:14) ok

as well as to try and calm the crowd down and make sure that everybody has a good experience. They might be standing in a queue
(38:20) mm mm
but they'll be standing in a queue watching their kids watch somebody
(38:25) yes
emm and again, the first thing is to, if it's a very busy day, is to apologise for the queue
(38:29) mm
and, 'I hope you've had a good time, but this is, we'll get you in as quick as we can'
(38:32) yes
again we don't want to be pushing people out too quickly, we could pretty much sell a, cut down the time selling the ticket to a very small amount. Our guys are quick if they need to be
(38:43) mm mm mm mm
but if you do that, you've then got huge volumes on the Castle
(38:48) yes
then queuing to see other things
(38:49) yes
so if you slow down the queue as it comes in
(38:51) yes
and allow for people to come out, you don't have to then say, 'Stop - too many people'
(38:57) interesting
which we have had eh, 20 000 people the, eh, about six, for the free weekend
(39:07) oh right - the Open Day
it was like, we have to stop, there are too many people. So we let a whole bunch of people filter out before we would let the next group of people in
(39:12) mm mm
just, there was so many people. And of course it's, we, we tell people, but we're open about it, we're not ashamed of it, we don't hide it to say, 'Please don't come', but we do explain, we'll be doing around 5, 6000 people all of this week at the weekend, we'll do a little less, we'll do a little more. The free weekend [Edinburgh's 'Open Door' weekend] we'll do very busy
(39:36) yes
we'll be expecting lots of people. Come either side of it and it'll be quiet
(39:41) yes yes
come on the day, it's going to be busy - you're going to have to wait. But if you're happy with that, then you'll get free entry to the Castle and sort of, and even then we have our re-enactors and things on the free days as well
(39:51) yes
it's not that we try and skimp back that we're going to lose out on huge sales
(39:55) yes
we try and make it like any other day for the visitors to go through and you know come back again at some point, or recommend it to somebody who will pay, so
(40:03) 20 000 - that's incredible

42 000 over the weekend, it was hugely busy. We put a TV campaign on, and things, it just. It was a learning curve for us, that was too much
(40:16) [laughs]
and we have to cut back on the advertising
(40:18) right right
eh, too many people, too small a space
(40:24) and you mentioned, was it a kids' quiz you were talking about earlier on?
we have, ah, it changes throughout the year, depending on what we're doing. We are currently about to hit them with our 'Royal Kids' Quiz'
(40:33) right
to tie in with the whole Jubilee thing and stuff that's been going on. We have our 'Royal Quiz', so most of the questions are directed towards kings and queens in Scotland and things along those lines. We had one previous which was all about April Foolery and things like that
(40:48) mm mm
so it was all about jesters, and, eh the clothes and things like that. There was a Christmas Fair, a Christmassy one that tell them all about the different things that happened here. Actually quite a lot happens on the 24th and 25th December in the Castle. A lot of people were killed, born
(41:03) oh right
and all manner of things happened, so we get them to find out all about that as they go around. What was given as Christmas gifts back in the 15th century and that kind of thing. It just ties in for the the kids to learn a bit more and then they go back to school and say, 'You'll never guess what happened in...'
(41:16) yeah
we do have, em, each of our teachers who, we get school groups pretty much every day of the school week as well
(41:26) right
right, they come in on educational visit em, each of our teachers also have, sort of, a more children-oriented pack for them to look through, emm, they're obviously better at teaching kids than I am, so they get, well we have an Education Department that works on that for us
(41:45) yes
and then they can put down much more child-friendly, and then we can take whatever they've given to the Education Departments, we can take, then have a look and see how they've written it, how their questions went
(41:54) yes
I can put down a quiz for you, but no kid's going to get it
(41:58) mm mm
cause it's going to be very difficult, but we've got our Education Department and how they word things, I mean, so we've got two teams working on it
(42:05) yes
the best quiz possible. We gave away a Rory the Lion that had to have been about three and a half foot tall, eh, it was a prize that was signed by Jedward and, all manner of things like that
(42:20) yes

so we do have a monthly, there's a prize, not only the guys who don't want to do it cause you get the kids who're [makes imitation of complaining noise]... you'll win something, 'Oh I might just take it'. We also had the child who came up and said, we said, 'We have this quiz', he said, 'Yeah, that'll be good', 'Yeah, you can win a prize', 'Oh, what's the prize?', 'It's a big lion', 'Oh, I like lions', '...signed by Jedward'.... 'Oh thank you very much' [pulls horrified face] [both laugh] emm, it, 'Well we're really sorry buddy... come back in another month and we'll have something else might be less, sort of, eh... We have Easter drawing events, where during Easter we get kids to come in, then we've got an artist who comes in, and they have huge amounts of crayons, chalks and things. We had a cross the entire, it's called the 'Big draw' across the entire of HS, and basically an artist took all the drawings that were given to us and chose the best that he thought
(43:21) mm mm
and made a collage out of it to
(43:24) right
just a castle out of, castles that the kids had drawn, so we asked them to draw bits of portcullises, or bits of wall, a knight and so on
(43:31) yes
and lots of these kids had drawings, and we put it up on the wall and we had it in the Visitor Information for everybody to come and have a look at
(43:37) super
em, we certainly, there are probably more things we could do, but, like I say, we send staff down to Dynamic Earth
(43:46) yeah
the Camera Obscura, children-oriented places to see what they're doing, how they're doing, how they're wording things
(43:53) yes
and come back and see what we could do here to, to improve ours. Like I say, our guided tours are really funny, the children enjoy them as well as they go around. Em, and our mystery visit, like everything about a mystery visit, it's basically we get judged on how well we do
(44:12) mm mm
we don't look at getting, you know, getting 50 or 60 or 70%, we want over 90%
(44:17) mm mm
eh, which means we're heavily marked as well
(44:20) right
so, two, three questions out of a hundred could bring us right down to
(44:27) right
to below our target so we have do as well as we possibly can, emm, one of them is, 'Did you bring children?', 'Did the member of staff interact with the child?', so the big thing for us is to, not ignore the parents, but specifically speak to the children, wave to them
(44:42) yes
do silly things, have them look at us and the parent will immediately think, 'You know at least he's paying attention to the kid and the kid's not, you know...', if you've got a crying kid go and talk to it, we've got stickers, give you a sticker,

something to make the child smile, cause that will then relieve the pressure off the parent who's having a terrible day because this kid won't shut up
(44:58) yeah
so yeah, it's a lot of speak to the children, get the children happy: that'll keep the parents happy
(45:06) yes
em, and that way it works well in our favour, and the parents as well hopefully
(45:13) it's been very interesting but I'm aware we've run over slightly, and em, I think Louise Keen's due to come in as well, so em
well I hope that's been of some help
(45:22) it's been of incredible help. Thank you very much Chris, yes
not a problem
(45:26) if you can think of anything else then, then send me a message
no problem, no problem at all sir... excellent, eh, like I say, speak to Susan or someone and I'm sure they'll be able to sort something out
(45:42) lovely

Interview with Historic Scotland staff: Frank Mobeck

John Melvin interviewing Fred Mobeck, castle steward, in the Edinburgh Castle boardroom. The room is set up for a meeting, with tables in the middle of the room arranged in the shape of a square. Around 20 people could sit around. One one wall is a whiteboard that can also be used as a screen for a projector. There is one window, and below this are two soft chairs. In line with the two previous interviews earlier in the morning, we have the interview at the small table near the window, with the chairs pulled at approximately a 90 degree angle. Fred has agreed for the interview to be recorded. He is in his 60s and has been a steward at EC for a number of years; prior to this he has worked as both steward and gardener at other heritage attractions including Blair Atholl [5-star visitor attraction in the Scottish highlands]

(0:01) em, please could you tell me about your role here at EC
well, I'm actually, em a seasonal steward
(0:11) right
em, I've been back and forward from here quite a few times
(0:15) right
and, em, popping in back to about 2005
(0:20) right ok
on and off, although I had a brief spell when I worked up at Blair Castle - Blair Atholl
(0:28) right ok
as a guide, then I've come back, em, I'm actually one of the stewards, a seasonal steward
(0:35) mm mm
and of course, well what we do is, we're visitors, technically a visitor services assistant
(0:41) right ok
and, you, you're based at various points around the castle, could be at mound, the Chapel
(0:49) mm mm
or, well today I'm in the Royal Apartments, em [message comes through on the radio which Fred turns off] en, and I'm in the Royal Apartments today, and I think we're working with the crown today, as we're a wee bit short-staffed
(1:05) right ok
and then, I do, eh, guided tours once a week
(1:10) ok
which is always quite interesting talking to the public
(1:14) right
it's just more or less helping and assisting them in any way, em, if they ask questions
(1:20) mm mm
you'll answer, or try to answer the question
(1:23) yes
em, but eh, it's quite, I enjoy it, it's

(1:29) right, and do you get assigned to where they need you, or do you get assigned to where you have perhaps a speciality?
em, no you're on a rota
(1:36) ok
and you go to the place, but today it's been upset, and you can get moved occasionally: someone goes off sick
(1:48) right
and, em, we've got to cover posts
(1:50) right
so if there's too many of you in the one position, you can get moved over to the other one
(1:56) right... what kind of tour groups do you deal with, is it domestic or international cruise ships?
well, well it depends, see what happens is you have a clock down the bottom
(2:08) mm mm
and, you set the time on the clock, so your first tour, em, could be, say for example, say the first tour is 10:15
(2:21) mm mm
and the next time would be 10:45
(2:26) ok
and people just gather there
(2:29) right
and they could be off a cruise ship, they could be from anywhere
(2:32) right
and so they just gather then, and you go down and, then you take that tour and then you put it on to the next round
(2:39) right
so, it's eh, you do round about six a day
(2:44) right
which is quite a lot; they're ranging from about 20 minutes, well about 25 minutes up until about half an hour
(2:49) right
and, well you do your own tour, you're not given, they give you, em, a list
(2:56) mm mm
of, well, of, the things of interest and you do your tour to suit yourself
(3:02) yes, and have you got a special area of interest?
well, I like the Stewart Monarchs, eh
(3:13) right
you know, eh, from James I up to James VII
(3:18) yes yes
I like, eh, that period in history, although I'm a horticulturist, I studied plants and gardens
(3:26) right
I used to work at the Botanics
(3:29) Blair Atholl as well would be very, very interesting in that respect
so, so yes, we had an, em, once I did a tour round the gardens, round the walled gardens at Blair Atholl

(3:42) mm mm
for a Jaguar car owners' day
(3:45) right
and they all parket out in front of the castle
(3:48) right ok
and, we divided them into two groups; I took one half round the gardening, the other half went round the castle
(3:55) mm mm
and changed over
(3:57) mm mm
and it was a lovely sunny day, so, eh, but, if any of the stewards eh, get asked about the plants here, they get on the radio, 'What's this?' [both laugh] especially the ones outside the war memorial garden
(4:13) right yes
but it's a very interesting job. You don't get up in the mornings saying, 'Oh no, I've got to go to work
(4:22) mmm
you know, you just come in quite cheerful, just get on with it, you know
(4:27) yes, I imagine each day will be quite different as well
well again, yes, again, it depends, em, what visitors you can get in
(4:36) yes
if em, some, I would say most of them are quite pleasant, but on the whole you get the odd ones who are a bit awkward at times
(4:48) ok
em, and you get these people who try and take photographs in places like the war memorial or the crown room, although they've been told not to do it
(5:00) and there's signs up yes
and there's signs up, em, but you get these ones who try and sneak a photograph
(5:06) yes yes
I once put a chap out the war memorial for, he was told twice not to take pictures, but the third time he was out the door [laughs]
(5:17) yes yep, it's interesting you said you'd been here since 2005, em, how have you seen the visitor experience change over the years since you've been here?
well visitor numbers have actually gone up
(5:36) yes
em, quite dramatically
(5:40) mm
and there's supposed to be eh, a recession going on, but, eh
(5:43) 1.3 million people coming every year or so
so it's, eh, I mean last, well last year for example in July, our figures were away, we were getting numbers in July that we should actually get in August
(5:58) right right
which was very encouraging
(6:01) yes
em, but you see other places are kind of struggling a bit

(6:06) yep yep
when the, eh
(6:09) especially with the competition in Edinburgh
uh huh
(6:13) there's so much going on here for people
that's right, that's right
(6:21) right, and em, what do you think motivates visitors to come to EC?
well of course, you see, the first thing you see when you wander round Edinburgh - you can't help but see the castle [someone enters the room to check it is being occupied] when you look up, eh, it doesn't matter where you are, round about
(6:34) yes
and you see it from all angles
(6:37) yes
so, I, I, I think again, well it's the castle, but I think people come maybe to see the spectacular views
(6:49) mm mm
from here as well, all round the city
(6:53) that's it, yes
em, and you know, and when they're down in Princes Street, etc, these places, or down in the Grassmarket
(7:00) mmm
it's actually more dramatic I think looking up from the Grassmarket
(7:03) yes
em, you get, it looks really ominous-looking the rock and the battery
(7:11) yes it's right up there
it, eh, I think that attracts people in as well, and I think they're actually quite surprised when they come in, because it's not the first time I've been asked, 'Well how do we get in to the castle?'... I wonder if they think that it's four walls and a covered in-roof
(7:33) yes
they don't realise it's a big village
(7:39) mm mm
with buildings all over the place, and then of course we get asked the question, 'How old is the castle?', you see, but you see the buildings are all different ages
(7:47) yes
you know, so, from, from the chapel being the oldest, then you've got different years after that
(7:56) yes yep, right, and have you seen visitor behaviour changing since you've been here in terms of what they like, or their attention spans for example, the questions they're asking?
I can't say I've noticed that very much, em, I think it varies from country to country, you know the people's behaviour, em, I mean, for example, the Japanese are very polite, they're always polite
(8:32) mm mm mm mm
em, but some nations are a wee bit more arrogant than others
(8:36) mm right

em, so you, eh, I mean I love talking to Americans, because Americans you can have a wee bit of banter with them
(8:47) yes
and a little bit of a laugh and a joke
(8:49) yes
because you know, there, well they're more or less off our stock, you can have, good fun with them
(8:57) mm mm
they seem to be quite... but I wouldn't, I don't think I've noticed a lot of difference in their...
(9:06) right, do you notice any differences in terms of, how different nationalities experience the castle, you know, I've been observing people over the last couple of weeks, and I've seen quite a lot of people from India, and China and Russia for example
yes, yes
(9:26) and some nationalities seem, regimented about how to go somewhere, and enjoy it, you know, perhaps ticking off a list, 'Oh, we'll do EC and Holyrood whilst we're here'
uh huh
(9:36) do you see differences in terms of nationalities in terms of visitor behaviour?
I think there probably is, I, you know some nationalities don't seem to appreciate, of course it all depends on their background history, em, you know, eh, and their culture
(9:56) yes
and possibly even their religion a wee bit, to a certain extent
(10:03) mmm yes
em, you know, well today, this morning actually some time ago
(10:11) mm mm
em, a Japanese couple came into the Great Hall
(10:15) mm mm
and was asking me about the breastplates, and although he didn't speak a word of English
(10:23) right
but, both Laura and I managed to talk to them without speaking [both laugh] and they understood what we were talking about
(10:33) yes
he was asking us about the breastplate and the big sword, the two-handed sword, and then I got something out a folder with some pictures on it
(10:41) mmm
and they were seeing what they were used for, and of course him and his wife got the picture, they understood what we were on about
(10:49) yes yes
em, and, well they are quite appreciative if you do something like that for them
(10:57) yes yes
em, but em, you get, well, a place you notice it probably a little bit more is in the Crown Room

