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# Visitor Attitudes to Authenticity at a Literary Tourist Destination

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# *Abstract*

Cultural tourism is assuming ever greater significance, and this study examines one particular form of this tourism whose main resource is the literary work of authors. Literary tourist destinations are places visited because of their associations with books or other literary outputs and with their authors. Such destinations are becoming increasingly popular as visitor attractions. This research examines the visitors to one well-known literary tourist destination. It examines the motivations, experiences and attitudes of the visitors as they relate to the authenticity of the destination.
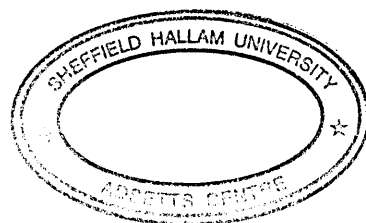
Although literary tourism is a significant part of both the cultural and tourism industries, it is very largely under-researched. Most concentrates on the historical emergence of literary tourist destinations. The present examination uses a case study of tourists visiting the literary tourism area of Haworth, West Yorkshire, England which was home to the literary Brontë family. The nature of the links specifically between literature, authenticity and tourism remain under-researched, with little sustained attention given to questions surrounding the authenticity of literary tourist destinations. Hence, the case study investigates visitor attitudes to the character of authenticity at the destination. Authenticity is evaluated explicitly as a social construct, and the research also questions how tourists respond to the signs or markers of literary connections. In this way, the research adds to the understanding of literary tourist destinations, visitor attitudes to authenticity, and their perceptions of, and responses to, signs as markers of authenticity.

The case study is based on a social survey which comprises three different semi-structured questionnaires. While these surveys shared standard questions on motivations and authenticity, each had a distinct focus, which facilitated the assessment of visitor attitudes to a wide range of potential tourism products in the literary tourist destination. This research adds to methodological sophistication in tourism research by its innovative use of visual stimuli as a projection technique, with this method rarely being used in tourism studies. Verbal stimuli were less likely to be appropriate to explore the signs that visitors use as markers of authenticity. Consequently, photographs including key potential signs were used as a stimulus to gain insights into visitor responses.

The results indicate that the literary tourist destination of Haworth attracts a broad range of visitor types, and that the different types of visitors differed in their motivations and experiences. It was found that different visitors were motivated to visit Haworth by the desire to learn and by the desire to have fun to varying degrees. Such motivations affected the extent to which they were concerned about the authenticity of the various aspects of the literary tourism product. In a similar vein, the empirical data suggests that visitors varied in the extent to which they considered their experience of the destination had been authentic, and differences also emerged between the features of the literary place that visitors used as markers of authenticity or of inauthenticity.

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I would personally like to thank everyone who has been involved in the completion of this piece of research. Your help and support were invaluable to me. I would especially like to thank my Director of Studies, Bill Bramwell, for all his advice, expertise and patience throughout my time at Sheffield Hallam University.

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# Chapter One
## Introduction

## 1.0 THE STUDY

Literary connections and media links in general are increasingly being used by tourist destinations to attract visitors. Sites with media-related links are assiduously promoted and often have inordinate appeal for international as well as domestic tourists. Wordsworth's Lake District, the Brontë's Yorkshire, Catherine Cookson Country, the film 'Witness' and the Amish country of Pennsylvania, and the television series of 'Last of the Summer Wine' and Holmfirth are all examples of places or regions profiting from particular literary and other media associations. Literary tourist destinations, which are places celebrated for their associations with books or their authors, are becoming especially popular.

This study examines the visitors to a literary tourist destination. More particularly, it examines visitor attitudes to the character of authenticity at a literary tourist destination. The nature of the links between literature, authenticity and tourism remain under-researched. The majority of the empirical research which has been conducted in this field concentrates on the emergence and historical development of literary tourism areas. However, this research uses a case study of tourism in Haworth, West Yorkshire to explore in considerable depth the visitor attitudes to authenticity at a literary tourist destination.

## 1.1 AIMS OF THE RESEARCH

Most literary tourism research has been concerned with describing the use of literature as the basis upon which to build tourism in an area. However, virtually no research has examined in any detail the expectations and experiences of visitors at a literary tourist destination. This is surprising given the increasing popularity of literary tourism. Consequently, this study aims to build on the limited existing work by academics by examining the visitors to a literary tourist destination and their attitudes to their visit. Few studies have assessed, for example, the influence of literature on the image of a place or have explored how literature may motivate tourists to visit a particular place as a literary tourist destination. This study will discuss the motivations and experiences of visitors in Haworth, West Yorkshire, a literary tourist destination. Haworth was home to the famous literary family of the Brontës in the late-eighteenth and early-nineteenth centuries, and this connection forms a key basis for tourism in the area. This study will build on the very limited existing literature concerning literary tourism, and especially concerning the visitors to a literary tourist destination.

More specifically, this study examines visitor attitudes to the nature of authenticity at the literary tourist destination. In recent years the links between authenticity and tourism more generally have been quite extensively explored by tourism researchers. However, there is very little published work on issues surrounding the authenticity of literary tourist destinations. Accordingly, a primary consideration of the present research is the extent to which visitors seek and then consider they gain an 'authentic' experience. In addition, this study will examine the 'signs' visitors may perceive and use as indicators of authenticity. There exists only a scant amount of literature regarding the use of signs by tourists and, in particular, the use of signs in relation to visitor perceptions of

authenticity. An exploration is provided of the notion that the different elements of the literary tourism product may each be an indicator of authenticity, such as aspects in this case study of the village of Haworth or of the Brontë Parsonage Museum. These indicators may be seen as 'signs' that may indicate to visitors what may or may not be authentic. Furthermore, the study also assesses whether what may be an indicator of authenticity for one type of visitor may not be seen as such by a different type of visitor. This is intended to fill a clear gap in tourism knowledge by investigating the links between visitors to a literary tourist destination, authenticity and their perceptions, and uses, of signs.

There were three specific objectives behind the present examination of a literary tourist destination. First, to investigate visitor attitudes to the authenticity of the contemporary or present-day features of the tourist destination. Second, to investigate visitor attitudes to the authenticity of the presentation of the literary connections of the tourist destination, that is of the Brontë links. And, third, to investigate visitor perceptions of, and responses to, signs which may be perceived as markers of authenticity at this literary tourist destination.

The first objective is to investigate visitor attitudes to the authenticity of the contemporary features of the literary tourist destination, and this involves an examination of visitor attitudes to specific aspects of the village of Haworth. It examines visitor attitudes to the character of the village of Haworth in relation to three main aspects of the village which were identified by the researcher: first, to the present-day village of Haworth; second, to the village as the place where the Brontë family lived; and, third, to the village as the inspiration and setting for some of the Brontë novels.

The second objective is to investigate visitor attitudes to the authenticity of the presentation of the literary connections of the tourist destination, with this including an evaluation of visitor opinions about the Brontë Parsonage Museum. The study explores the extent to which visitors consider that the museum conveys a sense of what it was like when the Brontë family lived there. Similarly, the study explores whether the visitor experience of the museum, as a family house typical of the middle-classes in the late-eighteenth and early-nineteenth centuries, evokes for them their images or impressions of the Brontë novels. It also examines visitor opinions about the use of historical re-enactments as an additional tool for education and entertainment in the museum.

The third objective is to evaluate visitor perceptions of, and responses to, signs which may be perceived as markers of authenticity at the literary tourist destination. The present researcher devised an innovative research technique which was used to consider this issue, with the technique using a set of visual stimuli which again was developed by the author. Visitors were shown a set of five photographic stimuli which depict aspects of the village of Haworth and its surroundings and which were considered by the present researcher potentially to represent features of the authenticity of the destination. The study examines the responses of visitors as to what these photographic images conveyed to them.

## 1.2 TOURISM PRODUCTS

Tourism has become a major global activity and the third most important in international trade, but because tourism is a multidimensional and multifaceted activity, agreement has been difficult to secure on its scope and nature. More generally, there is no universally acceptable definition of the term to date. For the purpose of this study, tourism is

regarded as "the temporary movement to destinations outside the normal home and workplace, the activities undertaken during the stay and the facilities created to cater for the needs of tourists" (Mathieson and Wall, 1982:1). This serves as the working definition of tourism which is relevant throughout this study, and for the purpose of this study it includes visitors visiting Haworth for the day from home as well as visitors staying overnight away from home for one or more nights. The definition pulls together three essential elements of travel and tourism products. First, visitor activity is concerned with aspects of life outside the normal routines of work and social commitments, and outside the location of those routines. Secondly, the activity involves travel and, in nearly every case, some form of transportation to the destination. And, thirdly, the destination is a focus for a range of activities and a range of facilities is required to support these activities.

As the range of tourism products increases, this study examines a particular form of tourism known as both heritage tourism and cultural tourism. The following section discusses heritage tourism and cultural tourism prior to a detailed examination of a specific form of this tourism whose main resource is literature.

### 1.2.1 Heritage tourism and cultural tourism

Heritage tourism is an increasingly profitable and expanding form of tourism in contemporary Britain. An important part of what Hewison (1987) calls the 'heritage industry' is cultural tourism (Swarbrooke, 1994). Cultural tourism has become recognised as an important agent of economic and social change in Europe (Myerscough, 1988). Myerscough (1988) points out that cultural tourism has been placed at the centre of many urban regeneration strategies, because it can provide the

basis to revive city centres, to rejuvenate existing cultural facilities, and also to establish new cultural centres. Research has shown that a growing number of cities and regions in the European Union are basing their tourism development strategies on the promotion of cultural heritage, and the number of cultural attractions is growing rapidly (Richards, 1996a). However, Richards points out that "academics and policy-makers have been quick to identify cultural tourism as a growth market, without seriously considering what that market consists of" (1996b:19). Hence, part of the problem with discussions of heritage tourism and cultural tourism is the absence of agreed definitions, with these terms having different meanings for different people. Some researchers have thought heritage and culture to be "undefinable" (Herbert *et al*, 1989:10), while others have agreed that different types of heritage and heritage tourism and culture and cultural tourism are distinguishable (Ashworth, 1995; WTO, 1985). While it is unnecessary here to enter into debate on the varied views of the roles that culture and heritage play in our present-day society and economy, it is helpful to acknowledge that they have a variety of meanings in relation to tourism.