(11:09) right
you get people who come in, now most European countries they're interested in, 'Who wore this?', 'How old is it?'
(11:17) mm mm
'What weight is it?' you know and all that stuff
(11:19) mm mm
em, but you get, you know, some from Oriental countries who just walk in and walk out again
(11:32) right
and don't even look at it
(11:34) yes
and I think maybe they're not really interested in, eh
(11:39) it's the fact they've been there
or sort of thing
(11:43) mm interesting, em, and in terms of families, for example, what do you think families get out of a visit to EC?
well I suppose, well I see it's an educational establishment as well as a tourist establishment
(12:00) yes
particularly for young kids and, young kids, well like to see weapons
(12:07) mm yes
to see guns, eh, well sometimes the more gory the better em, because I remember some years ago, we had this guy in, and he came up from Girvan, and he was playing the hangman sort of thing, or something, the black mask
(12:26) uh huh
and the kids just loved it, they just revelled in it, you know, but I mean, these sort of things they like, but the thing is, I do think, well I've seen them in the Crown Room, talking to their kids about the crown
(12:40) mmm
and of course if I'm in there, and they're talking to their children about the sword, and the various bits and pieces, and they seem to be quite interested and, the stone of destiny is another one that brings up a little bit of interest, you kno
(12:58) mmm right
so I think it's a partly educational visit as well
(13:02) mm mm
because, well, as I said to families when I'm there, 'Well, you're in the midst of history, you're walking in the middle of it'
(13:12) mm mm
I mean you're not on the periphery or anything, you're actually walking through it
(13:17) yes
and this is where it all happened
(13:19) yes
you know, so it, em, and you know, well you can see why they built a castle up here, you can see strategically the point of area where it is
(13:32) yes
is, eh, excellent

(13:12) and what do you think of the balance EC has between education like you say and, entertainment, which is perhaps what people want from visitor experiences: do you think they get the balance about right or do you think they should emphasise more on one or the other?
em, well the entertainment is basically, well, it's happening throughout the day, I suppose. Hugh and them do their sort of thing [costumed re-enactors]
(14:02) mm mm
em, it's not too bad, I think they've got it kind of reasonably effective
(14:09) mm yes
em, and eh, obviously, em, some of the entertainment things are better than others
(14:17) mm mm
em, for example, the other day I was in the Great Hall and they had the Renaissance dancing, which was very very good
(14:27) right
and the ladies who were doing it were excellent
(14:29) yes
so some are a bit better than others and, em, people can enjoy that sort of thing
(14:35) yes yes, were they dressed up I take it?
oh yes, they were dressed up in period costumes
(14:45) yes, and, em, from feedback or just watching visitors, what parts of the castle do they tend to enjoy more, or get most out of, or get most excited about?
well, I would actually probably think that the Crown Room is the kind of interesting bit, people always want to see the Crown Jewels
(15:07) yes yes
em, on the other hand, one of the areas which is interesting, is down in the Prisoners of War
(15:17) yes
people like going there, and it's darkish
(15:20) mmm
em, and you know see where the prisoners were kept
(15:27) yes mm
em, I always feel that's the kind of area that seems to be, eh, it's not in Crown Square, we used to have to round the square and down the bottom
(15:34) mm
it it's an area that I just feel is quite important, because this is again is another major part of the history of the castle
(15:43) yes yes
but I think a lot of people get something out of that, you know, and of course, well in the Great Hall there's always something happening in there
(15:53) mm yes, there's certainly from doing observations over the last couple of weeks, it's rained every day I've been here unfortunately, certainly the families I've observed tended to get a lot out of the trip to the dungeon as the kids would call it
and of course the 1 o' clock gun draws
(16:14) yes
that draws people you know, especially on a nice day is the gun firing

(16:17) yes yes, and in terms of technology, EC's got the audio guide in a number of different languages, and the War Museum's got a few short video clips for example, do you think it's a good balance or do you think visitors want more technology, or more guides?
em, it's quite difficult to say, actually, I don't think, well, I think maybe you can have too much technology
(16:48) mm
you don't want to have too much, em, lots of people taking audio prefer to have a real guide
(16:56) yes
doing, telling them something about it
(16:59) yes
em, you know in many ways, that, and of course you actually can see that quite a lot, for example on the way out of here, there's the tour buses going round Edinburgh, most people prefer to have a live guide on the bus rather than listening to a, a
(17:23) tape, yes
tape
(17:28) certainly when I go to attractions, I like speaking to a guide, you know I think the audio guides are great cause if you're interested in one particular aspect
yes
(17:34) you can obviously listen more
yes yes
(17:23) but if the guides are there and in fancy dress - not fancy dress - in proper costumes it adds to the experience I think for people. Em, thinking of the visitor experience at EC, would you change anything, would you alter anything the castle does in any way?
well, there is, em, room for improvement
(18:00) mm mm
em, particularly down in the Prisoners of War exhibition
(18:07) right
em, I feel that now they've changed the entrance to it
(18:10) mm mm
at the present moment, they need an A-board thing up towards the, just beside the Royal Scots
(18:20) yes
although, I think they're talking about putting another sign onto the pole there
(18:27) right ok
for the Prisoners of War, but I just feel that it, it needs something, to direct people down there, cause we get asked all the time, 'Where/How do you get down to the Prisoners of War?'
(18:39) yes
em, you know
(18:41) it's not the easiest place to find
no it's not the easiest place, and of course when you do go in the bottom door, when you go in where the doors are

(18:51) mm mm
there's a silly little sign there, with a silly little arrow on it
(18:56) mm mm
em, it's not big enough to direct people in that way
(19:01) yes
because you don't go in on the left, you go in straight ahead and then go round, but if you go in and go round to the left, the timeline on the other side upsets that, cause you're going the wrong way round
(19:11) yes, there's a bit of uncertainty when you go in, it's not
yes, no it's not a very, em obvious thing, and of course, also when they come down there, well a lot of them forget there's a military prison just across
(19:27) yes yes
the other side as well, em, and, quite a lot of the time, there's a lot, some of things are not working
(19:41) right, ok, possibly due to the conditions maybe, it's sort of damp
yes, cause it's a very interesting exhibit, I like the Prisoners of War, but I feel it could be sort of done a wee bit better, you know
(19:54) mm mm mm, no certainly the people I've observed loved the graffiti on the door, it's not just modern generations who like graffiti
yes yes
(20:02) and perhaps showing a more personal side to the castle, a human side going into the crown room, em, they've been talking about, well - for quite a long time
(20:15) mm mm
moving the stone of destiny, cause it came there in 1996, and it was only supposed to be there temporary
(20:21) right
and it's still there
(20:23) right yes
now, they have talked about putting it down to what we call the 'crystal room', which is down below in the bottom
(20:30) right
and there is two doors; one and a door at the other end, but the problem of course, is access for wheelchairs
(20:38) ah yes
because they have to get access, but I just feel it actually needs an exhibit on its own, because there are so many things you could tell about it, I mean, and people come in, when they come in, it's alright if they come in through the exhibition side
(20:54) yes
but when they come up the other door
(20:57) yes
there's nothing to tell you what the stone of destiny is, and you get bombarded in questions in there: 'What's that rock?' You see
(21:11) you don't send people all the out and back
and I 've seen me standing there, and, and, within about 20 minutes I've been asked I don't know how many times

(21:17) right
'What's that rock?'
(21:18) right
I've got to keep repeating
(21:20) yes yes yes
so, I know they've been talking about this, they've been discussing this and how to improve it
(21:27) yes
and I think, em, it would make a good exhibit if they, eh, but then again I suppose it's all down to money at the end of the day you see
(21:35) yes yes
although they've been talking about putting it down in the water tower, around it
(21:41) right
eh, you know down, down next to the whisky shop
(21:47) yes yes
because it's loaded with history you see?
(21:55) yes and you don't get that unless you go through the side as were
and, basically, em, the crown jewels and, and the stone of destiny aren't linked anyway
(22:06) mm
there's no kind of linkage to them really, so
(22:13) right
it would look better I think in a different area
(22:18) yes, with a stand-alone as it were yes, and, is there avenue for you to suggest these ideas to the interpretation team, or..?
well I think they've been discussing it, and, em, but they do take a wee while to sort them out
(22:33) sure right
I think they have been in not that long ago, looking at the crown room, cause they're talking about redesigning it
(22:41) right
course again, you see, that's another thing, is, with the numbers increasing
(22:47) mmmm
these areas werenae really designed for the, the, eh numbers of people we're getting through nowadays
(22:55) sure sure
em, it's the access and all that - people getting out and in you see
(23:01) yeah. It's a difficult balancing act you've got here cause people often forget that castles were designed to keep people out
well yes, I mean most of the areas and that have been redesigned for people to go and see
(23:18) yes and then you've got to consider access for less mobile people
eh and nowadays, you see, you have to do that, that's by law, you've got to make reasonable access for disabled people to get in and out
(23:32) yes
which is fair enough, I just feel it's the way forward

(23:37) yes right, you know if stewards do have a good idea, if you get asked lots of questions or you get feedback from people, is there any way for you to feed that into
well I think we can, there is views and ways
(23:52) mm mm
but I sometimes feel that they should maybe have a general discussion with the staff
(23:58) mm mm mm mm
em, you know ask them where, what the way forward is
(24:05) yes yes
and, well, as you probably know, most places don't seem to sort of, eh, discuss with the people on the ground as it were
(23:18) mm mm
or the shop floor
(24:19) yes yes
you know, rather than talking to them
(24:21) mm mm mm mm
eh, the guys who are doing the job
(24:25) yes
and they're obviously seeing the problems
(24:29) first hand, yes
first hand, or seeing what, what you know, could be improved, could be done here and there do you see
(24:35) yes yes
em
(24:40) if you had a wee magic wand, or three wishes, what would you change here?
well, I would definitely change the exhibition
(24:48) right
cause the exhibition is, is needing a revamp
(24:51) mmm
and, em, eh, one of the major problems is in the summer when we get really warm weather
(25:03) right
is the ventilation in there is absolutely dreadful
(25:06) right
and, if it's really, really busy, you get people in there, 'Well, I want out of here'
(25:14) right
eh, it happened to me last, eh the other week there
(25:19) mm mm
I was in there and this lady came to me and she was in a panic, em, and she wanted to get out
(25:26) right
so I took her out in the lift, down, cause she just felt claustrophobic
(25:31) right
em, I don't know why they did it the way it is, cause there is windows down there that could be opened and there's lovely fireplaces in behind a lot of the boards

(25:43) right ok
which I think they could have utilised in the exhibit
(25:46) yes
em, but I think I just feel it, it's looking a wee bit kind of tired
(25:53) right
it's, I mean exhibitions look quite tired after a while, and I think they need to kind of revamp that one again, you know, and that's one that could probably be redone
(26:05) yes, yes, is there anything else you'd like to change, in terms of layout or design, or signage?
em, well, the, again getting back to the prisoners of war
(26:25) mm mm
I mean one of the things that needs to be done in there is some of the lighting needs to be sorted out
(26:30) right
and, particularly areas which is a wee bit kind of darkish
(26:35) ok
but, you see, because sometimes they put on what we call the cleaning lights, which are lights, these fluorescent lights
(26:42) mm mm
em, but I feel when they put them on, it takes away from the kind of ambience
(26:49) sure
and, if you, there, cause I was talking to Alan about that one day I was down there and, em, there's other wee bits where another wee spotlight
(27:02) mm mm
would be, shine onto the steps
(27:06) yes ok
and then you could put these lights off and, and make it look much better
(27:09) yes
sort of eh
(27:10) ok, right, so the atmospherics could be better
I, I thought it would be a wee bit better if they did something like that, em, and better signage when they're going into what, the area you know, eh, what the prisoners left behind, that area at the bottom; better signage going in there so that they get the timeline right
(27:35) yes
em
(27:38) right, is that your most common question?
well, when you're down there, you see, most, lots of people go the wrong way round and of course, you're caught out - you have it the other way about
(27:48) yes yes
sort of eh, I mean the war memorial's alright - there's not much you can change in there anyway so
(27:57) mm mm
it's, it eh, seems to be ok, em, it's not one that you can dabble about with