It is generally assumed that cultural tourism is a type of special interest travel where the culture or a cultural feature of a host country is the main attraction of the destination (Hughes, 1996). However, the problems of defining cultural tourism are exemplified by the fact that academics and policy-makers often propose more than one definition of cultural tourism. The World Tourism Organisation (WTO) (1985) proposes two definitions of cultural tourism depending on the context within which culture is taken. First, the WTO suggest it involves "movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visitors to sites and monuments, travel to study nature,

folklore or art, and pilgrimages" (WTO, 1985:2). However, in a broader sense the WTO (1985:2) also suggest that "all movements of persons might be included in the definition, because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters". It is evident that in the narrower sense of the definition, concepts of 'heritage' and 'arts' are inclined to be central to all forms of cultural tourism; whereas the broader, and perhaps for some the somewhat cynical, definition suggests that every form of tourism can be regarded as 'cultural' due to the obvious exposure to new cultures when travelling away from normal places of residence or work.

In a similar vein, Ashworth (1995) suggests that the definition of cultural tourism depends upon the preferred definition of culture. He explains that culture is capable of bearing a variety of meanings, a number of which can be related to tourism. Accordingly, Ashworth identifies three main forms of cultural tourism, which can be placed on a continuum from the more specific definition of culture to more general definitions. The first form of cultural tourism is art tourism which is based on quality artistic products and performances. Ashworth describes this form of cultural tourism as "the simplest form of culture to be commodified for tourism (that is, it can be treated as if it were a tradable commercial product to offer to customers in competition within priced markets with other products)" (1995:269). In this way, Ashworth suggests that it is possible to sell theatre, ballet, concert and opera performances in the same way as any other commercial service. It can be seen that art tourism is based on aspects of 'high' culture. However, art tourism may also become increasingly difficult to define because the resources for such tourism are constantly expanding as aspects of 'low' or 'popular' culture are becoming accepted as aspects of 'high' culture. For example, the

Beatles Museum at the Albert Dock in Liverpool may now be regarded as a form of arts tourism yet this museum is based on 'popular music' which may be regarded as an aspect of 'low' or 'popular' culture. Richards points out that "as the boundaries between 'high' and 'popular' culture fade, so the consumption of popular entertainment ... become part of the cultural tourism sphere as well" (1996b:26). Rojek and Urry (1997) label the breaking down of barriers between 'high' culture and 'low' culture as the "culturalisation of society" (p.3). In tourism terms, this refers to the growing trend of explicitly marketing tourism as improving the 'culture' of the tourist, thereby increasing the 'cultural capital' of the tourist.

Ashworth (1995) describes the second form of cultural tourism as heritage tourism. He explains that a wider definition of culture extends cultural tourism to include "historicity transformed into heritage" (1995:270). This involves translating an historical event or performance into a form which can be more easily packaged and sold. This usually includes the combination of preserved buildings and conserved city-scapes, in addition to places celebrating associations with historical events and personalities. Ashworth suggests that heritage tourism is an extension of art tourism because it covers past cultural products and performances which can be defined as the "cultural heritage" (1995:270). "Thus art can be subsumed into heritage but heritage includes more than is generally considered to be art" (Ashworth, 1995:270).

Finally, Ashworth (1995) contends that an even broader definition of culture includes the values, attitudes and beliefs of a social group, and suggests that these are the central attractions of the broadest form of cultural tourism known as place-specific tourism. Within place-specific tourism the tourism attraction is the total sense of place, for

example, the atmosphere, gastronomy, folklore or myths generated by the overall local culture. This can be seen to share a strong link to the broadest definition of cultural tourism offered by the WTO (1985), which suggests that all forms of tourism can be regarded as cultural tourism because a different culture is visited and unfamiliar cultural features are experienced. However, Ashworth recognises the obvious fact that all tourism occurs in a place and argues that the difference is that place-specific tourism emphasises the uniqueness of the place. By extension, to argue that within cultural tourism and heritage tourism there is a strong reciprocal link between culture and places or destinations, may be regarded as self-evident to many. On the one hand, the place itself is frequently the cultural tourism product, even if there are no surviving physical remnants of a former cultural association. The site, whether country, city or simply point on the earth's surface, has become what MacCannell (1976) describes as 'sacralised' by its ascribed associations. Equally, the culture itself may provide a place with its own unique character and may be the tourist product.

A more holistic view of cultural tourism is offered by Silberberg (1994:280), who defines it as "visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle / heritage offerings of a community, region, group or institution". Again, this definition involves tourists visiting artistic and heritage sites of all kinds to enhance their cultural experiences, but in contrast to the above definitions proposed by the WTO (1985) and by Ashworth (1995), Silberberg acknowledges the fact that the cultural attraction may only form part of the reason for visiting a destination. The discussion of culture and heritage in relation to tourism highlights the fact that much of the literature uses both the terms 'cultural tourism' and 'heritage tourism' (Ashworth, 1994; Herbert, 1995a; Reisinger, 1994;

Swarbrooke, 1994). Hughes (1996:708) concludes that "the terms are often applied indiscriminately to situations as diverse as trips where culture is the main activity and the prime motivation, through to trips where it is a secondary activity and an incidental motivation".

Regardless of the context of cultural tourism, Ashworth (1995) argues that the resources which form the foundation for cultural tourism products are all historically based. These historical resources are drawn from a mixture of historical events, personalities, folk memories, mythologies, literary associations and surviving relics, together with the places with which they are symbolically associated. This study is concerned with tourism based on literary associations.

## 1.2.2 Literary tourism

It is widely accepted in the field of literary tourism that a sense of place in a work of literature has the power to promote and even to initiate a tourist destination. Pocock (1982) suggests that a 'sense of place' in literature frequently plays a major part in enhancing the appreciation of novels and can add to knowledge about a particular region. However, there are many other media forms that are responsible for shaping the impressions and images which people have of landscapes and places, and which as a consequence are also potential tourist destinations: movies, television, music, and the still picture.

Newby (1981) states that there is no doubt writers have helped establish various tourist locales for it is often possible to trace the origins of the popular image of a visitor destination directly to specific literature. This is highlighted by non-specialist books such as those written by Drabble (1987) and Daiches and Flowers (1979), who write at

length about Britain's literary landscapes and who thus indirectly promote this heritage for tourists. Newby (1981) goes on to suggest that the use of place as a setting for a story or as a source for creative writing is well established in English literature. As a result, appropriate extracts from novels of regional authors have been used by literary and regional commentators to complement and complete a regional picture (Newby, 1981; Pocock, 1982), and, similarly, have been used to attract visitors. Butler (1986) notes that tourist agencies, particularly in the British Isles, are prone to capitalise on the fame of an author in order to 'sell' a particular region, thereby using the literary connection to develop and perhaps even establish tourism in the region. Ousby (1990) highlights the fact that England now boasts approximately forty houses preserved and opened to the public in some notable measure because a writer was born, grew up, courted, lived, wrote or died there, and that between them, they attract around two million visits a year.

Literary tourism may stem from several forms of literary associations with a place or destination. Butler (1986) suggests that perhaps the most significant form of literary tourism occurs where the popularity of the author's works has been responsible for stimulating sufficient interest in an area for that area to become a literary tourist destination. It can be suggested that this works through two processes. The first process is where an area is popular because the author has used it as a backdrop or setting for their novels and tourists to the area want to visit places or buildings of significance in the novels. Examples include 'Hardy's Country' where his fictional 'Wessex' enjoys strong links with the English county of Dorset, and 'Brontë Country' where many of the buildings and much of the countryside in the novels have strong links with a number of the villages and the countryside in the West Yorkshire moors. The

second process is where a favourable image of an area is established through the works of an author which stimulates tourist visitation to an area to such an extent that the area has taken its identity in tourism terms from the literature. For example, the English Lake District has been noted by several writers to have become a significant tourist destination because of the writings of 'The Lakes Poets' such as Wordsworth, Coleridge and Southey which produced more appealing images of the region (Newby, 1981; Squire, 1988, 1990). In addition to this, Butler contends that "it is not an exaggeration to say that (Sir Walter) Scott created the current image of Scotland ... [and] transformed a reviled, distrusted, and dangerous land and its people into a romantic, scenic playground" (1990:49). Literary tourism may stem not only from the writings of fiction but also from the desire to see aspects of the author's real-life, such as where the author was born, lived or worked or the desire to see the desk where a famous novel was written. For example, Chawton House which was home to Jane Austen and Dove Cottage which was the Lake District home of William Wordsworth.

The increasing popularity of literary tourist destinations has led the British Tourist Authority (BTA) to publish a literary map of Britain, which includes Hardy's Wessex, Shakespeare's Stratford and the Brontë's Yorkshire, and these destinations are a focus for international as well as domestic tourist attention. In a review of current tourism literature (in English) published by eight European countries, Butler (1990) reveals that literary associations were most widely used by the BTA. A particularly direct link elsewhere is between the author L.M. Montgomery and Prince Edward Island through the 'Anne of Green Gables' novels (Squire, 1988), and between Mark Twain and Hannibal through the adventures of 'Tom Sawyer' (Curtis, 1985).

## 1.3 TOURISM AND AUTHENTICITY

The links between tourism and authenticity more generally have been extensively

explored by tourism researchers. Despite this work, there is still uncertainty about what

is meant by authenticity. According to Trilling (1972) the word 'authenticity' originated

in the context of museums and refers to objects that are what they claim to be.

Ashworth and Tunbridge (1990) concur with the notion that authenticity derives from

the object being conserved, and explain that an object may be deemed authentic because

of its "intrinsic aesthetic or historic qualities" (1990:23). However, many would argue

that the idea of the existence of a stringent and objective set of measures of

'authenticity' is unrealistic, and that therefore a more flexible concept must be adopted.

Some commentators (Cohen, 1988; Sharpley, 1994) now regard authenticity as a

socially constructed concept, whereby the criteria for the 'authentic' are subjective and

different for each individual visitor, and this is the position adopted in this present study.

The variability in people's views of authenticity allows the attitudes of different types of

visitors to be investigated. Reisinger (1994:24) suggests that cultural tourists "want to

encounter beauty, authenticity, uniqueness and novelty of the cultural product".

However, it can be argued from the viewpoint of the visitor that each individual

perceives the cultural tourism product uniquely at the moment of consumption

(Tunbridge and Ashworth, 1996). That is, the attraction is interpreted differently by

different visitors. A valuable point to consider is that any feature of the literary tourist

destination can trigger off an infinite number of meanings to a visitor, and the meanings

experienced by each visitor are unique. The product on offer remains constant, but

individual experiences are dynamic. It can be seen, therefore, that what may be

interpreted as authentic by one visitor type may not be interpreted as authentic by a

different type. Hence, there is an inherent necessity to investigate the attitudes, opinions and requirements of individual visitors and of visitor types to the literary tourist destination. As Ashworth (1994:18) suggests, the "perceived problem of authenticity does not derive from any discrepancy between the interpreted heritage product and some historical truth ... the discrepancy, and its resulting problem, lie in the different versions of authenticity as defined by different customers". Each individual visitor authenticates the resource for her or himself. This points to the fact that visitors may not be seeking the same kind of experience, even when they are visiting the same place.

However, the issue of authenticity takes on additional dimensions when considering literary places. This is because literary places are often "the fusion of the real worlds in which the writers lived with the worlds portrayed in the novels" (Herbert, 1995b:33). Visitors can be attracted to the houses where writers lived and worked, and also to the landscapes which provided the backdrop to their novels. Haworth, for example, is the landscape in which both the Brontës lived, and the characters in their novels were placed. The boundaries between fact and fiction, the real and the metaphorical, thus become increasingly blurred and increasingly indistinct. Issues of authenticity, therefore, become particularly relevant but also problematic. Pocock (1987; 1992) in a study of visitors to Brontë country and to Catherine Cookson country, suggests that they are encouraged to experience both the worlds of the writers and the worlds of the novels. In addition, a promotional leaflet for Brontë country encourages visitors to "see life through the eyes of Charlotte Brontë's 'Jane Eyre'; who stand in the winds which buffeted Wuthering Heights and chased the ghosts of Cathy and Heathcliffe across the 'bluff, bold swells of heath'" (Standing Conference of South Pennine Authorities (SCOSPA), undated:1). These situations where the real and dream worlds are so

closely intertwined give rise to important questions concerning authenticity, questions which are to be investigated in this study. For example, what do visitors seek and expect to find when they visit a literary place? Are visitors concerned for the authenticity of the factual worlds and also of the fictional worlds? And, what are the specific features of the literary tourist destination which are taken as signs of authenticity by the visitor?

Deeper investigation of such issues led the present researcher to develop innovative research techniques which use semiotic theories to expose attitudes towards specific elements of the literary tourism product. Various commentators have demonstrated that tourist practices do not simply entail the purchase of specific goods and services but involve the consumption of signs. Tourists are semioticians (Culler, 1988; MacCannell, 1976). Semiology involves the scientific study of signs, and such study can be of great assistance in the investigation of authenticity. For example, a specific feature or aspect of the literary tourist destination may be regarded as authentic by one visitor but may not be regarded as authentic by another. These features or aspects may be regarded as signs or indicators which help the visitor to decide what they consider to be authentic or inauthentic. Hence, different signs or indicators within the literary tourist destination may depict authenticity to different visitors. The present study investigates the specific signs that different visitors perceive and use as markers of authenticity.

Silberberg (1995) suggests that the cultural tourist market is sought by many other markets in the tourism sector. Silberberg constructed a general profile of the cultural tourist and indicates that the cultural tourist earns more money and is more likely to shop and spend more money while on a tourist trip. In addition to this, the cultural

tourist is more likely to spend longer at a tourist destination and is more likely to stay overnight. Furthermore, Silberberg suggests that the cultural tourist is more highly educated than the general public, includes more women than men, and tends to be in the older age categories. However, much of the available research indicates that a specific form of cultural tourist destinations, that is literary tourist destinations, can attract a variety of different visitor types (Butler, 1985; Herbert, 1995b, 1996; Newby, 1981; Pocock, 1987, 1992; Squire, 1988, 1990, 1992, 1994). For example, in a study of artistic and literary places in France, Herbert (1996) found visitors from a wide spread of social classes in Cabourg, a town on the Normandy coast which has close links with the writer Marcel Proust. However, some previous studies had suggested that literary places as examples of cultural tourism can be expected to appeal more strongly to higher-income and more educated groups. Hence, Herbert's (1995b) evaluation of literary tourism at Jane Austen's House at Chawton shows that a majority of visitors were from social groups A/B, professional and managerial, and similar studies of visitors to heritage sites in Wales by Herbert *et al* (1989) and by Seaton (1992) produced similar results. Research findings have also illustrated that visitor types at literary tourist destinations can also be differentiated by age groups. For example, Herbert's (1995b) study of tourism at the Jane Austen House at Chawton revealed a broad age range of visitors, who were a mixture of local visitors and tourists. These contrasting empirical findings support the fact that literary tourist destinations attract a diverse range of visitor types.

It can be suggested that such different visitor types will have varied reasons for visiting, varied expectations for their visit and varied experiences of their visit to the literary tourist destination. Chalfen (1979:439) contends "that different kinds of tourists ... have

different sets of motivations, expectations and thresholds of satisfaction and fulfilment".

For example, Herbert's (1995b) study of tourism at Jane Austen's house found that

most of the visitors to Chawton were motivated to visit by a genuine interest in the

literary connection, however the evidence from Herbert's (1996) study to Cabourg

suggests most were generalist visitors who were motivated to visit the town by a

combination of literary and non-literary attractions. The present study will examine the

expectations, motivations and satisfaction of different visitor types to Haworth as an

example of a literary tourist destination, and will explore, compare and contrast their

attitudes to the character of authenticity at the destination.

Haworth was chosen as the case study location to investigate visitor attitudes to

authenticity at a literary tourist destination as it was home to one of the most famous

English-speaking literary families, the Brontë family. Haworth and its environs was an

inspiration and backdrop for many of the Brontë novels, including *'Wuthering Heights'*

and *'Jane Eyre'*. 'Brontë Country' was first introduced by Bradford City Council in

1980 as a marketing tool to attract visitors to the area. Wilks stated that "no family of

writers can have attracted more attention that the Brontës" (1982:6).

In April 1820 the Irish born Reverend Patrick Brontë moved to Haworth with his wife,

Maria, and their six young children: Maria, Elizabeth, Charlotte, Branwell, Emily and

Anne, where they lived at the parsonage for the rest of their lives. A small village on the

edge of the Yorkshire moorland, Haworth was a rough weaving township rather than a

rural backwater. Beyond the village of Haworth were the moors, and both the village

and the moors were to combine to make a unique setting which would dominate and

shape the Brontës' imaginations. By 1862 all the Brontës were gone from the house and

the village that had known them for over forty years. However, over 135 years later, the Brontë literary legacy lives on in Haworth.

The tourism industry in the area is concentrated around the Main Street in Haworth, which is set on a hill and is home to many tourist shops selling Brontë memorabilia ranging from Brontë soaps to Brontë jams, and from Brontë T-shirts to Brontë writing paper. In addition to the tourist shops, there are many tea-rooms on the hill which sell confectioneries such as Heathcliffe sandwiches and Brontë biscuits. At the top of the Main Street is the local Tourist Information Centre, the Post Office and two public houses. Patrick Brontë's church is also at the top of the Main Street, beyond which is the Brontë Parsonage Museum and the primary school where Charlotte Brontë taught. At the bottom of the Main Street are Haworth Gardens which lead to Haworth Railway Station. There are fewer attractions around the station, although there is the Brontë Model Train Exhibition, Brontë Taxis and The Brontë Balti House. There are two large car parks in Haworth to cope with the high number of coaches and cars. Haworth is extremely popular and busy in the tourist season. The Main Street bustles with visitors. The tourist shops and tea-rooms are exceptionally popular and crowded in the summer months with visitors purchasing Brontë memorabilia and reminders of their visit to Haworth.

## 1.4 OVERVIEW AND SYNOPSIS

The small amount of published studies relating to literary tourism and its links to authenticity necessitates that literature be considered from a broad range of related research fields. This study, then, draws on previous research in many associated areas. The focus of chapter 2 is a critical review of four research strands which provide a

particularly useful background on which to build the present research. The first strand of related research relates to the emergence and development of literary tourist destinations. An assessment of research focusing on tourist attitudes to authenticity forms the second section of chapter 2. This section begins with a critical evaluation of the concept of authenticity and of its complexities, and it explains the use of this term within the present study. The third section of chapter 2 explores the notion that different features or elements of literary tourist destinations may be perceived by visitors as indicators of authenticity, and it examines how semiological theories can assist in identifying and assessing the signs visitors use as markers of authenticity. The final section of the chapter develops the argument that there may be several types of visitors to the literary tourist destination, and it develops an outline typology which has relevance to segmenting visitors to literary tourist destinations such as to Haworth, West Yorkshire.

Chapter 3 presents a number of analytical frameworks developed by the author for the purpose of this study in order to assess visitor attitudes to the authenticity of a literary tourist destination. The main objectives of the study are examined in more depth, and these are placed within three analytical frameworks. The first analytical framework enables distinctions to be made between the different types of visitors to Haworth. Further, it is hypothesised that different types of visitors will be motivated to visit the literary tourist destination for different reasons, and that they will also display different degrees of concern about issues of authenticity during their visit. Hence, a second analytical framework involves a matrix which allows distinctions to be made between visitors to a literary tourist destination based on both their motivation for visiting and also their depth of concern about authenticity during their visit. A third analytical

framework was also developed in order to classify the attitudes of different types of visitors to the authenticity of five distinct features or elements of Haworth as a literary tourist destination. Chapter 3 also discusses the selection of Haworth as the case study location and outlines the history of tourism in the area.

Chapter 4 focuses on the methodology employed in this investigation of visitor attitudes to authenticity at a literary tourist destination. The research methods included a social survey which incorporated a combination of qualitative and quantitative interview questions. The social survey was used to build a detailed case study of tourism in Haworth. It comprises three different questionnaires investigating different aspects of visitor attitudes to authenticity at this literary tourist destination. In addition, this chapter explores the use made in the study of visual stimuli as a projection technique. The chapter describes a series of photographs which include various features of the literary connection to Haworth or of the character of the village and these were used to further investigate visitor attitudes to the character of authenticity of the destination. Chapter 4 also summarises the socio-economic characteristics of the sample obtained in the social survey.

Chapter 5 examines the types of visitors to Haworth, and explores their interest in, and concern for, authenticity. It assesses how interested people were in the Brontë family prior to visiting Haworth and explores how important and influential the Brontë family was in the decision to make the trip. The chapter then distinguishes between the varied types of visitors to Haworth. The discussion then progresses to assess the degree to which visitors were concerned about authenticity during their visit to Haworth.