(28:11) yes, yes - they've got that bit at the end that seems to change, it certainly has changed from the last time I was in - a temporary exhibition about artificial limbs just now for people
but I feel that, em, in, the chapel, they've taken all that dreadful paint off the chapel walls
(28:31) right
it was a cream colour before
(28:36) right ok
and it was absolutely awful and, they've cleared it all off and it makes it look a bit better now, but I just feel that maybe the lighting needs to be looked at a wee bit again
(28:45) right ok
cause it's quite at times
(28:48) yes
if you get a dark day, it's even darker
(28:50) which is strange, cause if you consider the location, at the top there yes yes
(29:04) and thinking beyond the castle, em from your own experiences as a visitor, em, either within Scotland or the UK or beyond, em, what memorable experiences have you had?
from?
(29:19) a visitor attraction
oh, right, eh, oh well, em, well I visited, I was off for the last two days there
(29:34) mm mm
and I got the ASVA card from here, and I went to Mary King's Close [an indoor 'ghost tour' on Edinburgh's Royal Mile' with costumed performers telling tales]
(29:40) ok
I went to Gladstone's Land [a reconstructed town house on Edinburgh's Royal Mile run by the National Trust for Scotland] there
(29:44) yes yes
and I went to the Georgian House, em, and it was just basically because I haven't been to Mary King's Close for years
(29:53) mm mm
you used to have to go through the city chambers
(29:57) yes ok
and, em, tourists I ask up here about various other places, and I just feel it's very, it's important that we should actually know a little about other visitor attractions
(30:11) yes
round about Edinburgh, especially on our doorstep
(30:16) yes
and I was very impressed with, eh, the Gladstone's Land
(30:22) right
and speaking to the guides in there, lots to find out, shown this town house
(30:30) yes
so that's very impressive that
(30:35) interesting, they seem to have a lot of furniture there

yes
(30:38) and I think that's of interest to a lot of people - the human side - you know how people lived and what they did there
and then I went up, well last year I went up to Black Ness castle just further up the Forth [the coast north of Edinburgh]
(30:50) right
way up beyond Queensferry
(30:52) ok
South Queensferry, it's a very, it's a very difficult castle to visit
(30:59) mm mm
if you've not got public transport [sic]
(31:03) mm mm
using public transport it was a bit awkward
(31:07) right
but I walked a fair bit, but I was very impressed with the little castle: it was absolutely super, you know the way it was laid out and
(31:16) right, what aspects did you enjoy best?
well I enjoyed, eh, you know wandering around the building
(31:22) mm mm
the ones that were still intact
(31:24) right
and of course it was built like a ship
(31:30) right
it's in the shape of a ship, and it's called 'the ship they couldn't sink', and of course Cromwell had a go at it, apparently
(31:36) ok
em, but it was just the way it was laid out and things like this, and there's a, there's a, em, dungeon place where, a prison
(31:46) uh huh
where the prisoners were put in, but it was tidal, you know the tide coming in and out twice a day
(31:52) right
so it was, eh
(31:55) is it a Historic Scotland property?
it's HS, yes
(31:57) right
and there's, they've built a new jetty outside of it
(32:01) right
cause essentially the guy in charge said, 'It's a pity they've not got a boat coming up from South Queensferry up to here'
(32:07) that would be a lovely trip then, yes
you know, they were getting more visitors too
(32:13) yes yes
I'm sure, because if you gave them a boat trip
(32:18) that's it
and a visit to a castle
(32:21) it's a nice package

and a package, it would be absolutely super, so, I was very impressed with that, and then of course, with me working at Blair, cause Blair's a very good castle
(32:33) it's a lovely castle yes
and there's lots of stuff, 30 rooms open to the public
(32:40) yes
full of antiquities
(32:43) that's it
it's, it was, it's just such a lovely castle to visit
(32:47) mmm, I think it's hugely under-rated, Blair Athol, you know
yes
(32:53) the building outside is stunning, and then you go into all these room with so much history
yes, yes, but we get, they get quite a lot of visitors because it's on the A9, the road up to Inverness, so they're getting quite a lot of coaches from the north, em, I mean, well Edinburgh's very lucky with, with attractions
(33:14) yeah, aren't we just
whereas the Brittania's [the Queen's Royal Yacht, now converted into a visitor attraction at the port area to the north of Edinburgh] a different experience altogether, I mean I went down to see that
(33:22) right
and, em, most people are a wee bit, sort of, shall we say, dis-, well maybe not disappointed, but, em, cause you always think with it being the Royal Yacht, you think everything's going to be over the top
(33:38) mmmm
over-embellished, but it's quite plain in some bits, you know interior furnishings etc
(33:45) yes, more functional than as you say, over the top
well, well it's, wasn't just, and of course, eh, I think people are a wee bit kind of surprised with that, cause they think, 'Oh, everything'll be dripping in gold', and, em, and you know it wasn't, em, it was, very 1950s design I would say
(34:07) no, cause they have some grand rooms down there, but as you say, a lot are much more basic
uh huh
(34:15) interesting, cause I imagine, you know, working on the front line of the visitor experience at EC, you'd perhaps go to attractions with a different eye and perhaps
well you do, well, well, yes you do, because, em, there was a, em, one of my colleagues at Blair Atholl went to Glamis [Castle, another visitor attraction]
(34:32) right
and I met her the next day and I said, 'How did you get on at Glamis yesterday?', and she said, 'Ooooh', she said, 'we had this tour guide who took us round, who gave me the impression she didnae want to be there'
(34:47) right
and I said, 'Well that's really bad', because she noticed it you see, she was a tour guide at Blair Atholl
(34:55) yes yes

and these are the sort of, these are, I, I tend to, em, say to myself, 'Well, if you go to a visitor place and, em, people, em, behave in a way that makes you think, 'Well I wouldnae be doing that', you see
(35:17) mm mm mm mm
em, that's not the way we'd be doing in down at EC you see
(35:21) yes yes
because I think on the whole up here people, stewards, front house and all that, they all, kind of, behave towards the public very well
(35:34) mm mm mm mm
em, but if you go to any other places and you think the staff there are not
(35:41) mmm
doing their deed, then you notice it
(35:43) yes yes
that's how you can see the difference
(35:47) yes yes
and if, particularly if you go to a place and the person doesnae smile or, you know, when you go in, or don't even smile or say good morning to you or anything like that, that is bad, because when people come to visit a place, you've got to try and make them
(36:04) mm mm
welcoming
(36:07) yes yes
you know, welcome them to the place
(36:11) absolutely
and if you say, 'Good morning', and smile to them, it doesnae cost anything
(36:15) no
eh, I mean that kind of breaks the ice, and it makes them feel welcome
(36:21) it's a good first impression, yes
it is, it's a first impression. Now if you're offish with somebody, they'll go away saying, 'Oh, I wouldn't like to go there'
(36:30) that's it
and if the other thing of course again is, as I keep saying to any new, if I've got a new steward shadowing with me
(36:40) mm mm
during a course of conversation with them, I usually say, 'Well, it's not just, we're not just the front line for HS'
(36:51) mmmm
I says, it's for our country as well
(36:56) ambassadors, yes
we're ambassadors for Scotland
(36:57) yes
not just for HS
(37:01) mm mm mm mm
and, you know, and if people from other countries come in to a place like this and you're friendly towards them, and really helpful, they'll go away and back to their country, 'Oh, we went to Scotland and you'd want to go there, and this guy, this girl did such and such and such'

(37:17) mmmm
and they're very friendly
(37:22) the weather was terrible but they're really friendly
but you see the point is, that if you're offish to them then they'll be like, 'Oh, I don't want to go there', you see
(37:28) yes
the whole thing reflects off, off from country-wide
(37:34) yes
not just from here
(37:36) absolutely, yep
em, and, ah, I just feel it's quite important this, eh, you know that, I mean, ok, well, if you come in feeling a wee bit unwell, that's, but em, you don't want to brush this onto somebody, you know,
(37:57) especially for overseas visitors, I've seen people with their suitcases, so perhaps this is their, their first port of call before they've gone to a hotel, and if it is their first time
well sometimes they come up with suitcases and they're heading off on the train in the afternoon
(38:09) mm mm
em, but, eh, well, but they've got to take them round with them, because it's a military establishment
(38:18) yeah yep yep, no left-luggage place for, for security reasons
well that's it, you see, people don't seem to think that
(38:25) mm mm
you know, eh, it's a military base
(38:28) yes yep
although we don't have the same amount of military here at times
(38:33) yep, oh very interesting, well that's all, that's all my questions, Fred
really?
(37:42) yes, yes, it's been very interesting to get someone from the front line's view, yeah
[laughs] so what is it you're doing anyway?
(37:49) it's a PhD, but I'm working with HS just to investigate the visitor experience here
oh right
(38:58) and I'll be speaking with local families, em, I'll be interviewing before the come and then after they come
right
(39:03) just to see their motivations and then how the trip actually went, and then pass on to marketing, or interpretation, any findings that come out
right
(39:16) well I was very keen to get the view from the front line as it were
right, oh well, that was fine
(39:22) very interesting
right, ok
(39:27) super, well if you think of anything else then feel free
no I think [laughs] I must have covered quite a lot of ground

(39:35) it's been very interesting and I think the guides are a super resource they've got here, you know, some guides have perhaps more of a military speciality, but like yourself, you have a horticultural background and, em
yes
(39:50) you know, and if people do have specific questions about it
well, I've worked at, I worked at the Palace as well
(39:56) right
down the road here a short while as well, so em, Botanical Gardens, the Botanical Gardens and, so I've been around quite a bit sort of eh, but anyway, ok
(40:11) well thanks again
that's fine, much obliged
(40:01) much appreciative of your time
END OF RECORDING

Interview with Historic Scotland staff: Nick Finnigan

Nick Finnigan, Executive Manager of Edinburgh Castle, speaking to John Melvin, PhD researcher at Nottingham University Business School
June 15, 3pm
Venue: 'Tea Room' within Edinburgh Castle, in Castle Square
The 'Tea Room' is a recently renovated part of the castle where visitors can enjoy teas, coffees and cakes. The front door leads into the main room, where there are about 10 tables, each capable of sitting 4 people. As visitors enter, they are greeted by a staff member and taken to a table. At the far end of the room is a bar where the drinks are prepared. A selection of cakes and scones is accompanied by a classic 'afternoon tea' stand that sits at the centre/back of the room. There is further seating space at the back of the venue, which visitors can access through the rear of the main room. This is a long, narrower space with about 15 tables and is brighter, with lots of windows and glass roof panels providing plenty of natural light. This is in contrast to the main room that has a snug feel about it due to the furnishings, lighting and low ceiling. Visitors are greeted promptly and the venue is rich in pleasant smells associated with a tea room.

At the time of our arrival, we are shown to a table near the door with a couple sitting at the table next to ours. The venue is approximately 3/4 full and so there is an amount
of background noise and movement. All the other customers are adults. Nick Finnigan (NF) greets the staff, and insists on treating John Melvin (JM) to a tea and cake, taking the opportunity to give some background information on the venue. NF explains that it is aiming at the higher class visitor looking for an 'authentic' afternoon tea experience. High quality local ingredients and suppliers are used as much as possible. The company that has been contracted to run the venue also runs the other refreshment venue in Edinburgh Castle (EC) as well as in Stirling Castle (SC), which allows consistency in branding, standards and image.

(0:01) NF: ...so far since April, which is great as far as I'm concerned, we were down in April, but only by about 2% odd, we were up in May, we've had a strong June, so if you'd said to me in March, where would you like to position yourself in mid-June, if you'd said where we are today I'd have bitten your hand off, so I'm really quite pleased.

(0:25) JM: How are you expecting the, the Olympics to affect things here?

(0:29) NF: I've been slightly flippant in some of my answers to is, emm, it's one of these things that if I definitively knew the answers to all of these things
(0:38) JM: mmm
I'd be Scotland tourism's R and be getting paid a lot more money than I am just now. I think ,emm, my theoretically guarded answer would be I believe the effect will be less

than many people will anticipate, because about 9 months ago, everybody was saying it was like Armageddon, yeah, everyone was saying 'nobody's coming, they've cancelled and all of that', a year or so ago, travel trade groups were going [gestures no good], 'close down, we're not coming, whatever'. The worst thing I've heard is, because, you know, we're a, a 2-area destination, Scotland, people will come in and other people will come to Scotland via London
(1:20) JM: hmm, mmm
and there's no getting away from the fact that when flight fares are expensive to get to Scotland it has a detrimental affect on us, and become flights are so expensive to come
into London at that time, I'd be very surprised if there wasn't an impact.
(1:34) JM: mmm, mmm
I'm just hoping that it's nowhere near as bad.
(1:37) JM: yes
But that's basically what I'm hoping for, and I'm hoping that, emm, we do help with a lot of people who do not see sport as being their thing
(1:47) JM: yes
you know, we're a strong cultural base, and I think that, we're Britain's cultural centre, with the festivals and whatever, will buoy that kind of thing
(1:57) JM: yes
that's my sort of take on it
(2:00) JM: great
really, ehh, so will I start off with this, with some on the list then [NF looks down at list of areas/questions that JM had sent to his PA]
(2:05) JM: if you wouldn't mind it would just
nope... do you know something, I almost feel that I could speak for an hour alone on that first question, right, emm, I came from a very fortunate position really, emm, before
I, before I came here which was on the 1st of February last year
(2:21) JM: right
emmm, I had had 20 years of working in Historic Scotland (HS), ehhh, I had done a whole mixture of different jobs: I'd headed up the corporate side, I'd been head of major
events and filming, all of these sort of things, emm, so the advantage of that was, I had a broad brush in knowledge of massive areas of the agency
(2:45) JM: mmm mmm
I'd worked with the Castle extensively
(2:47) JM: mmm mmm
so I really knew the place, not inside out, but I knew the place well enough to make, I'd like to think, an immediate start. There was no settling-in period for me, it was just started from day 1, so that, that for me was a massive advantage. I, you know, if you said to the staff who were working here what their biggest concern was with the appointment of a new Executive Manager was, oh God, the thought of somebody coming from outside that had no idea what was going on, because the previous manager had been here for 9 years, they'd come from the City of Edinburgh Council, and even they'd admit it took them 18 months that they were even vaguely beginning to get to grips with it

(3:30) JM: right
so it was a big advantage for me really at the beginning, emmm, I had felt though, that.... on the one hand it was Scotland's number one visitor attraction, so I looked and felt, because this is partially questions one and two together, it was a massive responsibility, you know
(3:49) JM: right
when I told people I've got this new job
(3:53) JM: mmm
what is it - I'm Exec Manager of the Castle - I mean there just wasn't one person who wouldn't go 'Wooahh! Gee, you know
(3:59) JM: yeah
so it shows other people's view about it, so it brings with it a massive responsibility
(4:06) JM: yeah
it's not just running the castle
(4:09) JM: mm mmm mmm mmm
if you run the castle and it goes bad it reflects badly on the whole of Scotland, so you had that bit going on... As for the place itself, emmm, I think I'd already knew a lot of
what I had to sort in the first weeks before I got here
(4:22) JM: right
and I think it was.... I think it was a bit stale, I think it was just a bit... yeah, you know... I think the default position, a lot of things were going on where everything's going fine, but I'd had a bit of a reputation for being somebody who did things, probably because of the event thing,
(4:45) JM: right
so everybody knew prior to my arrival that, sort of
(4:47) JM: mm mmm mmm mmm
this is, sort of that life wasn't going to be the same again, to a certain extent, emmm, but I have to say that everybody has just, I got such a fantastic welcome,
(4:54) JM: right
you know, I came here, I mean you could argue that being the boss you're going to get a welcome, but I got a, you know a fantastic welcome here, and everybody made me feel really at home
(5:02) JM: yep
so therefore it gave me a lot of encouragement when they said we really want to take things forward, emm, and my handy thing was, emm, and you will probably see this from some of the previous stuff you've done from being a teacher, you had this massive headquarters
(5:19) JM: mm mmm
centrally organised place and you had EC
(5:23) JM: yeah
and it's quite an uneasy relationship when you've got, I mean this place generates, we generate £31 million for HS and - here's tea [thanks waitress, introduces her by name to me]
(4:09) JM: thanks very much [to waitress]