Chapters 6, 7 and 8 discuss in more detail the many issues surrounding visitor attitudes to authenticity at this literary tourist destination. Chapter 6 examines visitor attitudes to authenticity in relation to the village of Haworth. It considers visitor attitudes to the village in three main ways. First, it considers visitor attitudes to the present-day village and explores how visitors feel about the village as a tourist destination. Second, the chapter considers visitor attitudes to the village as the place where the Brontë family had lived and explores visitor opinions about the way that this is presented in the village. Finally, the chapter considers visitor attitudes to the village as the inspiration and setting for some of the Brontë novels and again explores how visitors feel about the way that this is presented in the village.

Chapter 7 examines visitor attitudes to the authenticity of the presentation of the literary connection in Haworth. It examines visitor opinions about authenticity in relation to the Brontë Parsonage Museum. While the study is primarily concerned with visitor attitudes to the authenticity of a visit to Haworth - both to the authenticity of the village of Haworth as discussed in chapter 6 and to the authenticity of the presentation of the literary connection in the Brontë Parsonage Museum, as discussed in chapter 7 - the focus shifts, in Chapter 8, to a more direct consideration of the specific aspects or features of the literary tourist destination that indicate to visitors that their visit to Haworth, either to the village itself or to the Brontë Parsonage Museum, is authentic or inauthentic. It considers the features of the destination that visitors use and perceive as signs or indicators of authenticity.

Chapter 9 seeks to synthesise these findings and place them within three analytical frameworks so as to examine in detail the different types of visitors to Haworth, to

explore their motivations for visiting and how this may relate to the degree to which they are concerned about authenticity. The frameworks also examine visitor attitudes about authenticity in relation to both the village of Haworth and to the Brontë Parsonage Museum and also highlight the specific features of these that visitors used as an indication or as a sign of authenticity or inauthenticity. Finally, chapter 10 summarises and reviews the findings of the research and also raises some important issues which will benefit private sector businesses and public sector tourism departments operating within the realm of literary tourism.

Literary tourism was selected for research as this represents a clear gap in the tourism literature. As a result of this gap, the theoretical underpinning to this study borrows from closely related academic work which is the focus of the next chapter.

## 2.0  INTRODUCTION

This chapter reviews and evaluates theories and empirical studies concerning visitor

attitudes to authenticity at literary tourist destinations.  The research can be divided into

four types, and these types form the four sections of this chapter.

The first relevant type of studies examines the emergence and development of literary

tourist destinations, with the assessment of this research forming the first part of this

chapter.  Consideration is given to the influence of literature on the image of place, its

influence on landscape tastes, and its influence on new patterns of tourist behaviour or

'tourist styles'.  An evaluation is also made of studies which assess how literature may

motivate tourists to visit particular places as literary tourist destinations and may also be

used to stimulate tourism for economic development in these places.  The second

section of this chapter examines research concerned with tourist attitudes to

authenticity.  This begins with a review of differing explanations of the ambiguous

concept of authenticity, with this review being needed in order to clarify its use within

the present study.  The section analyses the contrasting theories and also empirical

studies examining the notion of authenticity in tourism, and it looks at how these may

relate more particularly to literary tourism.

The third section of this chapter explores the notion that the different elements of the

literary tourism product, such as aspects in the case study of the village of Haworth or

of the Brontë Parsonage Museum may each be an indicator of authenticity. It also assesses whether what may be an indicator of authenticity for one type of visitor may not be seen as such by a different type of visitor. These indicators may be regarded as 'signs' of authenticity as they inform a visitor of what may or may not be authentic. An examination is made of how theories of semiology can assist in identifying and assessing the signs visitors use when considering the notion of authenticity. In particular, the discussion explores relevant research which investigates tourist responses to these signs as markers or indicators of authenticity.

The final part of the chapter develops the argument that there is not one type of visitor to the literary tourist destination, with differing tourists visiting for distinctive reasons and with their own expectations. This argument is reviewed in relation to an appraisal of the ways that other researchers have segmented the tourist market into different types of tourist. This section concludes by suggesting an appropriate typology to segment tourists visiting the literary tourist destination of Haworth, West Yorkshire.

## 2.1 THE DEVELOPMENT OF LITERARY TOURIST DESTINATIONS

### 2.1.1 *Literature as an influence on the image of place*

The formation of image has been described by Reynolds (1965) as the development of a mental construct based upon a few impressions chosen from a flood of information. In the case of destination image, this 'flood of information' has many sources including promotional literature (travel brochures, posters), the opinion of others (family/friends, travel agents) and the general media (newspapers, magazines, television, books and movies). In recent years, research has drawn on geographic details from literature, and particularly from novels, and this has assessed how authors depict particular areas in

their work, and has established parallels between these depictions and the author's own personal history or biography (Butler, 1985; Cosgrove, 1979; Daiches and Flowers, 1979; Drabble, 1979; Lowenthal, 1975, 1991; Lowenthal and Prince, 1965; Newby, 1981; Pocock, 1978, 1982; Squire, 1988, 1990; Withers, 1984). Some of the earliest studies relating fictional descriptions to actual settings are Baker's (1931) paper on Defoe's geography, and Darby's (1948) meticulous study of Hardy's Wessex.

Such literature is a powerful source of information in creating a place or destination image. Pocock (1981) reveals that the portrayal of landscapes as they ought to be, or could be in some idyllic way, can be traced through literature back to classical times. Pocock continues that the "potency of literature as a creative force ... is seen in the way many parts of Britain are approached, 'seen', and remembered through the eyes of poets and novelists" (1981:13). Indeed, Lowenthal argues that "we conceive of places not as we ourselves see them but also as we have heard and read about them" (1975:6).

Few literary movements have had such sweeping intellectual and socio-cultural ramifications on the image of place as 'romanticism'. Names like Rousseau, Wordsworth and Coleridge evoke images in place as well as time, and this imagery has considerably influenced the perception of certain geographic areas. In her analysis of English romanticism, and of Wordworth's poetry in particular, Squire (1988) found that this creative literature fostered impressions of an idyllic, untamed Eden, and concluded that this literature colours our present day perceptions of landscape and place. Indeed, Hardy's work on Wessex, Wordsworth's work on the Lake District and Samuel Palmer's representation of the Sussex Downs still dominate our images of these landscapes, "ghost features kept in existence by nostalgia" (Prince, 1973:16). Earlier

work by Prince (1965) even suggests that a simple visit cannot render the visitor as 'knowledgeable' of the destination until its literature, its arts and its more 'objective' study have also been discovered.

### 2.1.2   Literature as an influence on landscape tastes

Work on the links between literature and the image of place is important as it represents a move away from scientific 'rationality' towards new sources and more interpretative forms of analysis.  One such source for analysis is literature and, following Lowenthal and Prince (1965), subsequent research has focused explicitly on the relationship between literature and landscape tastes.  One way that this relationship has been evaluated is through studies of the effect on landscape taste of the Romantic Movement in late-eighteenth and early-nineteenth century art and literature.  For example, Rees (1975, 1978) looks at the cult of mountain scenery and imagery in landscape paintings, Zaring (1977) traces the influence of writers and artists in shaping romantic images of Wales, and Howard (1985) studies landscape paintings and its influence on landscape tastes.  Newby (1981) and Squire (1988, 1990) have also assessed Wordsworth's role in shaping landscape preferences which led to tourism development in the English Lake District.  In general, literature as a whole exerts a strong influence on landscape perceptions and preferences.

Until the eighteenth century, Western culture tended to regard nature very negatively. Daniel Defoe, for example, described Wales in 1724 as a country 'full of horror' and saw no beauty in a mountain vista, with it appearing to him as "a ridge of horrid rocks and precipices" (1966:54).  This negative perceptual orientation dominated most of the eighteenth century and is perhaps best illustrated by the response of many Alpine

travellers to mountain scenery, who made the journey blindfolded or under the cover of darkness in order to protect themselves against the fearsome sight of 'yawning precipices' (Bernard, 1978). However, English romanticism and Wordsworth's work in particular exerted considerable influence on both British literary and landscape taste. Studies have illustrated how the transformation of an actual landscape into a literary landscape, through the colouring of actual landscapes with imagination and intense emotion, helped change prevailing attitudes toward scenery, wilderness and natural beauty (Newby, 1981; Squire, 1988; 1990). Romantic literature helped foster public appreciation of wild country and primitivism. Newby claimed that the Romantic Movement "saw beauty in the organisation of natural forces rather than intellectual order; it permitted the expression of feeling, and praised the way man and nature coexisted" (1981:130). Wordsworth's literature represented a philosophy that emotions themselves were not unworthy, and the natural world could produce an emotional response, assisting in inverting previously negative attitudes towards nature and the wilderness.

Butler (1985) draws on literary sources in assessing the history of Scottish tourism, arguing that literary imagery was also influential here in shaping landscape tastes. He contends that "the great popularity of [Sir Walter] Scott's works, many of which romanticised the scenery and inhabitants of the Highlands, results in changing people's perceptions of the area ... and were prime factors in the decision of many to visit [it]" (p.376). According to Butler, Scott's work transformed the reviled, distrusted and dangerous land of the Scottish Highlands and its people, turning it into a romantic, scenic playground. Butler adds that Burns, Dickens and Tennyson all visited parts of the Highlands and their writings have added further respectability to a visit to the area.

## 2.1.3 Literature as an influence on 'tourist styles'

The power of literary sources to forge expectations and bolster the urge for travel to particular places, that is to promote a 'tourist style', is increasingly well attested in published research (Hunt, 1975; Pearce, 1982; Pocock, 1992). In their Literary Guide to places of literary significance in Britain, Eagle and Carnell (1977:v) write, "There is fascination about places associated with writers that has often prompted readers to become pilgrims: to visit a birthplace and contemplate the surroundings of an author's childhood, to see with fresh eyes places that inspired poems or books, to pay homage at a graveside or public memorial." Jones (1987) further extends research in the field of literary tourism in his investigation of Hardy's Wessex, suggesting that tourist interest in the area has increased through the attempts of 'literary pilgrims' to find the actual place upon which Hardy's fictional locales are modelled. Likewise, Pocock (1981, 1982) notes how certain English authors have used places in their work and how these places have subsequently become a focus of tourism interest, and Curtis (1981, 1985) develops a similar argument for two American writers, John Steinbeck and Mark Twain.