HS generates £31 million and we generate 55% of that, right, so, you know, so we're an incredibly important part of the organisation
(5:58) JM: mm mmm mmm mmm
but a lot of the major decisions are made by central headquarters
(6:02) JM: mmm
so I saw myself as being a bridge, emm, between people in Longmore House [HS head office] our headquarters who were quite pleased I got it, cos I understood the business
(6:11) JM: yes
that people in EC quite quickly understood I was actually representing their interests, so I had sort of had everybody supporting me
(6:18) JM: yes
you know
(6:20) JM: yeah
so they trusted me here quite quickly, and they'd already trusted me - I wasn't somebody coming from outside that they mistrusted,
(6:24) JM: yeah
that they had to built a relationship with
(6:27) JM: mmm mmm
I already had the relationship with them
(6:29) JM: yes
so, for me, emm, we, the challenges were, we weren't joined up very well
(6:37) JM: right
emm, we've got all these business areas going on here
(6:41) JM: mmm
there's an admissions team, I'm not going to go too bonkers if we talk about this first, the people in the red, ehh, coats
(6:48) JM: yes
who you meet at the bottom, well they sort of manage the castle up to the portcullis
(6:52) JM: mmm mmm
where you scan tickets, so they do all that, bottom box, when you come in in the car, the barriers, the front
(7:01) JM: yeah
tickets, the scanning, the visitor information - that's one team
(7:05) JM: mmm mmm
then you go through there, there's the audio people, they're, they're an outside company but we're about to take them in-house
(7:11) JM: right
and they're going to join in that team, then you've got the guided tour people
(7:14) JM: mmm mmm
the people who staff the apartments
(7:16) JM: mmm mmm
and all that, they're another team, you have all the folk doon the shops, emm, you have the corporate functions team, who are based in there [gestures the far end of Castle
Square]

(7:25) JM: right
but actually managerially never... the manager might reach them separately, but I actually drew it in now to where a holistic [gestures together] and we talk about all parts of the business
(7:36) JM: right
emm, now, so therefore, emm, we meet as a team, and somebody in the retail side knows a lot more about what's going on in the rest of the castle, so that was the first thing
I did, the other thing of course, is the dichotomy of, eh, theoretical interest between running this as a thriving and commercial visitor attraction
(7:58) JM: mmm mmm
and our conservation
(8:01) JM: yes
requirements
(8:02) JM: yes
and that can al-, can sometimes be a challenge, because you've got, you know, the conservation of property is
(8:11) JM: mm mmm
probably the reason we're here
(8:12) JM: yes
it's trying to balance up the needs of the two, emm, and I don't manage that team, all of these works people are managed by somebody in our headquarters
(8:23) JM: right
so that in itself - and I can understand why that's the case - because, emm, if I, you know, if I managed them, where does that go beyond that,
(8:34) JM: mmm
the conservation arm, emmm, so that in itself can be a challenge, emm, and you've got this, you know, let's say for example, I can't, I'm trying to think of a comparable
example, if you're running a visitor attraction, by and large, that's it
(8:49) JM: mm mmm
it's your attraction
(8:51) JM: mm mmm
in here, you've got that works thing I've already explained
(8:54) JM: yeah
you've got an outside catering contractor doing your stuff, you've got an outside audio contractor doing your stuff, you've got a series of different museums not run by HS
(9:06) JM: mm yes
you've got the National Museums of Scotland with a major place in here
(9:11) JM: yes
you've got all these interests, all in here, eh, the Army have got their catering company that caters for things in here, it's not just about us running it, there's this, in the phrase it's called the 'Castle Family', there's this massive juggling act
(9:25) JM: mm mmm

to do, with a host of these conflicting things, emmm, and that's probably one of the biggest challenges, you know, maximising the business while, ehh, keeping everybody
happy
(9:41) JM: mm mm
so you need..... I think you need a lot of skills in your armoury to manage to be able to do that really, emmm, so I had a, massive challenge charm offensive when I came here,
emm, because of course, when you arrive, whether it's your own staff, or contractors, everybody's looking at you, going 'what's that going to be like?'
(10:07) JM: yeah
so.... I've sort of tried to be slightly... I've tried not to be predictable, really
(10:15) JM: right
particularly
(10:17) JM: right
on, with it, so I've sort of, emm, I've probably had a slightly irreverent touch...
(10:26) JM: mmm
but with an image that looks like I'm quite serious below it I suppose
(10:30) JM: mmm mmm
and I'm probably being slightly too forthright here, nevermind, ehhh,
(10:34) JM: do you want me to take anything off this [gestures at recorder]?
no (laughs) don't worry about it, it's fine, emm, but I think the point I'm making though, is, you.... can't, it can't be one size fits all
(10:46) JM: mmm
you can't have one style
(10:47) JM: yes
because there are, you know, you're speaking to a garrison commander of the Army who are based in here, you're no going to speak to him the same way as you're going to speak to the boy who's the general manager of the caterers there
(11:00) JM: yeah
it's not, it's just not going to work
(11:01) JM: yeah
emmm, you know, and sometimes you need, you know, and sometimes like any job manager, sometimes you need the big stick and sometimes you need the 'comeon'
(11:10) JM: yeah
sort of idea, and it's picking and choosing that, but, you know, it's gone, I mean, if you're asking me my honest assessment, I couldn't have dreamt how well it's gone
(11:20) JM: right
emm, you know, we, we won the award the British Travel Awards Best, you know, Best Heritage Attraction, we won, which I was ecstatic about, we won the Inaugural British
Chambers of Commerce award for 'Best Member', and that was for business
(11:37) JM: yeah
that wasn't about tourism, it was actually about business

(11:41) JM: yeah
I'm really proud of that, emm, there, so things like that, awards like that are actually an affirmation that we're doing things right, and I think the fact that people look to us,
and phone us up, and want to meet my staff to ask for advice on how we're doing things
(11:59) JM: mmm mmm
must actually mean we're getting some things right
(12:01) JM: yeah
emm, do I think we're getting everything right? No, no, you know we're not, emm, I mean, but I'm just saying i'm back from a business trip to New York
(12:01) JM: right
which was fantastic, emm, and New York is a phenomenal place, emm, and there were certain things I looked at, and I went 'that's fantastic', and there's plenty I looked at
and thought 'actually, to be honest, they're not doing anything better that what we are in some respects'
(12:25) JM: yeah
so it's, it's ensuring that one, you don't beat yourself over the head,
(12:30) JM: mmm mmm mmm mmm
about stuff
(12:32) JM: mmm mmm
and you sort of go, well that's good, that's good, but you don't then be complacent
(12:37) JM: mmm
and go 'ah, we're fine' because, I get a lot of people saying to me, 'ah well, EC, look at it, it like it's a piece of cake, ah well, it markets itself
(12:47) JM: it'll run itself, yeah, yeah, yeah
no it doesn't, emm, you know, I, I felt that EC was nowhere near
(12:58) JM: mmm mmm
enough in the newspapers
(13:00) JM: right
when I got here
(13:01) JM: right
nowhere near, emmm, and probably if you said to my team, what's been the big-, one of the biggest differences they've seen is, we're never out the paper
(13:11) JM: yeah
any sniff that I have
(13:14) JM: yeah
of something
(13:17) JM: mmm mmm
I'm immediately on to the comms team
(13:19) JM: I was going to say congratulations on the Herald story just yesterday eeeh, what was that, was that was the news release about the figures, was it?
(13:25) JM: yeah, and the Jubilee Weekend

yeah, yeah, emm, so any opportunity we have to, you know, and probably its, the best story that sums it up, I was in the job four days, and I pulled together a meeting of my
team, eeh, and we were chatting, because it was the 1st of February, they were saying 'oh goodness me, next week, oh that's going to be mad', and I went 'oh, how's it going
to be mad?', 'oh, the 14th of February - we're always getting folk come up and propose to their partners, you know, up here
(13:55) JM: right? do they?
oh yeah, yeah, there's no end, and they're sometimes from the bizarrest places, you know, South America and all this, and I went 'right', I said, 'get on the phone to comms,
we'll get a story done, and they're sitting looking at me, going 'what do you mean?', and I went 'let's get a story out and we'll get this in the papers'.... 'oh, we can't do that', and I said 'why not?, and they said 'we're not allowed to', and I went, 'right, ok.... you are now'... Ok, I said, so why? 'Well, its just, you know, that central headquarters, and I said, 'well, what they going to do, give us a row for promoting the business?'... you know what I'm saying is
(14:39) JM: mmm mmm mmm mmm
that anecdote story is like a cultural thing, you get caught up in that's the way we always did things
(14:45) JM: yes, right
well, it was great, comms were going 'great', we got a story out, got a feeder story following it, we had three hits, we got the story and two follow-ups from it, and it gave everybody a lot of confidence
(14:56) JM: mmm mmm mmm mmm
cause we then got another story, the Miss Worlds came, and so-and-so came, and, emm, it was for me always trying to reposition EC
(15:05) JM: yeah
you know people looking and going 'oh, right.... it's a visitor attraction, it's for tourists and we're coming from abroad and it's nothing to do with me
(15:18) JM: mmm mmm mmm mmm
but literally every local media piece I've done is I've said, 'right, when I won the Chambers of Commerce award, they asked me to speak about how I felt, and I spoke about the business thing, and I said, 'do you know what I said, do you know what people in Edinburgh don't realise
(15:32) JM: mmm mmm mmm
that you can christen your child in here, you propose to your partner here, you, there's a romance proposal package that we can bring in a glass of champagne, you can come and have afternoon tea here, you can have a corporate dinner in here at night, you can come and see Noel Gallagher come in, all them come in, you can come to the Edinburgh Military Tattoo here, oh and by the way, did I mention it's a visitor attraction, you know, and it's showing that it's got so many sides to it
(16:02) JM: mmm yeah
that actually have a contemporary relevance with the Scottish indigenous population

(16:06) JM: yeah
and, emmm, we'll maybe go and pursue some of that in the other questions about what we're trying to do for people
(16:13) JM: mmm mmmm
emm, so, that by and large in terms of the opening thing
(16:18) JM: yeah
that is what I felt I had to come in and do, emm, and I think that you have to be, I think you have to be a figurehead as well in a way
(16:30) JM: mmm
emmm, you know, if I got run over by a bus tomorrow, clearly obviously EC would be toddling along fine, you know, because it runs there, you know I don't man the gates
(16:42) JM: mmm
and scan the tickets, I think I see myself looking at each bit of the business and say where I think I can add value
(16:50) JM: yes, yes
or bring in some kind of different direction to it
(16:52) JM: right
to either make it better, or streamlined, or improved
(16:55) JM: mmm mmm
that whole bit of it
(16:57) JM: mmm mmm mmm mm
emm, that's probably where initially I see some of my role, ehh
(17:02) JM: and, and with your background in events, is that mean you've had a sort of special interest in that, or you enjoy
I think it has opened, what I've made clear, funnily enough, is when I came up here, I brought a lot of work with me
(17:15) JM: mmm mmm
and we made the decision that the stuff involved in the Tattoo, the concerts, all came up with me
(17:22) JM: mmm mmm
I brought that up from my old job here
(17:24) JM: right
that made common sense. But I explained to the team, 'look, I'm not the head of major events any more, I'm the executive castle manager
(17:32) JM: mmm mmm, mm mmm
that will be your job, but in the first year obviously, I've been
(17:34) JM: yeah, yeah
guiding that. What I find is, I would maybe be involved in the first meeting
(17:40) JM: ok
to get things kicked off, operationally we'd set
(17:45) JM: yes
things off, they'd consult with me, eh, I think the Olympic torch thing was a good example
(17:51) JM: mmm, mmm
of that: I went along to the meeting, the team went involved and if they needed any kind of senior intervention, which they needed a couple of times

(17:57) JM: right
I just basically rocked up, and made a couple of calls and got it done
(18:00) JM: right
but they were the most important people in getting it delivered.... I think the biggest thing I've done in events is, you know, we're in very austere economic times
(18:13) JM: mmm mmmm mmm mmm
we have got a 20-odd percent cut in our budgets
(18:20) JM: right
to find over the next three years. Now, with that being the case, the idea getting the kind of investment for somewhere like SC, it's just not going to happen, basically, so what we've got to look at over the short term things at trying to raise the visitor experience
(18:37) JM: mmm mmmm
so for me, events, costumed character, live interpretation is a way of doing that
(18:44) JM: yeah
so we in collaboration with my colleagues, we had a hundred and twenty days when I came here first, and we've got that up to two hundred
(18:55) JM: right
in the first year, and I see that as being a pivotal way of enhancing the visitor experience
(19:01) JM: yeah
engaging with children, and we're working closer with the Army now, on promoting their 21-gun salutes and their bands
(19:09) JM: yes
whatever, working closer with the museums to promote what it is they're doing, so when the visitors are coming and saying, at a time when they're looking for maximum value for money,
(19:20) JM: yeah
we're saying, 'well, actually, we weren't doing that before, but it's all included in the price now; come and see a costumed character doing shows throughout the day
(19:28) JM: mmm mmmm mmm mmm
and we've been using it as a very useful way to move the footfall around the castle before
(19:34) JM: mmm mmmm mmm mmm mmm
so rather than necessarily being presentations of the Great Hall
(19:37) JM: yeah
they'll be down in the Half Moon Battery, they'll be down beside the One O' Clock Gun, they'll be down in Hospital Square where the museums are
(19:42) JM: yes
you know, so that's probably where, you know, the story about the, that's where my marketing/eventsy-thing has probably maybe helped
(19:53) JM: yeah... interesting... it ties a bit into one of the questions later on, I was interested in asking about this balancing act between conservation of this amazing site, promoting access, education, maintaining site integrity and all that

it's quite funny, HS has changed so much as an organisation, you know we were primarily a conservation organisation, and I think that will obviously clearly continue to be the
core of what we do, emm, you know I believe we can do both, that's the thing, I believe we can do both, I can think you can conserve and maintain the property and still do exciting things at them
(20:34) JM: mmm mmm
you know, it's a sentence I've used before, I always smile when I see sometimes, not so much in EC, but some of the other sites we have, people walk around them sort of like they're libraries
(20:46) JM: mmm mmm
or a museum
(20:48) JM: right
if you seem them, you know, they don't talk normally, they almost whisper, and I'm sort of saying, well it's really weird, cause they were loud and boisterous places centuries ago - actually why aren't they like that now, emm, and I think that, you know, by bringing them to life, or by costumed interpreters, or major events, emm, you are, providing the public
(21:12) JM: mmm mmm
with a proposition
(21:13) JM: yes, ok
for them to come, emm, so we, where that's been successful is, is identifying new markets
(21:19) JM: right
you know, emmm, because up until the, emm, have to say for my sins, until last year, I was, I have been the only person that's compiled an events programme for HS
(21:32) JM: right
we, emm, I think Tony Blair and the Labour Party slightly discredited it, but, emm, we conducted a series of focus groups
(21:42) JM: mmm
eeh, and said to people, you know, we were like a lot of people we had this fantastically self-congratulatory market research all the time, going, 'oh yeah, we were great', emmm, and rather refreshingly, we started saying, 'let's ask folk who don't come why they don't come'
(21:59) JM: yes
'why don't you come?', and this is obviously ludicrously generalised for the purposes of this, but they said, 'look, what you do's really important
(22:12) JM: mmm mmm
these places they have to be there
(22:13) JM: yes
they have to be there, it's quite right you do it, and we support your work but why [inaudible] cause they're worthy but dull
(22:21) JM: yes, right
worthy but dull', 'ok - we understand that; what might make you come?'. You see that strapline, 'Just bring your imagination'
(22:28) JM: right

we can't, we can't bring our imagination cause we don't have any. You need to bring them alive, and what do we do that, we stage events.
(22:35) JM: yeah
and that is the shortcut
(22:37) JM: mmm mmm
and this is a true story, I got called in a room by the sort of head of marketing at the time, and went, 'right Nick, we'd like, there's a blank piece of paper, we'd like you to go and do an events programme - that's how it started, started from a blank piece of paper with me going, ok, and actually I'll be honest with you, I had no events background whatsoever
(22:53) JM: uh-huh
emm, but when within, I think 4 years, we were running the largest provider of historical entertainment like that in Scotland
(23:02) JM: mm mmm
and what it did, it showed that, eh, it widened the demographic, it widened the socio-economic grouping, it significantly increased its memberships, emm, but I think most importantly, it brought these properties completely to the attention of a set of people in Scotland, and I think for me, that did more than, maybe, a new interpretive panel somewhere
(23:26) JM: yes
emm, that kind of, emm, in your face, eh, I have to say, emm, my aim was entertainment
(22:34) JM: yep
that was my aim, the aim was not a history lesson, emm, look it was full, packed full of information, don't get me wrong, emm, but if somebody, a family came to our site
(23:50) JM: mm mmm
and left going 'that was brilliant', I was happy with that
(23:53) JM: yes
the perfect scenario
(23:54) JM: yes
was, 'I had a great time and goodness me, I just can't believe how much we learnt', right, perfect
(24:00) JM: yes
but if they just left having had a good time
(24:03) JM: yes
and we were finding we were, at our big event weekends, we were recruiting 150 memberships a weekend
(24:00) JM: right
because people were coming and seeing it and going, 'well that's great, and it's free with my membership'
(24:14) JM: yes, yes
and that is what we were doing, emm, and we were quite clever with the way we sort of, I hate that phrase 'edutainment'
(24:22) JM: yeah
I've never, ever used it, but the way that our performers who I worked with very closely in that was really clever, because what they did was, when they spoke

about things, they brought to it a contemporary relevance, emm, so you're going to say give me a couple of examples, and I can do that, so what they would do was say stuff like, a knight, so you think about movies
(24:46) JM: mmm mmm
you're a squire and you become a knight, it was nothing to do with that at all, because buying a suit of armour
(24:52) JM: mmm mmm
is like the equivalent of you walking and buying a Ferrari in a shop, and people were going, 'Oh God, I understand'
(24:59) JM: yeah, yeah
'I understand', and then other things they debunked, you know the scenes in films, and we've all seen it, there's villagers, and they're all around, and these baddies arrive on these horses, and they go marching into their thing and they take their sword down from, they said, 'you know that sword would have been sold [laughs], you know decades earlier
(25:21) JM: [laughs] yes
because it was worth a fortune. These people were poor and the wouldn't have a sword, they'd have a stick
(25:26) JM: yeah
you know, so, it, you know, eh, the scene Mel Gibson in Braveheart
(25:30) JM: right
would go, you know when he's walking down, he's running down the hill
(25:34) JM: uh-huh
and he's got his hand like that [gestures drawing a sword from behind his back], it is impossible, you cannot draw a sword out, so they do the show and they go, like that [gestures holding a sword], folk love that
(25:45) JM: yeah
cause they understand that
(25:48) JM: yes
emm, and my favourite series of things he did was, they started talking about phrases that are used today
(25:57) JM: right
and where they came from, and they'd rattle off these phrases, and you'd see people going, 'Oh God, that's where...', I'll give you a few examples, ehh, 'flash in the pan'
(26:08) JM: right
that's from when you're firing a musket
(26:08) JM: yes
and the gunpowder comes up and it flashes and the thing it's in is a pan, 'a flash in the pan', my favourite bar none, is 'you can't swing a cat in here' - you know that phrase?
(26:23) JM: yeah
right, I don't know about you, I always think it's a cat, right, it's a cat, nothing to do with that, when you were on a ship
(26:36) JM: the nine tails
you went down to the captain's cabin
(26:37) JM: right

to find out if you'd done something bad, you were taken down to the captain's cabin, right, so the captain's punishment would usually be, ten of the lash
(26:47) JM: yes
and then you always saw them being whipped on the deck
(26:51) JM: right
and why was that? Because you couldn't swing a cat in the captain's cabin.
(26:56) JM: it was of use in Japan out of interest, because the apartments were so small there
yeah
(27:00) it was difficult to explain to students
so, but see where you do that, the parents who brought their kids along
(27:05) JM: mmm mmm
for kids, for them, and you can see them going, 'Oh my God, I'm going to be telling somebody that story'
(27:10) JM: yeah, yeah
and that's when you know that
(27:12) JM: you've had an effect
you've had an effect, so for me I wanted to reposition the thought, that people thought that there parents SHOULD be bringing their children
(27:23) JM: mm mmmm
to historical places
(27:25) JM: yes, yes
you know like that, if you go like this we'll take you something really fun next week
(27:28) JM: yes, yes
to actually go, actually go 'My God, this is a hell of a lot funnier than, cause a lot of it was all done with his tongue in his cheek, it wasn't 'Hail fellow, well met'
(27:41) JM: right
it was just, you could see these people were performing
(27:45) JM: yes
were just performers, they just looked like ordinary people - they weren't nutters that you think are dressed like that in their own home
(27:50) JM: yes ok
eeh, and that was a big success story for us, emm, and so for me up here, it's about getting an increase in that kind of activity, so people feel it's got a relevance to them, it's very colourful for visitors
(28:05) JM: mmm mmm
eeh, the other thing I've tried to do is make it less military
(28:08) JM: right
eeh, we've got women, ladies in waiting, French fashion, all of that kind of thing now, I've tried to make it as visual-heavy as I could, because this site more than any other has got a larger international market, so I want visual-heavy and text-light
(28:25) JM: right
that was the aim, it was the classic 'know thy market', you know, what interest to a lot of our visitors, is somebody standing giving a 35-minute monologue about Scottish history

(28:36) JM: mmm mmm
none, whatsoever
(28:39) JM: yeah
none, whatsoever, it's photo opportunities
(28:43) JM: mmm
it's presentations, we've got the guys firing the muskets now on 2 or 3 days, we've got the women looking fantastic, you know gorgeous-looking girls with all the top stuff, and of course the other thing it makes it look male, less male-centric
(28:57) JM: yes
cause when Scottish, when I started out this re-enactment thing, it was all about guys with swords
(29:02) JM: mmm mm
knocking lumps out of each other, I was very keen to get the social history in
(29:06) JM: mmm mmmm
so it wasn't just Dad bringing the son and the Mum being bored, the Mum was then, I mean, I don't mean this to sound patronising, but it's true to say that once you started introducing make-up
(29:18) JM: yes
and fashion and social history, it was more interesting
(29:20) JM: yeah
but not exclusively to women
(29:23) JM: yes
but women were more interested in it
(29:25) JM: mmm mmm
so when you started telling them, goes back to my story earlier about contemporary relevance, people think this slave to fashion
(29:33) JM: mm mmm
and doing anything for fashion is some kind of modern phenomena, it's even the reverse
(29:37) JM: mm mmm
they were even more mad then, they put this sort of poison on their face, you know, they were stripping off all their, I mean, that was worse than now
(29:45) JM: yes, yes
I mean you think now's bad
(29:48) JM: yes, yes
but when you tell stories like that, folk laugh, they go, 'Oh my God, it's not just
(29:51) JM: just us
just cause of the magazines
(29:52) JM: yes, that's it
you know, eem, anyway I slightly digress
(29:51) JM: not at all
and back to my roots, emm, so, emm, [reading from question list], 'What do visitors get from a visit to the castle', emm, define for me what you mean by that
(30:09) a lot of that has been answered already there, emm
I think for me, if that, this is Scotland's number one visitor attraction
(30:16) JM: mmm mm

so therefore, for me they need to try and have as close to a 5-star visitor experience as you can
(30:26) JM: yes
emm, so therefore that this mean, we make every avenue as easy for them to buy a ticket, so therefore it is good service, it is now for us increasing the web sales
(30:41) JM: right
where you can buy it, we're now ongoing into e-commerce, where you can now buy a ticket from your phone
(30:45) JM: yeah
we've got a kiosk that we're getting in place where you can pick up your tickets on arrival
(30:50) JM: mmm mmm
so that pre-visit thing?
(30:52) JM: yes
that's really important and I think people need to look at that and go, 'that looks slick', yep, that looks like
(30:58) JM: a 5-star
a quality destination, so you've got the pre-thing going on
(31:03) JM: yes
you come in, for me, can I put my hand on my heart and say we've got this a hundred per cent right now? You want to be met with a smile and a welcome
(31:12) JM: mmm mmm
you want to be visible, available
(31:16) JM: mmm mmm
you want to be able to answer questions, the site should be really clean, which is what we do, I'm very happy with that
(31:23) JM: yes
it needs to be well-maintained, I'll be honest, our toilet provision isn't as strong as it needs to be
(31:29) JM: right
emmm, we've got a couple of challenges. Our main toilets are the ones where you go past the portcullis
(31:36) JM: mmm mmm
and because of the way we scan the tickets, you can't just go back in and out, we're working on that. The other toilets are fine on a day like today, we had 8200 on days, days last year, that's a challenge
(31:52) JM: yeah
so, that's part of the longer-term development plan with it, eh, but for me, it's making sure that the service and the quality of what we've got is high
(32:04) JM: mmm mmm
and, emm, some of us is past its sell by date
(32:09) JM: right
it's just needing, you know the Honours of Scotland exhibition, it's 18 years old
(32:14) JM: right
and it was designed for 10
(32:18) JM: right

so, it's looking tired
(32:21) JM: right
in parts, does it look terrible, no it doesn't, it doesn't look terrible; does it look where I'd like it to be, no it doesn't.
(32:28) JM: mmm mmm
now I don't think a lot of visitors will go and think, 'actually, that was a terrible experience'
(32:34) JM: mmm mmm
but actually, I look at it and go, 'well actually, do I think it's the best? No
(32:40) JM: mmm mmm
it's not the best, so it's things like that
(32:42) JM: yes
that I have, that I feel our audio tour is good but it needs revamped
(32:48) JM: right
you know, so, each of the bits like that, I feel that a lot of the interpretation, some of our interpretation has improved, as you were walking up to the castle, the panorama boards are new, the big lance-poles, that's all new
(33:01) JM: yes
there's other stuff that's new, ehh, we've refurbed a lot of things, the shops, two of the shops have been refurbished, all of that's there, but, you know, there's a lot of internally stuff
(33:13) JM: yes
I think if you said, what is the best bits, you look from it from the outside
(33:19) JM: mm mmm
you look from outside, it doesn't disappoint
(33:21) JM: yes
you've arrived, you look at Princes Street, it looks great, you walk up the Esplanade, it looks great
(33:25) JM: yup
you walk in, look around, great, you're on the battlements, you look over the side, it looks great. All the stuff is great.
(33:30) JM: yeah
You come in here, it's great. You come to the shops, it's great.
(33:32) JM: yes
when you start, though, scraping below the surface, of some of the stuff
(33:36) JM: mmm mmm
it's just not, where I want it to be. Although, I'll be honest and maybe this is back to the opening question
(33:42) JM: yes
when I got this job, my boss said to me, 'Do you think you can get this castle to where you want it to be?' I went, 'Actually never, I'll never, ever get to where I want to be
(33:51) JM: yeah
cause I'll never, ever be finished
(33:52) JM: yes
I said, 'Do I think I can get it to a place where it's truly a, it continues to be...' I've got no doubt about that bit

(33:58) JM: mm mmm mmm mmm
and he sort of smiled and said, 'Actually, I supposed that's quite a good answer'
(34:02) JM: yes
and I said, 'No, no, it's a genuine, I'm not saying that for effect
(34:04) JM: mmm mmm
that actually is genuinely what I think
(34:06) JM: yes
emm, because I don't think you can, I don't think a place like this you can never sit back and go that's my work is done'
(34:16) JM: mmm mmm
It just doesn't work like that, because by the time you've done the bits and then get to the bend, you'll be back to the next bit, you know we're evolving,
(34:16) JM: mmm mmm
I mean look, you know yourself from, eh, you know, back, the way teaching evolves, social media, whatever, I mean half the stuff we're doing just now it's going to be totally out of date in 5 years
(34:32) JM: mmm mmm
now we can improve our website, improve our e-commerce, whatever
(34:37) JM: mmm mmm
and be cutting edge in that
(34:40) JM: yeah
we're moving towards a ticketing system that Disney are using that is miles ahead of a lot of folk doing in Edinburgh
(34:45) JM: right
but that's not going to be a new ticketing system in 5 years [laughs]
(34:48) JM: right [laughs]
so that's, that's how I view it, and I've got to say, I don't feel that's depressing, I feel it's quite exciting
(34:57) JM: yes
you know, I feel that's quite exciting, emmm
(35:01) JM: especially working within budget limits
well I think the thing is, you know that bit of it is going to be a challenge, but I mean if you, I think it's an attitudinal thing, emm, if, it's a thing that I like about this job, if you spend too much time thinking about the responsibility of this job, you could drive yourself insane with it
(35:25) JM: right
emm, for me, just approaching it, I just couldn't wait to get started, folk are saying, 'you must have a bit of trepidation'... I can't wait to start, you know, so I couldn't wait to start, so when people said to me, I'll just wait until you get settled in a few weeks and we'll get a date, I said, 'no, no, just phone up now, just phone up now and we'll get a date, cause actually to be honest, I don't want to wait on anything
(35:48) JM: yes
you know, and, because you get your biggest satisfaction - I think this is another of your questions actually - emm, 'what is your biggest satisfaction'. Success. Success, it's a phenomenal whatever phrase you want to use, aphrodisiac, or