Written accounts of places both by and about particular authors, may give rise to a class of 'valuable' landscape - that is, one that is valued because of associational qualities and not in the first instance due to its intrinsic beauty or physical form. The 'valuable' landscape then becomes a source of tourist interest, and the literature further directs and instructs visitors around the destination, highlighting places of interest. The literature provides a starting point from which tourist styles evolve. The associational qualities within the literature vary from fictional narrative anchored in concrete localities to those related to actual places of birth, sojourn, or visitation by particular writers (Butler, 1986; 1990; Pocock, 1987). In their influential paper on landscape tastes, Lowenthal and Prince (1965) trace the historical development of the importance of literary and artistic

imagery in popularising specific landscape types and archetypal landscapes and in indirectly encouraging tourist travel to experience them. As they argue: "the English seldom merely see a landscape. They see it as delineated in famous books and paintings" (p. 215). Another direct link between literature and tourist visits was prompted by L.M.Montgomery to Prince Edward Island through the 'Anne of Green Gables' series of books (Squire, 1992). Newby (1981) suggests Scott Fitzgerald's writings encouraged the development of a summer season on the Mediterranean in the 1920s and that Lawrence Durrell's novels helped popularise the Greek islands. According to Curtis, Mark Twain's fictions have led to Hannibal, USA becoming an important tourist attraction (Curtis, 1985). Another American author who has stimulated the formation of strong place images and also tourism is Ernest Hemingway. For instance, increased interest in Hemingway at the twenty-fifth anniversary of his death led to additional visits to places featured in his novels or associated with his writings, such as Pamplona in Spain, which is featured in his novel *The Sun Also Rises* (Butler, 1990).

Research has also shown that in addition to shaping and changing landscape tastes, romantic literature affected 'tourist styles' by enthusing tourists to visit and experience literary landscapes. Following a detailed study of Wordsworth's literary output and tourist taste, Newby (1981) contends that the author not only helped create the intellectual climate for a new type of tourism, he also identified the specific locations that the tourist should visit. Two main ways were identified: first, through the descriptions of place in his verse; and, secondly, through his authorship of one of the most popular nineteenth-century guides to the English Lake District. The importance of Wordsworth in popularising the Lake District and transforming literary place into tourist

place should not be underestimated. The acceptance of his positive philosophy toward nature and the dissemination of his guide led to early growth in scenic tourism. His poetry has "made each place he mentions a place of pilgrimage, and he has probably added more names than any other writer to a literary map of England" (Drabble, 1979:147).

### 2.1.4 *Literature as a motivator for tourists to visit*

It can thus be seen that literature plays a highly influential role in shaping and changing attitudes towards landscape and place, and hence can be of major importance in creating a tourist landscape and a tourist place. In this way literature is a potentially great motivator for tourists to visit literary landscapes. As Price (1996:375) notes: "Without doubt, literary connections are fundamental reasons for tourists and travellers to seek particular experiences." In his examination of 'literary shrines', Ousby argues that much fascination with literature stems from its connection with place: "real places that can be visited over a sunny Bank Holiday" (Ousby, 1990:22). He suggests that, "To the leisure traveller, literary associations are as much a part of the landscape as country houses or historic buildings or beauty spots" (Ousby, 1990:22). The recent resurgence of interest in travel literature, although not the focus of the present study, highlights related aspects of literary tourism. In describing places, travel writers, whether deliberately or unconsciously, appropriate a landscape and its people, and re-interpret them for new audiences, indirectly (or perhaps directly) encouraging tourist travel. McCracken (1984), for example, has written a guide to Wordsworth's poems and their places, Hawkins (1983) explores Hardy's Wessex, Hill (1987) looks at 'Shakepeare's Country', and Ravendale (1989) traces the path of Chaucer's pilgrims. It is important to recognise that much regional fiction serves the same function as such travel books.

As noted earlier, the popularity of romantic literature has also fostered tourism. As Squire confirms: "hordes of visitors, anxious to recreate the emotional experiences in place described by a literary idol [William Wordsworth], still descend on areas immortalised in poetry or prose" (1988:237). Curtis (1985) describes how Mark Twain's work described the town of Hannibal, USA, and its environs in affectionate detail. He portrayed the town as an idyllic place to grow up, a place that offered stability but also mystery and plenty of opportunities for childhood adventure. Because of the immense popularity of Twain's writings and his stature as a folk hero, Hannibal has become one of the best known and most visited sites in the USA. Curtis explains that "in 1982, 225,000 tourists from fifty states and ninety-two foreign countries visited Hannibal," and "they spent more than $16.5 million" (1985:8).

## 2.1.5 *The deliberate use of literature and other media to stimulate tourism for economic gain*

Growing demand for leisure activities and the decline of domestic holiday-taking in Britain has stimulated a reassessment of domestic tourism, with more traditional tourism destinations revamping their product and with places not formerly associated with tourism developing new tourism opportunities. Hughes (1992) suggests one effect of this new tourism product development is to modify the character of places in the tourist imagination in order to attract an increasing number of tourists and their revenue. "Places are being fashioned in the image of tourism. The past is being reworked by naming, designating and historicizing landscapes to enhance their tourism appeal" (Hughes, 1992:33).

One method is to exploit associations with popular writers or television series to attract tourists to a region, and this has become a major growth industry. Nevin (1990) claims that a new tourism map of Britain has been drawn, which mixes tradition, television, legend and literature. The concept of Brontë Country in West Yorkshire was introduced in 1980 by Bradford City Council as a 'marketing tool' (Nevin, 1990), and Yorkshire now also boasts Last of the Summer Wine Country, Herriot Country, Heartbeat Country and Emmerdale Country. Perhaps only the West Country can compare with this proliferation of 'countries', with Betjeman, King Arthur, Poldark, Lorna Doone, and Hardy Countries. Hamilton highlights the fact that such literary tourism is growing among international visitors to Britain: "you need only observe the queues of Japanese Brontë-worshippers at the shrine of Haworth Parsonage" (1995:5). Literature is not the only medium and product of communication to be 'commodified' so that "places can be sold and tourists can be treated as consumers" (Ashworth and Voogd, 1990:14). For instance, British Local Authorities are increasingly realising that the attraction of cinema, television, video and advertising productions to their area can bring direct and indirect financial gains for the communities they serve (Donaldson, 1995).

### 2.1.6   Other media types

An infinite variety of media forms shape the information and the images visitors glean of tourist destinations. Butler (1986; 1990) looks at the influence of different media types in shaping the pattern of visitation to particular areas. He suggests that audio-visual presentations, such as television shows and video cassettes, are becoming increasingly significant as information sources. A key factor is that fewer people are relying on written material to gather information. Coates (1991) discusses how the many new

forms of media have become a major vehicle of awareness and influence on fashions including travel and tourism, and how they have made the wonders of the world and the excitement of various remote natural environments more accessible to millions of people. Riley and Van Doren (1992) examine the economic 'pull' of a 'movie destination' shown in a film and conclude that movies can influence the travel preferences and destination choices of some people who attend movies. This notion can be extended to include other forms of audio-visual media, as Tooke and Baker (1996) illustrate with a review of the advantageous effect on visitor numbers to destinations featured in films made especially for television. This argument is also strengthened by Pocock's (1987) evidence that the number of visitors to Haworth, West Yorkshire, grew due to television versions of the Brontë novels, and Riley (1994) describes how there was a 25% increase in visitor numbers to Historic Fort Hays, Kansas in 1991 following the release of the film 'Dances With Wolves'.

In an examination of images of Pacific tourist destinations, Farrell (1979) notes that films and other visual media, including tourist brochures and public relations efforts and the reports of former visitors are major influences on the formation of pre-visit images. More generally still, Colls and Dodd (1985) look at how the nation is represented through British documentary films between 1930-1945; Williamson (1991) considers the images conveyed of 'big businesses' in Hollywood movies in the 1980s; Quinn (1996) explores the potential of music and music festivals as cultural tourist resources; Wollen (1991) analyses how British screen fictions can shape place images and how such fictions have represented particular histories; and Youngs (1985) traces how the English television landscape, in particular Granada television, can influence landscape tastes.

This is not a fully exhaustive review, but it is the case that there is only a relatively meagre body of knowledge about the range of other media and their portrayal of landscape and other images, and their effects on tourism. However, as Butler (1986:130) speculates: "today people like mountains with lakes and trees. At one time they didn't. What will they like in 2100? Will we find the answers in Arthur Hailey, or in John Le Carre, or perhaps more likely in Andy Warhol, Steven Speilberg and John Lucas?"

## 2.2 TOURIST ATTITUDES TO AUTHENTICITY

### 2.2.1 Conceptualisation of authenticity

Authenticity is an extremely ambiguous concept, with people conceptualising it in different and often conflicting ways. Therefore, it is essential to clarify the diverse ways in which authenticity may be linked to the tourist experience. The word 'authentic' is frequently used in the tourism literature to assess the character of the tourist experience at tourism attractions and events, as well as the motivations of tourists. However, in general little sustained attention has been paid to explaining or defining this term precisely in relation to tourism. Part of the problem might be that the meaning of the term authenticity varies according to its diverse use. As Trilling (1972:11) states: "the word 'authenticity' comes so readily to the tongue these days and in so many connections that it may very well resist ... efforts of definition". However, the relevant literature that conceptualises authenticity can be placed into three broad but often overlapping categories. These are authentic as 'primitive', authentic as a 'social construct' of 'modern' society, and authentic as a 'social construct' or 'negotiated construct'.