whatever, it's a, you know, when I sat in the business community of Edinburgh and they announced EC was the top
(36:19) JM: mm mm
that was a good feeling, you know, that was a good feeling, emm, because the public sector is really, really easy to slag off, really easy to slag off, and for us to be producing these figures and producing the market research that backs up these figures and the rest of it, emm, it sort of does that thing where I sort of go, well don't say to me we're not maximising the best use of the public purse
(36:47) JM: mmm mmm mmm mmm
you know, cause every single penny goes back into making the historical environment, and looking after these places
(36:56) JM: yep
so when people write in to me and go, 'EC is too expensive to get in, I sort of go, well actually HS is not a profit-making organisation
(37:06) JM: mmm mmm mm mm
it's not going into some banker's pot, it's not going into somebody's pocket
(37:09) JM: yeah
it's reinvested, it's all in investment. The more money people pay into here
(37:14) JM: yeah
the better the site's looked after, so, I'm quite happy, and for the Scottish local population who say, actually probably my favourite story with this was, a fortnight into the job, I attended quite a high profile dinner in the Balmoral Hotel, and the guest speaker was John Swinney, who's the Minister, ehh, the Finance Minister, and I was sitting next to the Deputy Editor of Edinburgh Evening News
(37:40) JM: mmm mm
a local company, a nice guy, but I knew at one stage of the night what was coming up, and he went, 'oh Nick, you've been really good company, I've got to say, do you not think it's a bit dear to get in?'
(37:51) JM: mmm mmm
I said, 'if you don't mind, are you married with a family?'. He said, 'yeah'. I said, 'right, come up with your wife - £15, £30', I say, 'yeah, yeah, yeah, you're right. It's quite dear'
And he went, 'well, if you don't mind me saying, I'm quite surprised you saying that'. Well I said, if you're coming up as a one-off thing like that, I'm agreeing with you, I said look let me put a scenario to you, let's say, let's say I said to you, you can come up 364 days of the year, cause we're closed on Christmas, every day you can come up whenever you like, ehh, I said, 'have you been to SC?' and, I said, 'how young are your kids?', they were 10 and 7, I said, ehh, do they like horses, and that jousting tournament in Linlithgow, that's free. I said, let's, say, I said let's say, you paid.... let me think of something, £7. Would you pay £7. A month? 'What a ridiculous notion, Nick, of course I would'. 'That's HS's membership scheme [gestures handing a sheet of paper], I'll send you a form on Monday'. And he laughed and went, 'touche' [laughs] He said, 'I should have realised you were leading off, but people don't think of that
(39:38) JM: mmmmm
I said, do think that in the office, and it's not? Well, why don't you print that? You know, why don't you promote it? Because he'd been telling me this story

about how they see this local, you know, our job is to promote local products, I said, well actually a lot of your stories are attacking organisations like us and what we're doing
(39:;57) JM: mm mmm
and I said, 'is there a better value for money you can think about
(40:00) JM: mmm mmm
for four people
(40:01) JM: mmm mmm
I said, all you need to go is here once, and that jousting show, and it's paid for for a whole year.
(40:08) JM: yes, right
and then you go along, so it's phenomenal value for money, that's what it is, phenomenal value for money, I says, so that's what makes me not feel that they're marky here. Now if you're a foreign visitor you're coming, I would say to you, 'right, you're in Scotland for a few days
(40:22) JM: mmm mmm
buy an Explorer Ticket
(40:25) JM: sure, right
if you're going anywhere else, buy an Explorer Ticket and this is cheap, this completely cheap to get in
(40:30) JM: yeah
so it's all these things, you know, 'oh, you're not going to HS sites, if you want to go to some other royal pad, there's a Heritage TIcket that we do
(40:38) JM: mmm mmm
with the National Trust, you know, it's that thing about going there is value for money out there
(40:43) JM: yeah
emm, because actually to be frank, it's not in our interests for people to leave here feeling they're ripped off, I've got no interest in that
(40:51) JM: mmm mmm
I'm delighted, and the thing is, I, we want people to go and visit lots of places because it's part of our brief
(40:57) JM: yes
[laughs]
(40:00) JM: yeah
our brief is to, absolutely it's part of our brief, so that sort of side of it is something that's really important to me, but it's that I'm very keen to tap into this local relevance
(41:11) JM: yeah
this local relevance, if I had a tenner for ever person in Edinburgh I've met who hasn't been here since they've been here on a school trip
(41:20) JM: right
I'd be one rich guy, emm, and I've said do you think it's exactly the same? You're probably having this view that
(41:30) JM: mmm

it's 30 years since you've been and it's the same. Well why would it be? Why would it be the same? I said, I can tell you about what's different. In 30 years, everything
(41:40) JM: yeah
everything about it is different, and I was sort of going, I was talking yesterday about the thing with the Olympic flame
(41:45) JM: mmm mmm
that's modern history, that's the next history, the history didn't stop 200 years ago
(41:51) JM: yes
you know, so the fact that Alex Salmond gave the announcement for the referendum here, the fact the Olympic flame was here
(41:57) JM: mmm mmm
the fact the Tattoo is 62 years old, that's modern history
(42:02) JM: Tom Jones, yeah
yeah, all of that sort of stuff, it's all modern history, it's all incredibly relevant, emm, because if it wasn't, what the hell are people going to be talking about in 100 years time, they're going to be looking and thinking, 'nothing's been happening in the last 100 years and that's not true'
(42:15) JM: yeah, yeah yeah
you know
(42:16) JM: that's one of the things I'm looking forward to, is exploring with families, cause I remember when I was going on school trips and going to museums and castles
mmm
(42:23going back 25 or 30 years, there was very much a curatorial attitude, you know, kids went along in silence, the guide was the expert
what's really important is the text being in better bite-sized pieces now, you know the guidebooks written in a souvenir guide
(42:43) JM: yes
the interpretation panels are short and understandable, all of these sort of things are being addressed
(42:49) JM: mmm mmm
do I think we're doing every single we can for children at the moment? No we're not, emm, do, do I think we're a child-friendly attraction, we certainly weren't when I arrived
(43:01) JM: mmm mmm
emm, do I think we're a child-friendly attraction now, no, but we're a lot better, emm, what's the difference: we've introduced, ehh, a rotational series of child quizzes
(43:14) JM: right
ehh, we're going to start thinking about doing them in different languages
(43:17) JM: mmm mmm
we did, ehh, sacrilege many years ago maybe, we, ehh, did a quiz associated with Jedward's visit, they came up here
(43:24) JM: right

ehh, they came up, I think a few years ago we might have said we're not interested in that - Jedward were dressed up like they were going to be tour guides, ehh, you know, sacrilege I'm sure, my position on it was, it was CBBC - my God, you're going to have to be a lunatic to turn that down. You know, you're going to have to be a lunatic to turn that down, it's because you're accessing the audiences
(43:52) JM: yeah
you know, so we chatted away, we took them around, the show went out
(43:58) JM: mmm mmm
it was great, it was great, and then we devise a quiz, we got them to sign a few things, we ran a few competitions with it, ehh, so, there's things like children's quizzes we've devised, emm, the living history stuff, is a lot more geared towards them, with less flowery language
(44:14) JM: yes
getting children in for photos and the rest of it, all of these things, our widened and enlarged events, such as the Christmas programme is much more oriented towards them, our restaurant facilities have child portions, child things, look. It's not, it's not everything, but it's a start
(44:33) JM: yeah
it's a start
(44:35) JM: yup
you know, it's a start, and you've got to start somewhere. I again had to reposition things, I think if a parent lives in Edinburgh in this time and goes, 'where am I going to take my children this summer?', they're going to go, 'oh, the Zoo, oh, Dynamic Earth', they're not going to think of here
(44:51) JM: mmm mmm
and that, that for me has to change, ehh, with it. It's quite interesting, do you know that EC, sorry Edinburgh Zoo's international market percentage, I think it's two
(45:05) JM: right
two percent. Two percent is international visitors
(45:12) JM: right
and here, it's less than 30. Less than 30 Scottish I mean
(45:18) JM: yes
Our, we're sort of 30-30-30. What I'm saying is that there is a lot more local people theoretically who could be coming here, and I think it's a part of it, despite in fact of our efforts, a lot of people aren't aware of our membership scheme
(45:31) JM: yes
eh, whatever, I think there's a bit of, 'I better not come up to EC in the summer because it's too busy, with tourists, ehh, so we've got a bit of work to do there
(45:41) JM: yes
emm, ok, so let's go with it [looks at question list again], 'What do visitors get?' - we're sort of covering that
(45:45) JM: yeah
'Who's involved in the design and implementation aspects of the VE?' - well I'd like to think its a bit of a joint approach

(45:51) JM: right
emm, we have an interpretation team that is based in our headquarters in LH, emm, back to something I said in the first 5 minutes if I haven't sent you to sleep by now
(45:31) JM: absolutely now
[laughs] the, emm, it was all very prescriptive
(46:10) JM: ok
we were just purely operational, so all these things were just being parachuted in
(46:15) JM: yeah
eeh, but that's changing now, we work together, so they would say, 'we've got this proposal now, we're thinking of doing dah-dah-dah, what do you think?', and then we'll go, 'right dah-dah-dah'
(46:27) JM: mm mmm mmm mm
so I'd like to think it's a team effort now
(46:30) JM: yes, yes
so in terms of how we approach all interpretive methods. [next question from list] 'What feedback has been received? Generally, well, I mean, we, we have a whole vast range of market research, which I'm sure Jenny Hess will have maybe spoken to you about, you know we do visitor surveys, you know, we work with a whole range if you've covered all of that with her, but we do things, we have Top 3 Castle market research, we've got Association of Visitor Attractions research
(47:03) JM: mm mmm
we have other site research that we do, we've got this new, emm, touch screen panel where we can devise stuff like that ourselves, ehh, all that stuff, our performers are scored by our own staff in terms of feedback with that
(47:16) JM: right
but also the touch screen panel can do something like that, we have the website, people comment on what we do, so we have all of these mechanisms in place, emm, to, try and guage [castle fire alarm goes off] - woah
(47:39) JM: oh... is that the fire alarm
do you know something, I've been in this Castle all this time, and ehh,

[recording paused briefly whilst we make our way to an evacuation assembly area in a different area of the castle. Interview was suspended whilst we went outside and waited for the all-clear to be given by stewards. Recording resumes back in the restaurant on 47:58]

NF (47:58) 'Balancing the different interests'. Do you think I've done that, or do you want me to speak more about that?
(48:07) JM: no, I think we've covered that at the start, so
technology
(48:16) JM: technology and interpretation are probably the next part
do you know, emm, I've got a, I feel technology has a bigger part to play in the business, than in interpretation
(48:34) JM: right

As I was explaining, e-commerce: that's where I think it's biggest role can play, and emm, Twitter
(48:41) JM: ok
and social media, I think that's the biggest impact
(48:46) JM: mm mm mmm
on the experience, ehh, there. I remember, HS seemed to be quite, emm, it's sometimes quite relaxed having, spending lots of money all on some kind of gizmo
(49:00) JM: mm mm
but, and I see that sometimes in museums, only 1 person at a time can do it, and if you've got 8000 visitors a day, that's where I think live interpretation, they can do hundreds of people at a time
(49:15) JM: mm mm mmm mm
emm, so that's, I don't mean to sound vague with you or Luddite about it, I'm just a bit of a realist with it, and actually to be honest, in a world where everything is technologically-led elsewhere, I think it's quite refreshing to come and see live entertainment, it's like why do people go and see shows - because the excitement and enjoyment of seeing real people doing something, emm, kind of we'll never, ever be able to compete with the quality of digital in the home or whatever
(49:46) JM: mmm mm
so why compete with it, why not do something completely different
(49:51) JM: yeah
I have to say, that's just a personal view
(49:53) JM: right
that's not a HS policy, that's just what I think, if somebody said to me, 'Nick - you've got £50000 to spend, you wouldn't get a lot from technology
(50:03) JM: mmm mmm
I would spend it on live things
(50:06) JM: yes
is what I would do with it. The other challenge you've got with here is when we built the Prisoners of War exhibition
(50:12) JM: yes
down there, because of the damp and whatever
(50:14) JM: mmm
it's very difficult to get things to work
(50:17) JM: right
because either the humidity in some places, the dampness, so you get things in that stop working. Now is there anything more frustrating when you arrive somewhere and something's not working
(50:31) JM: yeah, yeah: out of operation
terrible
(50:32) JM: yep, yep, yep
terrible
(50:34) JM: I was doing observations last Friday in the Prisoners, and by far the most popular thing was the graffiti on the door
yep, that's good

(50:40) JM: people could identify with that they've been doing that for hundreds of years
I know, it's real, it's real
(50:46) JM: yes
emmm [next question from list] 'What's the important lessons I've learned?', emm, emm, [eating cake] emm, oh gosh, that's a tough one, the glib answer would be I'm learning all the time
(51:17) JM: yes
emm, I think there's [laughs] there's no substitute for hard work
(51:24) JM: mmm mmm
emm, I, this is, I'm going to tie in to two things later on, there is no... getting the right people, getting the right people. I would rather have somebody who knew nothing, that had absolutely bang-on the right attitude
(51:47) JM: mmm mmm
than somebody who knows everything but the wrong attitude. By a mile.
(51:50) JM: yes
so for me, ehh, I have a tendency to be attracted to recruiting people, who are, not young, cause that's like ageist, but I'm meaning it doesn't matter, somebody who's hungry to get better, ehh, people who are willing to do anything to, for mutual benefit
(52:13) JM: yes
so they'll benefit themselves and they'll benefit the business, emm, but equally I'll do anything for them. I'll spend time talking to them, developing them, helping them, giving them career advice
(52:24) JM: mmm mm
emm, when I used to have my own Events team in HS, about 15 people went through my hands
(52:35) JM: right
and with the exception of one, who left to have a baby
(52:42) JM: mmm mm
all the other 14 left for jobs with at least a 50% rise in salary
(52:48) JM: right
now, you could, you know that story about lies, damned lies and statistics
(52:53) JM: mmm mm
obviously part of that our wages are so rubbish [laughs] that even that's not so bad, but, you look at a lot of people who worked in the Events unit there, and we've got somebody who's the main event director for the Edinburgh Marathon, I've got someone who was a Senior Event Executive in Event Scotland now working in the Olympics
(53:13) JM: right
I"ve got somebody else who's running the Dubai and Farnborough airshows, and they were people who were like my assistants
(53:18) JM: yes
doing it there
(53:19) JM: yeah
it's a fantastic training for them, they all had one thing, they all had that in common. They came in and went, they weren't, 'Oh, is it 5 o'clock', they were

going, if there's something that needs to be done, it needs to be done, and that's exactly what I want to try and do here
(53:37) JM: yes
with that, emm, and that obviously engages with the visitors
(53:41) JM: yes
cause, I don't know what sometimes people think, but do you think people don't notice if you look like you're not interested
(53:49) JM: mmmm
that's the thing about it, that's the thing that beggars belief, emm, you know, cause I think, you know, from the second I arrive here, I mean I'm not front-facing, but the second I arrive here, I'm on the stage
(54:05) JM: yeah, mmm mmm
to all my team, whatever, from the second I get there, emm, so therefore they're the same
(54:14) JM: yes
they are, because people look at them, emm, it was quite interesting last week, about two and a half weeks ago, Nicole Kidman came
(54:23) JM: right
and, emm, it was bizarre, we obviously get a lot of people up here, but actually, for some reason I decided to go down to meet her, because it's not really my thing usually, emm, and anyway, she just had her family there, and she was just wearing jeans and whatever, but it was funny we had the stuff arranged below and I just left them to it, but they didn't stay that long, because it was a real shame, because the visitors noticed that
(54:51) JM: ah right
and they started really hassling her, she just left, and I was obviously a bit annoyed about it on her behalf, but it was part of the reason was, we had her being guided by somebody down there, and it drew attention to her, you know it's that thing, the point I'm making is, you notice staff more than ever
(55:09) JM: yeah
if you're seeing someone in an unusual position walking around
(55:11) JM: mm mmm
cause we've had Tom Hanks walking around here and nobody's said 'boo to a goose' cause he just walked in and paid his money, and whatever, he was wandering around
(55:19) JM: yes, yes
you know, it's a bit bizarre like that
(55:24) JM: I think now, with visitor expectations rising and you know, competition with other leisure attractions
well you know something, and quite right, you know, emm, we have got I mean, the public before, the public now have completely and utterly realised the power, the power that they have, you know, you know, the customer is king, is the customer always right? Well of course they're not always right, but in reality you're going to do everything you can to satisfy them, because nowadays, emm, they'll quickly enough tell anybody. I don't know how much you've previously done in marketing, John, but you know that story that if somebody has a good service they might tell 7 or 8 people, but if they'd had a bad service, they'll tell

18-20, emm, and we're no different, we're no different from that, emm, you know their expectation is going up and up all the time
(56:11) JM: mmm
emm, I've got to say, I don't think there's anything wrong with that, I think you continuously need to raise the bar. If you are asking people to pay an admission fee, to pay to come in to do something
(56:24) JM: mmm mmm
you have to provide them with the best value for money experience possible and, we do score highly
(56:32) JM: yeah
and most of the negativity we have is from people who haven't come in.
(56:38) JM: right
So, when we get negative stuff saying it's too dear, it's actually not when they do come in. When they do come in, they leave and go, 'You know something, actually, you can see, you can actually spend a day here
(56:53) JM: yes
and I think one of my newspaper comments recently was, a bit unfair being a Hibs supporter but, it was something like, you pay £15 to get in here as an adult, you're paying £27 to get into a football match that lasts 90 minutes, and let's be frank, is not very good. You can come in here and you can spend a day. You can certainly easily half a day
(57:18) JM: yeah
easily spend half a day, so you're thinking at least 4 hours, so it's not that bad value for money even if you're paying full price, and that's before we're going down the discounted sort of route
(57:27) JM: yes
emm, so, emm, I'm sort of quite happy about that, so that's how we gauge that
(57:33) JM: good, mmm
emm, [looks at question sheet again] I've explained the need what we do about needs and origins, ehh, well how we improve is, as I was saying is, we look at every aspect of it, I've sort of compiled a list of sort of, emm, almost red, amber and green lights of importance of each of the stuff we do
(57:53) JM: ok
cause you can't do everything, you can't do everything right away, so I'm sort of prioritising, emm, some of the stuff, and then what I do, I consult some of my works and conservation colleagues to try and get that done, emm, [reading from list again] 'How has the approach to the VE changed?', well, probably I'd like to answer this has half a question between now and where it's going, emm, there's a massive danger in academics deciding what's good for the visitor
(58:21) JM: mmm mmm
emm, and I think in that sense we need to, emm, we need to market research and focus group people to see what they're looking for from their experience, and to listen from the feedback we had from these sort of results
(58:37) JM: yes
emm, and then we need to know the experiences of the staff who're working there, listening to visitors and what they're talking about, and what they like
(58:43) JM: that's good that there are channels for staff to feedback into

yeah, yeah they have. We've got a, they're always encouraged to do that
(58:51) JM: mmm mmm
we've got a managerial structure here; it's not true that that's always is the case, emm, the decision to change the routeway into the Prisoners of War was made as a result of stewards' suggestions
(59:00) JM: right
so the idea that they say they've got absolutely no influence on what's going on is just not true
(59:08) JM: I think it would be very inspiring for staff if they could see
well I hope so, yes I hope so. That came out as something that they suggested and I got it done.
(59:13) JM: yeah
ehh, and, you know, I think you cannot help in discussions like this talk a little bit in cliches, but the, emm, I'm just saying, just cause that I happen to be the Executive Manager, I do not have some kind of monopoly on good ideas
(59:28) JM: mmm mmm
you know, you know, and I'm one person, emm, so therefore the difference that I might have is, I maybe have a better chance of making them happen
(59:39) JM: yes
emm, or, what somebody can do, they've got a germ of something, that you can say, 'I know what you're trying to do, if we take it like that
(59:51) JM: yes, yes
and twist it around a bit, and take it somewhere we can do it, emm [looking at question list again] 'What part of the EC VE do you like best and why?', oh God, can I give you a personal one first
(1:00:02) JM: I've put you right on the spot here, so yep, absolutely
I've a personal one, which we, which emm, can't be necessarily shared with the public, and I'll explain why
(1:00:09) JM: sure
I'm very lucky that I have a car parking space inside the castle, so I drive in to the castle, and every morning I come through the tunnel at the side
(1:00:22) JM: uh huh
every morning and I've got a space, and it's at the side of the museum block in Hospital Square and usually at night I'm so late from working is the Castle's all shut and I drive down through the front door, but in the morning, and at night, I look over the city
(1:00:37) JM: right
so I get out the morning a lot, and you see it by day, and you look across and you just go, 'this is just absolutely fantastic', and at night, particularly at winter when it's dark, it's completely different
(1:00:52) JM: yes
which is, in New York, in the day time, I went up the Empire State building and did the audio tour and went round, and at night, another night I went up the Rockefeller Centre and then looked at the city at night
(1:01:03) JM: yeah
and it reminds me of exactly about here
(1:01:07) JM: yes yes

that you look over it and it, emm, again this is sort of personal and less for publication, is, you know, when I got the job in, em, and came in and looked over, you did go, 'Jesus, wow, look at the city, it's a fantastic city, and, without it sounding too cheesy, I felt really honoured to have the chance to look after and manage a place like this, so that's my own part of what I like the best, so I can't, it's a bit, that area of the castle's not open, the public can't share it, the equivalent would be, you're standing up beside Mons Meg
(1:01:46) JM: yes
and you're looking over Mons Meg, it's sort of the same view
(1:01:48) JM: mmm mmm
eeh, I like that expanse, and I think it makes you think, emm, it's quite interesting, you know I don't come from an historical background
(1:01:59) JM: mmm mmm
I'm not, eh, I'm not a historical inspector or the rest of these things, and I got interviewed on BBC24 about the Olympic Torch a couple of days ago
(1:02:10) JM: mmm mmm
and it was inferred to me that I might be asked some historical questions, and I went 'gulp', right, ok, and I thought I can't away with that joke that I do, 'Well I pay people to answer questions like that', well it's funny, I did for a lack of some sort of, my reputation's a sort of I'm, I look famously unprepared, while sort of secretly getting a few soundbites in my head, so I grabbed an encyclopaedia beforehand and started gleaning some stuff, ehh, for about 20 minutes
(1:02:38) JM: mmm mmm
and I went down, and was going, 'Oh God, what if they ask you that', and I said something like, ehh, well I may just say to them that, you know, 'Why's there a point in coming here, you know, it's the essence of history, and I said 325 million years ago
(1:02:58) JM: mmm mmm
there was a volcanic explosion round here that created things like Calton Hill as you're looking across, you know, so this volcanic basalt plug that is EC, which has been inhabited from the 7th Century and evolved into a royal residence from the 11th century
(1:03:10) JM: yes
and a military and royal stronghold, that's probably why... [laughs] he started laughing, he went, 'Oh God, I want to strangle you', ehh, but again for me, you are in somewhere that's just, seen it all
(1:03:28) JM: mmm mmm
from it's point, emm, one of my favourite stories that I tell people in the Castle, cause I have a tendency to prefer slightly quirkier stories, emm, and the two that jump out at me are, the cannons that are in the walls as you come up
(1:03:41) JM: yes, right
the story goes, that Queen Victoria came and visited here, and she was walking around and she went, 'You know what this place is missing?', and of course everyone went, 'what, you know, your Majesty?' and she said, 'Cannnons, cannons - we're missing cannons', so the master gunner was royally pissed off and do you know all the cannons that are there
(1:04:05) JM: yeah

they're the wrong cannons - they're naval cannons
(1:04:08) JM: really
so the cannons there are, but you know he was sort of doing it and clearly taking the piss
(1:04:14) JM: yes
so I like that story, and the other story I like, is in the Great Hall, on the top in the fireplace at the top right hand side
(1:04:28) JM: yeah
is a rect-, is a square
(1:04:29) JM: right
above the bellow, and it's called the 'Laird's Lug'
(1:04:33) JM: right
and, emm, I always like doing this thing, where if you actually go into like part of the ante-rooms, emm, this is back to the relevance about what a modern-contemporary thing it is, I used to think that the court and the Great Hall and the rest of it, there is actually no difference between a nightclub
(1:04:54) JM: mmm mmm, ok
the less important folk were standing outside, not getting in, the next folk got in, and the next folk got behind the rope
(1:05:04) JM: right
into the VIP area
(1:05:05) JM: right, right, right
so, you're then, you've come in, you're waiting, you're having a drink, in the club/in the Great Hall, and you're talking about all the gossip, aren't you? What's going on, who's doing what, whatever, well, the King used to listen - 'lug' obviously 'ear' in Scotland
(1:05:25) JM: yes
so the king used to listen to what they were all saying about him and obviously if he didn't like it, you weren't going to be having that, the bouncers would come, they took you out and you were back in the dungeon, only this time you weren't chucked out for no jeans and trainers
(1:05:39) JM: yes, yes
you were in the gaol, and, emm, there're two punchlines to this story, the first punchline is that if you go through the 'Laird's Lug', that's my office, now
(1:05:51) JM: aahh
and the second is quite funny. When the KGB came to visit here prior to the Gorbachev visit, they made us brick it up, they took the bricks away afterwards
(1:06:01) JM: yes, yes
but they just thought it was a security risk
(1:06:02) JM: goodness
so it's stories like that I quite like, emm, so, that's my, what I like best
(1:06:09) JM: there are some corkers in there, yes
emm, [looking at question sheet] 'What best practice'. Do you know, I refer to that, I've referred a number of times to the attitude thing, when I was in Amsterdam about three years ago, I went, my old team, we won this prize, and we got one of the tourist cards
(1:06:30) JM: mmm mmm

and one of the places we visited was the Heineken museum
(1:06:35) JM: right
the beer one, I had no interest in going there whatsoever
(1:06:40) JM: uh-huh
none, but weirdly enough, it struck out at me, almost more than anywhere else, and do you know what, it was staff
(1:06:49) JM: right
they were just, they were young, they were, they were just so full of enthusiasm, they reminded me a bit of our front-house team
(1:06:56) JM: mmm mmmm
emm, and I looked at that and it always stuck with me, I though, they probably turned something that actually wasn't that interesting, but it was their smiling enthusiasm that always stuck with me
(1:07:10) JM: right
emm, as regards other places, I think it's a mixture, emm, I always think are personal, partially personal choices, emm, you know I can go to a, you know a modern art
museum, and like certain pieces or whatever
(1:07L33) JM: mmm mmm
I think you can go to any visitor attraction and find something good and bad about it, emm, I don't think I'm, it's never struck me that I've visited a particular attraction and
went, 'Jesus, every single thing about that was so perfect, I couldn't dream of doing anything like it', but you have to look at the way some places have taken, have taken a brand, look at, look at the benchmark of quality the V&A have got in their retail operations, you look at that and go, 'Jeez, wouldn't it be brilliant'
(1:08:05) JM: yes
if we could get that same kind of, we'd just need to put 'V&A' on that and they've got their own style, you know
(1:08:13) JM: yes
so you look at bits like that and go, 'That'd be really great if we could do that bit like them
(1:08:19) JM: right
and wouldn't it be great, you know
(1:08:21) JM: mmmmm
that sort of part, that's how I've attempted
(1:08:24) JM: ok
to look at businesses like that, emm, the emm, [looks at question sheet again] 'What advice would you give to somebody who was designing a visitor attraction?'. Well, do you know what's quite interesting about this, part of it's about understanding your market, emm, I hadn't known at one stage, this is a few years ago now
(1:08:48) JM: mmm mm
that, emm, did you know that nationalities walk eh, walk in a different direction
(1:08:53) JM: no

emm, Americans and Chinese, if you, they will automatically, one set will move to the left, the other to the right, but please don't ask me to explain why they do, they just do, emm, but basically do your research
(1:09:13) JM: yeah
all the experts will say, contrary to popular opinion, you need an attraction to go like that [gestures up and down], highs and lows
(1:09:19) JM: right
it needs to go, it can't be like that [gestures constantly high]
(1:09:23) JM: yeah
it can't be like that [constantly low] I need to be, ah, that's good, then give them a bit of time, emm, so it's good to have expert advice, but if your sight's indigenous, your market's indigenous, your sight's international, you can't suddenly decide it, you need to know what it is, and get the experts in, emm and there's a lot of consulting. I usually hate the word 'consulting' to be honest, emm, because by and large, all consultants do is sit and listen to the ideas the staff already have and regurgitate them in a document, even a consultant we've had doing recent work laughed when I said that, emm, the way, you know, the way that funding goes, you need to have some outside affirmation about what you're doing
(1:10:14) JM: right
, but, emm, I think that, emm, I sort of think at the moment that for me, it's sort of something I don't need to worry about, cause, emm, this place is so restrictive, you know you can't just knock a hole in the wall, emm, we even need permission to hang, emm, hang these mirrors on the wall
(1:10:36) JM: mmm mm
because even though it's still part of the historic fabric, and you can't create, you know you can't create a new building in here
(1:10:44) JM: yeah
you've got to, you know, you've got to go with what you've got, emm, so there is a bit of me that goes, 'God, wouldn't it be great to [laughs], wouldn't it be great to build a new set of toilet blocks
(1:10:55) JM: yeah
cause we haven't got enough toilet provision so what do we do? I can't build a new toilet block in that space it isn't going to work
(1:11:02) JM: yeah
so, it's things like that are, are part of my challenge, emm, [reads question list again] 'Is there anything you might not have thought of that had occurred to you during the interview?'. Emm, well probably since I haven't stopped talking for about an hour and a half, emm, probably not, emm, I mean as I'm talking is there any questions that I've sort of, or anything that I've said that's prompted new questions from you?
(1:11:32) JM: I think a lot of the stories have covered this and more, to be honest
I think you know the last 2 or 3 [questions] can be sort of combined into one, really
(1:11:40) JM: mmm mm