*2.2.1.1 Authentic as 'primitive'*

Many researchers follow the line of analysis that 'authenticity' is a 'primitive' condition (MacCannell, 1973; 1976; Redfoot, 1984; Trilling, 1972). In its most simple form, Trilling asserts that the concept was originally used in the context of the museum to describe ancient objects which are "what they appear to be or are claimed to be" (1972:93), a usage which appears to remain the most widely accepted and understood, although it appears a little naive. Following Trilling's (1972) origination of 'authentic' in the museum, curators and ethnographers have tended to view authenticity as a quality of pre-modern or pre-industrial life, and of cultural products produced before the influences of the modern West were experienced. Many authors also emphasise the related absence of commoditisation in mass market relations as a crucial consideration in judgements of authenticity (Cornet, 1975; Mcleod, 1976). In a discussion of African art, Cornet declared as authentic "any object created for a traditional purpose and by a traditional artist", but only if it "conforms to traditional forms" (1975:52). Cornet also argues that, in order to be acceptable as authentic, the product should not be manufactured "specifically for the market" (1975:52). As Trilling argues "the machine...could make only inauthentic things, dead things" (1972:127). In tourism terms, Cohen (1988) argues that the modern tourist in a quest for authenticity looks for the pristine, the primitive, and the natural. Above all, the modern tourist looks for that which remains unaffected by modernity, and hence can be viewed as primitive. Characteristics of a primitive or pre-modern society lie in the absence of industrialisation, such as of mass production and of such technologies as mass communication through television, radio and more recently satellite communications. It is in these senses that the 'primitive' is often ascribed as authentic.

*2.2.1.2 Authentic as a 'social construct' of 'modern' society*

It follows that 'authenticity' can be regarded as an eminently modern value (Trilling, 1972; Berger, 1973), whose emergence is closely related to the impact of modernity upon the unity of social existence. That is, an object is only authentic if it is created without the aid of modern materials, tools or machinery. This concept can be stretched to include not just physical objects but also society if it has lost its authenticity as it has been adapted, influenced, altered or - as an anthropologist might describe it - 'contaminated' by the modern, Western world. Thus, authenticity is often ascribed to a traditional culture, and it conveys a sense of the genuine, real or unique. Sharpley (1994) observes that in tourism the word 'authentic' is frequently used to describe products or works of art, cuisine, dress, language, festivals, rituals, architecture - in fact, everything that comprises a society's culture. Moreover, within tourism, it is also used to describe different types of travel, certain journeys or even entire holidays. Importantly, it is also frequently used to make the distinction between specialist or niche-market tourism products and mass tourism products, implying that mass tourism is somehow inauthentic (Sharpley, 1994). This can be linked to Cornet's (1975) description of the 'authentic' which emphasises the absence of modernity. The implication is that mass tourism is deliberately manufactured specifically for a high volume mass market.

*2.2.1.3 Authentic as a 'social construct' or 'negotiated construct'*

Cohen (1988) expertly develops the discussion of authenticity when he suggests that it should be conceived as a negotiable, socially constructed concept rather than a construct merely referring to objects produced using primitive, pre-modern techniques. He argues that "mass tourism does not succeed because it is a colossal deception, but because most

tourists entertain concepts of 'authenticity' which are much looser than those entertained by intellectuals and experts" (p.383). Authenticity, Cohen (1988) declares, is thus a social construct that is negotiated, and renegotiated, by different individuals, types of tourists, and intellectuals and experts alike. Getz (1994) supports this argument when conceptualising authenticity as "a measure of the tourist's perceptions" (p.319), suggesting that what one tourist may be satisfied with may cause another tourist dissatisfaction or disappointment. In other words, authenticity should be judged from the tourist's individual viewpoint and will be unique to that tourist.

An interesting extension of this idea is offered by Selwyn (1996), who distinguishes between two distinct senses of the term 'authentic', namely 'hot authenticity' and 'cool authenticity'. 'Hot authenticity' refers to tourism which is based on fiction and myths. This category is subdivided into the more general authenticity of the mythical society, which Selwyn (1996:21) terms "myths of the authentic other and the authentically social", and the more specific authenticity of the individual tourist within the mythical society, referred to as "myths of the authentic self" (p.24). According to Selwyn, 'Myths of the authentic other and the authentically social' parallel the notion of the authentic as 'primitive', in that they are based on the tourist's search for a more perfect world, which is variously pre-modern and pre-commoditised. Selwyn describes this as "a world which is eminently and authentically social" and goes on to suggest that "what makes a tourist destination attractive is that it is thought to have a special characteristic...which derives from the sociability of its residents" (1996:23). Thus, the destination is authentically social because it resists the anti-social influences of external forces and has a general sense of a close-knit host community. The second form of 'hot authenticity', that is the 'myths of the authentic self', are based on the more specific

sense of the tourist gaining a personal perception that they have proximity to, and can identify with, the host community in the tourist destination. The more the tourist can identify with members of the host community, including their desire to identify with the perceived tourist from the brochure, the greater the sense of authenticity. That is, the extent to which the individual tourist matches the type of tourist envisaged from the brochure. Selwyn (1996) also coins the term 'cool authenticity', which refers to the aspects and products of society which can be subject to more stringent, scientifically-based investigation. Selwyn argues that the construction of such scientifically-based investigation is subject to historical, economic and political forces which influence the knowledge offered to the tourist. In this way, cool authenticity is based on the tourist's search for knowledge, and the object will be perceived as authentic if the tourist's hunger for information is satisfied. Cool authenticity is thus achieved if the information offered confirms the historical, economic and political beliefs of the tourist. It can be seen, therefore, that both hot authenticity and cool authenticity hold parallels with Cohen's (1988) negotiated social construct, and are thus specific and unique to the individual.

This discussion suggests that the concept of authenticity has often developed into a way of describing the extent to which societies have 'modern' characteristics. If the origin of strictly authentic products lies in pre-modern societies, then by implication modern Western society with all its characteristics of industrialisation is inauthentic. For the tourist, therefore, authenticity is to be found by travelling to experience pre-modern societies. This may help explain the attraction of heritage and the past. In a touristic sense, if pre-industrial society is perceived to be authentic then there is much truth in the suggestion that "the past is a foreign country" (Lowenthal, 1990:1).

## 2.2.2 Theories of authenticity

The notion of authenticity is much debated in the tourism literature, including the related question of whether or not contemporary tourists actually seek out authentic experiences, or can even recognise them. Redfoot (1984) noted that some scholars believe the modern tourist is generally uninterested in the authentic (for example, Boorstin, 1964), while others have suggested that tourists are engaged in a quest for the authentic (for example, MacCannell, 1973; 1976). These views have a broad appeal, and have meant that criticisms of tourism sound remarkably similar whether they come from the right or left of the political spectrum. Both sides reduce touristic experience to a 'pseudo' experience (Boorstin, 1964). Both sides lay blame on capitalism's ability to commoditise an experience into a cheap 'commodity' available for sale to a mass market. Both sides, therefore, view touristic inauthenticity as a result of the general inauthenticity of modern life.

## 2.2.2.1 The Boorstin-MacCannell debate

Two important and influential contributions to the theoretical understanding of authenticity are made by MacCannell (1973; 1976) and Boorstin (1964), who offer opposing viewpoints on the links between tourism and authenticity. Although both Boorstin and MacCannell take the inauthenticity of modern society as the starting point for their arguments, this leads to opposing conclusions. For Boorstin (1964) modern (American) society is contrived, illusory and unreal. People thrive on pseudo-events in American popular culture, the substitution of contrived events for real ones, and this becomes manifested in the modern, mass tourist who is satisfied with constructed, meaningless events which can preferably be viewed from the comfortable physical surrounding of their familiar world. The tourist is said to find pleasure in inauthentic,

contrived attractions, gullibly enjoying pseudo-events and disregarding the real world.

As Boorstin (1964:80) argues, the tourist "has come to believe that he can have a

lifetime of adventure in two weeks and all the thrills of risking his life without any real

risk at all. He expects that the exotic and the familiar can be made to order...expecting

all this, he demands that it be supplied to him. Having paid for it, he likes to think he

has got his money's worth. He has demanded that the whole world be made a stage for

pseudo-events". The events, attractions and destinations are supplied by the tourism

industry, images of new tourist enterprises are built and conveyed by the media, and

effort is concentrated in making the tourist feel comfortable and relaxed, as if at home.

Consequently, isolated from the host environment and culture and society, the tourist

travels in guided groups, engulfed in an 'environmental bubble' (Cohen, 1979). Turner

and Ash (1975) expand on this notion of the manufactured tourist 'environmental

bubble' when suggesting that travel agents, tour operators and hoteliers act as surrogate

parents to the tourists, relieving the tourists of any responsibility for their actions.


Cohen (1984) suggests that the first attempt at a sociological and theoretical analysis of

tourism was made by MacCannell in 1973. In this paper and in his 1976 book,

MacCannell contends that the modern tourist is akin to the traditional pilgrim. He

argues that the basic motivation for travel is to achieve "a more profound appreciation

of society and culture" (1976:10). For him the basis of tourism rests on a quest for

authenticity and this is seen as a reflection of the inadequacies of modernity.

MacCannell's thesis begins with an examination of the changes in a society and its

culture that have resulted in 'modern society'. He suggests that one of the most

important alterations to have occurred is the reduction in the range of social experiences

available to people in their everyday life. MacCannell continues that this narrowing of

social experiences is associated with a change in the perception of truth or authenticity. As MacCannell suggests, "In other settings, society is established through cultural representations of reality at a level above that of interpersonal relations...it is no longer sufficient simply to be a man in order to be perceived as one. Now it is often necessary to act out reality and truth" (1976:91-92). Modern tourists seek authenticity precisely because it has become so scarce. The tourist wants a spontaneous experience that reveals or, better yet, allows the sharing of some aspect of the daily life of a culture or community that differs from his own, and hence is unusual to him.

Of central importance to MacCannell's work (1973, 1976) is the notion of 'staged authenticity'. MacCannell develops ideas in the work of Erving Goffman (1959), who proposed the notion that social behaviour can be conceived as a series of performances among actors who alter as best they can the expressions they make so as to convey an accurate impression that they are what they claim to be. Goffman divides the organisation of social activities into 'front' and 'back regions'. For MacCannell, the front region can be seen as the 'stage' where social interactions occur between tourist hosts and guests, or servers and customers, in the context of the tourist experience, with the latter attuned to viewing the performance as authentic or inauthentic, real or false. Tourist actors, on the other hand, prepare their performances in the back region. This is closed to the 'audience' and is "the place where members of the home team retire between performances to relax and to prepare" (MacCannell, 1989:2). Under this simple dichotomy the performance takes place in the front region but reality exists in the back region, with the latter being connected with ideas of truth and authenticity.