I think, emm, a visitor experience is absolutely and utterly personal to the person that's coming
(1:11:52) JM: sure
and I think all you can do is to try and ... provide as wide a range of options for you
(1:12:03) JM: mmm mm
it's quite interesting because, and maybe this is because I don't have an historical background, you know, when we're redeveloping our audio tour, you know I want a special audio tour for children
(1:12:16) JM: mmm mm
I want an audio tour that actually doesn't even necessarily speak about EC that does the Empire State Building idea
(1:12:40) JM: yeah
that talks about the city
(1:12:24) JM: yes
as part of that, emm, so it's that sort of angle, trying to look at ourselves a bit less with horse's blinkers and go, actually it's all about EC, because actually 'yes', but no, it's not all about EC, it's about whatever, and I think that a visitor, back to my thing about the living history interpretation, you know that a visitor doesn't want to just find out about the fact that, you know this was a military stronghold, etc, etc, and a military... they actually also want to find out about social history, they then want to find out, and actually to be quite honest, they might just want to stare over the city, have a view then come and have a cup of tea. It's all good
(1:13:15) JM: yes
it's all good. That doesn't mean to say that, that other visitor's visit is more worthy, emm, than the people who have just come up and gone, ok, went up there, seen, I went up and had something to eat, it was fantastic, lovely,
(1:13:30) JM: yep
lovely,
(1:13:31) JM: yep
and I'm not meaning lovely in the sense that ok, they've paid their money to get in, but if they end up leaving
(1:13:37) JM: mm mm
as an ambassador
(1:13:38) JM: yes
for what we're doing
(1:13:40) JM: yeah
that's, I feel really, really good about that
(1:13:45) JM: mmm mmm mm
that's what, you know, that's what I feel about it, emm, and I think you can only do that by continuing to try and look at this place like you've just visited it
(1:13:57) JM: yeah
I used to do that with all my events
(1:13:59) JM: right
emm, I used to, and I still was able to do this, all the years I did it, I used to arrive and look at it like I'd never been there

(1:14:07) JM: mm mmm mmm
so, when the performers would give, would ask for feedback, I'd say, 'D'you know something, what if I didn't know who the roundheads were?'
(1:14:21) JM: mm mmm, right
and if, well everybody knows the roundheads, and I said, 'No they don't', no they don't, or if they knew something that was just, not like an acronym, but they knew something, that probably, probably folk would know
(1:14:37) JM: mm mmm mmm mmm
they probably won't... and I used to keep saying to them
(1:14:41) JM: yes
you have to think that lots of people coming here actually don't know anything about anything, and deal with it. And that's not meaning totally dumb down the show, it's just explaining to them, you know, if it's 'the opposing forces' - put that in.
(1:14:57) JM: yes, yes, yes
emm, and I'm trying to bring some of the same lessons, when I used to go down, when I used to go and see big events, what was the first thing I did? I went to these massive shows in England. Officially, they were fantastic
(1:15:15) JM: right
and I was never going to have the expense or the resources, or the number of these performers to ever replicate it
(1:15:26) JM: uh huh
but d'know what was interesting - it had no soul
(1:15:29) JM: right
you know, so if you said to me, did you ever, ever do an event that emulated this, I said 'Nuh, I never, ever did'
(1:15:38) JM: yes
but do you know what?
nobody ever spoke to anyone in the public, all the performers used to huddle up and talk to each other
(1:15:43) JM: mmm mmm
they'd ignore the public
(1:15:46) JM: mmm mmm
eeh, you wouldn't get a proper map so you couldn't find where everything was
(1:15:50) JM: mmm mmm
the commentary was dull
(1:15:51) JM: yeah
but I tell you, I saw this thing at the Battle of Hastings, they had like 300 horses, all in a row, all with that [gestures lovely outfits], ooh fan-, and at another event... and all this, and you were just looking at this going, aah, but that was it
(1:16:03) JM: yeah
looking great - tick, tick, tick
(1:16:06) JM: yes yes
but that idea of genuinely feeling engaged, you were watching it all from a distance
(1:16:12) JM: yup
so, my whole thing with the performers is, this is what I want

(1:16:21) JM: mmm mmm
and this is what you have to buy into, and at, you know, and what I did at the beginning, you know I said to them, what's all the rubbish things about being an active performer, what's the rubbish thing, tell me, when you've gone and gotten involved anywhere, what's rubbish? All answered the same thing: they arrive somewhere, they didn't know where they were supposed to go
(1:16:40) JM: ok
they didn't know if they were supposed to camp, there was no proper programme of shows of when they were going in, and at the end they were always having to chase up 5 times to get any expenses and money
(1:16:50) JM: yes
I went, 'Is that it?' Yeah, well that's fine. They said, 'What do you mean?' I said, 'I can do all that'. I said, 'I can do all that'. I can guarantee we'll have a concordat
(1:17:00) JM: yeah
that says we can do that. You'll arrive in time, it'll be slick, blah, blah, blah, folk'll have that, and you will be treated with the respect you deserve. They went, 'Phhh, that would be fantastic'. 'Right - here's what I want'
(1:15:43) JM: yup
I want you, I am not providing you with a big playground
(1:17:16) JM: mmm mmm, mmm mmm, mm mm
you are here to do a job
(1:17:18) JM: yeah
this may be your hobby, but here's the payoff. Why are you here? You're here for the visitors. You're here for people who are coming to see the show
(1:17:25) JM: yeah
so therefore, they are your clients, not me, they are your clients
(1:17:30) JM: yep
so when they're coming up, they have to be smiled at, they have to be engaged with, you have to show them the stuff, you need to be smiling for photos, you need to do - and it's all about them, all about them
(1:17:38) JM: yep, yeah
and they went, 'Well that's good'.
(1:17:42) JM: mmm mmm
I said, 'By doing that, you're proud. That's your big hobby, you want to show up, I will provide you with that stage
(1:17:48) JM: yes, yes
and whatever, and why it was so successful
(1:17:50) JM: mmm mmm, mm mm
because we had a mutual deal
(1:17:53) JM: yep
we had a deal, and it's exactly the same, it's the same principles I'm bringing here
(1:18:01) JM: mmm mmm
whether it's the staff or visitors: we will do our best
(1:18;03) JM: mmm mmm, mm mmm

you know, we will do our best to provide you with the best experience that we can, we'll hopefully have friendly staff, we'll hopefully have a quality experience, we'll have quality food, we'll have a good audio tour
(1:18:16) JM: mmm mmm, mm mmm
you can go around here and it's value for money, that's like the deal
(1:18:21) JM: yep
and they will pay for that service and hopefully have
(1:18:25) JM: mmm mmm
a good experience as a result of it
(1:18:28) JM: yes
nowadays, they'll tell you if they don't. And if you get that, and you're hearing that we're not, we're obviously not getting it right
(1:18:35) JM: yes
so
(1:18:38) JM: mmm mmm mmm mm
and that's probably me. D'you think that's enough to be going on with?
(1:18:46) JM: that's a lot for me, yup
[laughs] I think that you've probably gathered, John, I'm really, really passionate about it
(1:18:56) JM: yeah
you know, I've been doing, I've only been doing this job a little while, but I've been in HS a long time, and you, I just don't do anything half-hearted, if you're not giving it the lot [waitress comes and checks if we need anything else; NF declines and thanks her] for me, if you're doing it half, don't bother doing it
(1:19:22) JM: yes
don't bother doing it, ehh, I'd know if, I'd know myself if, if I was finished
(1:19:30) JM: mmm mmm
I would know myself if I should go
(1:19:32) JM: yeah
I would know, emm, and if it's like the eventy thing, that even after all these years, I still had the same, a different, you know, it was a slightly more channelled thing
(1:19:42) JM: mmm mmm
because when you work in the world of events like that, you can't, emm, it's two eyes, you've got to survive
(1:19:50) JM: yes
you, you, if you'd get devastated if you, you have to have some kind of mechanism where you shrug your shoulders
(1:19:58) JM: mmm mmm, mm mm
like if, my team when it used to lash down with rain, and so obviously not so many people turned up, and they used to be deva-, and I used to say, 'Look, I'll tell you why I'd be devastated', and they went, 'why?'. 'If it was a lovely day, and they came here and the show was rubbish'
(1:20:15) JM: yeah
that, because you can do something about that, but if it chucks it down
(1:20:22) JM: mmm mmm
all we can do is still do the best show we can

(1:20:24) JM: mmm mmm
that's it, and if they leave, which usually they'd be, 'Oh, pity about the weather - it was a great show', I was ok with that
(1:20:30) JM: mmm mmm
I said, 'there's nothing you can do about that', at least then we'll still have the chance of them coming back. Good, er terrible show or whatever, and they'll never come back
(1:20:37) JM: mmm mmm, yes
you know where I'm going with this. It's like that in here
(1:20:41) JM: yeah, yeah
you know, ok - we don't get a lot of repeat visitors, we're not so much a repeat-visitor destination, but, between all your TripAdvisor and whatever, if we got folk saying they got ripped off in here
(1:20:53) JM: mmm mmm
the food was rubbish, the staff were surly
(1:20:58) JM: mmm mmm
it's soon going to go around. Now, maybe not 20 years ago. Not 20 years ago, people wouldn't speak about it
(1:21:04) JM: mmmmm
they were quite quiet about bad service
(1:21:10) JM: they're realising, it's like visitors are realising they've got so much power now
correct, yeah, correct, which I do think, emm, in terms of business, is a good thing, and I think we were 20 years ago, we were quite a, we were quite a complacent organisation 20 years ago
(1:21:21) JM: right
I think we were, eh, and I think, the biggest, eh I think we also thought we knew best, I think we also thought we knew best for the visitors
(1:21:29) JM: yeah
eeh, and I don't think that any more, I don't think that any more
(1:21:34) JM: mmm mmm
ehh, I think we realise we're in the marketplace, emm, and we need to get better all, you know, we need to get better all the time, every single year we need to get better
(1:21:46) JM: yeah yeah, it's quite interesting that you appreciate that you're in competition not just, you know, with Glasgow or wherever, but
yeah, we're in competition with other cities, other countries, emm, but I think the biggest chance we've got of success is actually collaborating with them
(1:22:02) JM: yeah
other visitor attractions, other hoteliers in the area
(1:22:06) JM: yes
and driving up the quality of the product. What's lovely for me, if you look down Castlehill
(1:22:10) JM: mmm mmm
the Scotch Whisky Experience
(1:22:12) JM: yeah

a 5-star attraction, Witchery, a 5-star restaurant, all of these places, they're all hallmarks and benchmarks of quality
(1:22:19) JM: mmm mmm mmm mm
which therefore makes it a more attractive sell for the area
(1:22:24) JM: yes
which is why, look, I'm not opposed to a Ferris Wheel, just not in bloody Princes Street Gardens, because I think it devalues the sell, I just don't think, I just don't think they fit
(1:22:35) JM: mm mmm
I don't think the fit is right, emm, you know we've got, we've just had a meeting just now with a high, high-quality jeweller, Hamilton & Inch's
(1:22:4) JM: right
in George Street, and we're talking about a range of stuff coming into here, now, why we doing that? They've got high quality products
(1:22:55) JM: mmm mm
and they fit, the quality is good
(1:22:56) JM: yes
and they're seeing that association, I think we can get promotion about it, we're not, we're not going to have a collaboration with Argos are we
(1:23:04) JM: mmm mmmm
nothing, absolutely nothing wrong with Argos
(1:23:08) JM: yeah
it's not our market
(1:23:09) JM: yes
you know, it's not the fit, the fit, the fit isn't right, and you know it's that side, that side of what you're doing, and you know when you eat in a better quality restaurant in Edinburgh, with higher quality Scottish-made food, that's why I look at that and go, 'Right, you've got, you know, Shetland salmon
(1:23:29) JM: yeah
fresh crab, you know, 28-day Buccleuch gala-, all of that sort of stuff, folk are looking are going, 'Well, I've come to Scotland on my holidays, I want to eat something Scottish'
(1:23:40) JM: mmm mmm
that, that's what I think
(1:23:45) JM: mmm mmm
back to your earlier point about what the visitors are, you know
(1:23:48) JM: mmmmm
what the visitors want. Ok, there'll be some visitors who want to eat McDonalds or whatever, but I don't think they want it at Edinburgh Castle really
(1:23:56) JM: yeah
and even if you look at the Redcoat Cafe in there, it's not like a cafe-cafe
(1:24:01) JM: no no no a quite different atmosphere
you know, it's, it's, yeah, it's self-service, yes, you can get a sandwich and the rest of it, but it's better that a cafe, you know and I think that's what people... I think it was a cafe and it wasn't very good
(1:24:24) JM: mmm mmm

very good, that's not meaning to say the caterers can't get better, I mean, I've taken, what's the service been like today - brilliant, you know
(1:24:35) JM: yes, yes
I mean, would you think this is a cafe in a visitor attraction? I mean, this is, this is like service in a hotel
(1:24:44) JM: yes
this is like service in a hotel, they look like they work in a hotel, they smile like they're in a hotel
(1:24:50) JM: in a hotel, I have to say
yeah, and I look at that and say, 'We could get better', you know, I could take you to bits and go, 'oh, that's not so good', but I'm not, I'm honest enough to say, 'Are we...?, we're no way near the finished, nowhere near the finished article
(1:25:04) JM: mmm mmm
but we've got a whole foundation here
(1:25:08) JM: yes
that I look at and go, it's in a pretty good place
(1:25:13) JM: mm mmm
it's in a pretty good place, and it's about continuing, incremental improvement
(1:25:20) JM: right
that's where I see it. Do you think I've covered it?
(1:25:22) JM: absolutely loads, and more. Nick, it's been
you've got a schedule sorted out to see, the people
(1:25:29) JM: the admissions people, yes
do you know who you're meeting?
(1:25:34) JM: I'm not sure of names, but I've got Thursday and Friday morning
ok, now, what I'd say to you is, if you, at any stage, you're looking at any notes, taking notes that... if you need following that to have a follow-up interview, discussion mate, fine, just phone up Linda [NF's personal assistant] or myself
(1:25:50) JM: right
we can get it, get it arranged
(1:25:52) JM: right
no problem with having another little session or something
(1:25:56) JM: that's very good of you, right there you go [hands over business card]
thank you, lovely
(1:25:59) JM: just in case you need it, but you've got my details [on prior email]
END OF RECORDING