The position for MacCannell is that tourists are searching for authentic experiences, for the real and genuine lives of other cultures (that is, back regions). As a result of the ambiguous nature of the front and back regions in tourism, MacCannell extends the framework to a third region, involving 'staged authenticity'. This involves convincing tourists that their tourist experience is an authentic experience, or at least a realistic representation of elements of pre-modern society which (according to MacCannell) remains the only source of authenticity for the modern tourist. That is, the tourism industry has recognised that tourists' search for authenticity (and thus back regions), and have established 'pseudo-back' regions. As Cohen (1989) summarises, the tourist "quest for authenticity...induces the hosts and particularly the tourist entrepreneurs at the destination, in their endeavour to enhance the attractiveness of the locality and thereby the profitability of their enterprises, to 'stage the authenticity' of local attractions" (p.31). There are obvious links between MacCannell's concept of 'staging' and Boorstin's idea of 'pseudo' events. However, MacCannell's continuum is less rigid and, therefore, permits the close examination of tourist destinations, and tourist attitudes to the authentic nature of such destinations along a scale, as opposed to adopting the view that the experience, through its tourist packaging, is instantly false.

Such staging was seen to lead eventually to the emergence of a 'touristic space' (Cohen, 1988), which separates the sphere of tourism from the ordinary flow of local life, and thus prevents the tourist from experiencing its authenticity. The tourist was seen as rarely able to escape this staged authenticity, as if caught in a trap. In his study of tourist experiences of an Old Order Amish community in southern Pennsylvania, Buck (1978) strengthens this argument. He suggests that the tourism enterprises surrounding the Amish community offer 'staged authentic' experiences to the tourist and serve as

barriers which prevent the tourists from entering the 'real life' back region of the Amish communities. Buck highlights the clarity of the boundaries separating the tourist space from the 'real' Amish community, and argues that these boundaries are of the utmost importance in the preservation of the Amish culture and society. Similar evidence is offered by Chalfen (1979) when examining the role photography can play in tourism. Ideal 'photograph opportunity points' are identified to tourists, which guide them through the destination, dictating important sites and sights, and these simultaneously protect the 'real' host environment.

There are many criticisms of both these theories which are of central importance to this research. First, it can be argued that not all tourists seek authenticity, or, at least, pursue it to the same intensity (Cohen, 1979, 1988). A major criticism of MacCannell's work, is that although he presents a beneficial method for the examination of tourist motivations, there remains no sense of the ways that different audiences may construct different versions of authenticity, there is no acknowledgement that different types of tourists may react differently and seek different experiences. Secondly, it is suggested that many 'recreational' (Cohen, 1979) tourists exhibit a rather playful attitude to the authenticity of the visited attractions (Cohen, 1985). This makes it easier for the hosts to stage the authenticity of mass-touristic attractions. Even openly expressed and identified staging (Cohen, 1979; Pearce, 1982) may be sufficient to create the illusion of authenticity where tourists willingly, and often playfully, participate in the game of touristic make-believe. Finally, at least some individuals who seriously and actively seek authenticity, may occasionally succeed in penetrating beyond the limits of the staged tourist space, thereby gaining some 'authentic' experiences, in MacCannell's sense.

We are thus presented with two conflicting images of the tourist's experience - the widespread idea that tourism is a "trivial, superficial, frivolous pursuit of vicarious, contrived experiences, a 'pseudo-event'", and MacCannell's idea that it is "an earnest quest for the authentic, the pilgrimage of modern man" (Cohen, 1979:179). The arguments of Boorstin and MacCannell represent two extremes, when in reality it is unlikely that there are large numbers of tourists conforming to these extremes, if any at all. It is likely that in terms of their concern about authenticity the great majority of tourists fall somewhere between these two extremes.

### 2.2.2.2 Cohen's typology of touristic situations

The Boorstin-MacCannell debate on the meaning and importance of authenticity tends to obscure other equally relevant issues concerned with the connection between authenticity and the tourist experience. One of the main criticisms of MacCannell's model is that it suggests tourists are naïve, ignoring their ability to understand and interpret the staged authenticity with which they are presented (Cohen, 1979). Hence, authoritative work by Cohen (1979) adds to this idea, as he relates the authentic nature of the scene to the impression of it gained by tourists. It is the tourist's impression of the authentic nature of the setting which, Cohen suggests, is missing from MacCannell's analysis. Consequently, Cohen's four-cell typology of touristic situations is based on two types of settings (real and staged), and on two types of tourists' perception of the setting (real and staged). This typology enables the classification and comparison of different kinds of touristic situations (Table 2.1).

**Table 2.1**
**Four cell model of tourist situations**

| Nature of Scene | Tourists' Impression of Scene | |
| --- | --- | --- |
| | Real | Staged |
| Real | A. Authentic & recognised as such | C. Suspicion of staging, & authenticity questioned |
| Staged | B. Failure to recognise contrived tourist space | D. Recognised as contrived tourist space |

Source: Cohen (1979:26)

Cohen (1988) demonstrates the importance of distinguishing between the rigorous conceptions of authenticity held by intellectuals as distinct from the more amorphous conceptions current among the majority of the population, such as those involved in mass tourism. He also emphasises the socially-negotiated aspects of authenticity. Importantly, he also goes on to suggest that different types of tourists vary in their depth of concern about authenticity, and that the greater their depth of concern for authenticity, the stricter the criteria will be by which they evaluate it. This argument can be illustrated using Cohen's (1979) five 'modes of touristic experience', which range from the experience of the tourist as a traveller in pursuit of mere pleasure (the 'recreational' tourist) to that of the modern touristic pilgrim in pursuit of discovering and experiencing an alien culture (the 'existential' tourist). According to Cohen (1988), the 'recreational' tourist engages in their tourist trip for restoration and recuperation, with little concern for authenticity, and, therefore, will entertain much looser criteria for authenticity. However, at the opposite end of the scale, the 'existential' tourist wants to experience the 'real life' nature of the destination, and, as a result, will possess the strictest criteria for authenticity. Hence, there may exist a continuum of evaluations of

authenticity among tourists, from complete authenticity, through various stages of partial authenticity, to complete falseness (Cohen, 1979).

The conceptualisation of authenticity was extended further by the work of Pearce and Moscardo (1986). This study clearly illustrates Cohen's (1988) argument that different tourists will not only have distinguishing viewpoints on what is authentic, but also have distinguishing levels of concern about authenticity within the touristic experience. An important further point of interest suggested by Pearce and Moscardo (1986) is that, as with Selwyn's (1996) notion of 'hot authenticity', the tourist's relationship with the host community can add to the authenticity of tourist experiences. They examine the importance of the tourist perception of experiences with the host community, stating that, "It is the relationship between the tourist and the host which determines authenticity. That is, all frontstage (inauthentic) actors have a backstage (authentic) region as well, to which certain people are permitted at certain times" (1986:129). In other words, an authentic experience can be achieved through the tourist setting as a whole, that is, experiencing the tourist 'attraction', and experiencing interaction with the hosts within the setting, or through a combination of both these two elements. As Pearce and Moscardo (1986) conclude, different tourists display different motivations, expectations and experiences, and the "whole issue of whether or not tourists are satisfied with their holiday experience demands a full consideration of the nature of the tourist environment, the tourists' perceptions of that environment and the tourists' need or preference for authenticity" (p.129).

Ritzer and Liska (1997) relate the discussion of authenticity to the ideas of modernity and the modern tourist, and of post-modernity and the post-modern tourist. Modernity

here refers to processes of standardisation, rationalisation and Fordism, with modern societies depicted as increasingly efficient, controlled, calculable, predictable and technological (Ritzer and Liska, 1997). Ritzer and Liska (1997:97) label the process of modernity as the "McDonaldization of Society", and suggest that in tourism terms this means that when modern-tourists travel away from their home society they often do so in order to experience what they already experience in their everyday lives, albeit in different settings and circumstances. It is suggested that the modern tourist is constantly searching for the authentic experience (MacCannell, 1976). However, Cohen (1995) questions this assumption as he contends that a new stage of tourism has developed: 'post-tourism'. He explains that "if the culturally sanctioned mode of travel of the modern tourist has been that of the serious quest for authenticity, the mode of the post-modern tourist is that of playful search for enjoyment. In the former, there is a cognitive preoccupation with the penetration of staged fronts into real backs (MacCannell, 1973), in the latter there is an aesthetic enjoyment of surfaces whatever their status may be" (Cohen, 1995:21). Thus theorists appear to suggest that the post-tourist is increasingly capable of recognising and enjoying irony in tourism experiences (Rojek, 1997; Urry, 1990). According to this position, the post-tourist is interested in both the inauthentic and the real thing to the same extent. Ritzer and Liska (1997) suggest that the post-tourist plays at and with touring, and that they often play with apparently authentic experiences, as they consider that there may be no 'authentic' experiences. Such a suggestion is to imply that the post-tourist is less concerned with authenticity and more concerned with the entertainment and potential enjoyment of the attraction.

It follows that if MacCannell's (1976) notion is correct that tourists search for the authentic, then the logic of post-modernism, with a society increasingly dominated by

commodities, simulations and staged front regions, suggests that tourists are increasingly condemned to fail in this quest. But it can be argued that, rather than seeking the authentic, many post-tourists "raised and living in a post-modern world dominated by simulations increasingly come to want, nay to insist on, simulations when they tour" (Ritzer and Liska, 1997:107). Ritzer and Liska (1997) argue that this is due to the growing difficulty for many tourists to distinguish between simulations and reality, and also due to the ubiquity of simulations in everyday life which leads people to continue to desire them when they become a tourist. This is nicely illustrated by their suggestion that "accustomed to the simulated dining experience at McDonalds, the tourist is generally not apt to want to scrabble for food at the campfire, or to survive on nuts and berries picked on a walk through the woods. The latter may be 'authentic', but they are awfully difficult, uncomfortable, and unpredictable in comparison to a meal at a local fast-food restaurant or in the dining room of a hotel that is part of an international chain. Most products of a post-modern world might be willing to eat at the campfire, as long as it is a simulated one on the lawn of the hotel" (1997:107). In contrast to MacCannell, this leads Ritzer and Liska to argue that many tourists today are in search of inauthenticity.

Little detailed empirical research has been conducted to investigate the relevance of these theories for tourists visiting tourist destinations in general or for literary tourist destinations in particular (Ashworth and Tunbridge, 1990; Cohen, 1988, 1989; Goodall, 1994; Moscardo and Pearce, 1986; Pocock, 1992; Silver, 1993). This is remarkable given the importance of these issues. A rare study by Silver (1993) investigates the marketing for tourists of authenticity in third world countries, concluding that images of authenticity are constructed through travel literature in multifaceted ways, with this

being affected by the type of tourist consuming the image. This suggests Boorstin and MacCannell over-simplify the expectations of authenticity among tourists, as they tend to generalise their application of authenticity to all tourists, rather than distinguishing between different types of tourists. A further study conducted by Moscardo and Pearce (1986) investigates visitor perceptions of the authenticity of Australian historic theme parks, examining this by the use of multivariate statistics. They argue that since such parks "preserve or restore some aspects of a nation's or a region's heritage" (p.471), they are almost by definition not 'authentic' in the strict sense used by MacCannell. However, they suggest that the visitors generally did perceive these theme parks as 'authentic' in relation to them being accurate reconstructions of Australia's past rather than them being genuine historical remains. This may indicate that the tourists were neither superficial fools satisfied with spuriousness in Boorstin's (1964) sense, nor victims of a falsifying touristic establishment which 'stages' authenticity in MacCannell's (1973) sense. Instead, Moscardo and Pearce (1986) conclude that these historical reconstructions are generally considered authentic as they faithfully simulate past conditions. A more recent study by Ehrentraut (1993) analyses heritage authenticity and domestic tourism in Japan. A typology of the conservation of rural heritage architecture is used, ranging from heritage houses still occupied by their owners to collections of such houses exhibited in outdoor museums, with the resulting analysis leading Ehrentraut (1993) to suggest that the designation of a heritage structure as 'authentic' is the social construction of its assessors rather than the intrinsic property of the object. Findings of a similar nature can be seen in a study by Daniel (1996), who investigates authenticity in dance performances related to tourism. In parallel with Cohen (1988), Daniel suggests that touristic dance performances rely heavily on the tourist's desire to experience the authentic. Hence, it can be suggested that tourists are not disturbed by

the so obviously 'staged' nature of the dance presentation, and that the whole concept of authenticity lies in the personal perceptions of the individual tourist.

### 2.2.3 Authenticity and literary tourism

There is a very markedly small amount of published work on the issues surrounding the authenticity of literary tourist destinations. However, a common theme can be detected in the limited number of relevant studies, that is, the consideration of evidence for the commoditisation and commercialisation in these destinations. For example, Squire (1992) investigates tourism connected with the author L.M. Montgomery on Prince Edward Island, Canada. Here, tourism is based on the novels about the fictional 'Anne of Green Gables', creating an industry out of literary heritage and giving what were once purely literary experiences a tangible form. Tourists are able to see, touch and experience the fictional creations of the book which previously remained in the imagination. Based on this case study it is suggested that historical authenticity here is compromised by literary accuracy in order to create a commercial tourist setting. Squire (1992) suggests that this process is apparent through the site redevelopment and the tourism enterprises that surround the area and which are often guided by details from the fictional novels which may not be historically accurate. For example, a local amusement park, 'Rainbow Valley', itself named after one of Montgomery's novels, includes an 'Anne of Green Gables Land' which features miniature representations of fictional places and buildings (Squire, 1996). Thus, fictional aspects associated with the island come to be produced specifically for touristic consumption, that is, they become commoditised. But can these still be regarded in some respects as authentic? And, if so, authentic to factual or fictional elements?

The blurring of these boundaries between fact and fiction can be encouraged by the "brochure writer who, together with other marketing experts, can build into the tourist itinerary a little history here, a touch of religion there, and mix the result up with a rich and spicy sauce of fiction. At an all-inclusive price too!" (Selwyn, 1990:120). The effect of 'commercialisation' in blurring these boundaries is seen in South Shields, England where the focus of the heritage industry is on the author Catherine Cookson. This focus is based on both the author herself and also the events in her novels, with these elements often being intertwined. In an investigation of tourist expectations and tourist experiences in the area, Pocock (1992) shows that the relationship between the area and the author is 'explained' by commemorative plaques, especially at sites where the physical evidence no longer exists due to demolition. In addition to the commemorative plaques, the author's name is used widely throughout the area. For example, an artists studio bears the name of one of her novels (The Gambling Man), a 'Cookson Charter' identifies and ranks accommodation in the area, a 'Cookson Passport' offers discount vouchers for local shops and restaurants, and a summer festival carries the author's name. However, despite the obvious mixture of fact and fiction, Pocock's study indicates that visitors affirm that their experiences are consistent with their expectations. Because of this, Pocock (1992) deems their experiences as 'authentic', although he refrains from deciding whether their experiences should be seen as authentic to the novels or to the author's 'real' life. It could be argued that this is an important distinction to make. A similar study by Pocock (1987) of visitors to 'Brontë Country' investigates the merging of the real with the imagined, or the factual with the fictional. Although the study is based on only a tiny sample of visitors, the results suggest that the visitors were strongly affected by the moors and the imagery attached to them, but that their emotions in crossing the moors were suffused "less with the

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excitement of treading in the Brontë's steps, than with the thought that Heathcliffe might appear" (1987:138). This may indicate that visitors are motivated as much by the chance of experiencing the fictional world of the author, as they are by the chance to experience the 'real' world of the author.

A later study by Squire (1994) authoritatively examines the cultural values of literary tourism based on the English Lake District home of Beatrix Potter, Hill Top Farm. Squire notes that, as a result of preservation and conservation, Hill Top Farm is presented to visitors as closely as possible to the way Beatrix Potter left it. However, the case study indicates that visitors tended to overlook the inherent 'staging' of the setting, identifying preservation as a sign of authenticity. Importantly, Squire (1994) goes on to clarify that visitors were not 'duped' by the quite obviously staged authenticity of Hill Top, they merely refused to regard it as important. In this way, visitors to Hill Top were neither satisfied with the recognised staged setting in MacCannell's (1973) sense, nor were they satisfied with the deceptive 'pseudo' setting in Boorstin's (1964) sense. Instead, meanings of authenticity were constantly being negotiated and transformed by visitors in order to fulfil their personal expectations of the 'authentic', both of the fictional world of the Beatrix Potter novels and of the 'factual' world of Beatrix Potter's homelife. These conclusions may be considered to provide some initial empirical support within literary tourist destinations for Cohen's (1988) notion of a socially constructed and negotiated sense of the authentic.

In a similar vein, it is interesting to examine the investigation by Curtis (1985) of tourism in Hannibal, USA, based on its literary connection with Mark Twain. Curtis suggests that, although Mark Twain's house is authentic, elements such as the white board fence

beside it are not. In front of the fence stands one of twelve markers erected at 'historic sites' mentioned in Tom Sawyer. The sign reads: "Tom Sawyers' fence. Here stood the board fence which Tom Sawyer persuaded his gang to pay him for the privilege of whitewash." According to Curtis, this marker created confusion. After all, Tom Sawyer never existed. Curtis states: "What is fact and what is fiction is vague at best, misleading at worst. For some tourists this was unsettling" (Curtis, 1985:11). Again, the boundary between fact and fiction is blurred, which highlights possible problems for the visitor as to the authentic nature of their visit. This led Curtis to question: "When do honest local efforts to commemorate a famous writer and his work become exploitation? And does business activity necessarily detract from the tourist experience and the legacy of the author?" (1985:14). In other words, does evidence of commercialisation and commoditisation detract from the authenticity of the literary tourist destination? His speculative response begins by examining the limited economic controls placed on entrepreneurs and commercial development in the area. For example, he mentions the number of entrepreneurs free to use the author's name, and the effect such elements of commercialisation have on the visitor experience. However, Curtis goes on to suggest that evidence of commercialisation and commoditisation may not effect visitor satisfaction because visitors to literary tourist destinations do not come solely to see such things as where the author was born, or lived or where they wrote about. This is because they are also concerned with putting into reality the events and characters that are, indeed, fictional. However, these broad questions related to the authenticity of the factual and fictional elements of literary tourist destinations ultimately remain unanswered by current research findings.

## 2.3 TOURIST RESPONSES TO SIGNS AS MARKERS OF AUTHENTICITY

A central aim of this study is to examine the signs visitors may perceive as markers of authenticity. These signs are elements of the literary tourist destination which may indicate to the visitor whether they are gaining an authentic experience or indeed an inauthentic experience. This involves an evaluation of visitors' responses to the semiology of the literary tourist destination. As the scientific study of signs, semiology emerged at the beginning of this century through the founding fathers Charles Sanders Pierce (a philosopher) and Ferdinand de Saussure (a linguist). The sign, for Saussure, is a physical object with a meaning or, to use his terms, a sign consists of a signifier and a signified. The signifier is the sign's image as we perceive it - the pictures and words in the brochure, or the souvenirs - whereas the signified is the mental concept to which it refers. According to this model, the signifieds are the mental constructs we use to divide up reality and to categorise it so that we understand it. For example, an image of a palm tree with turquoise sea and blue sky in the background, may be perceived by a British person as a 'paradise' or a 'luxury holiday', but to those for whom it is commonplace in their homelife, the image may be perceived as a source of food. In such ways these mental concepts are broadly common to all members of the same culture or subculture who share the same language. Thus semiology is based on the assumption that human actions or the products resulting from their actions function as signs which convey meaning to individuals. There must therefore be an underlying system of conventions and distinctions which make this possible, and make sense of the signs.

Boorstin (1964:106) complains that "the French chanteuse singing in English with a French accent seems more charmingly French than one who simply sings in French. The American tourist in Japan looks less for what is Japanese than for what is Japanesey".

This argument is extended further by Culler (1988:155), who points out that "all over the world the unsung armies of semioticians, the tourists, are fanning out in search of the signs of Frenchness, typical Italian behaviour, exemplary Oriental signs, typical American throughways, [and] traditional pubs." These two statements typify the view that most tourists are more concerned with finding and experiencing signs of cultural practices and attractions, than they are with understanding their underlying meanings or functions. MacCannell (1973, 1976) argues that all tourists are the 'agents of semiotics'. He claims that all over the world tourists are busy reading cities, landscapes and cultures as systems of signs in their search for the authentic, looking for signs that depict 'authenticity' for them. However, the underlying meanings of these signs are quite likely to evade them.

Semiotic theory is increasingly applied as a framework for the analysis of cultural data. Although it is a relatively new subject, semiology has been used for analysis in a wide variety of ways. Eco (1980) applies semiotic analysis to a study of architecture as a form of communication, and Gottdeiner (1983) assesses the use of semiotics in a study of towns and cities, including an analysis of materials used in different types of buildings and of visitors' perceptions of city inhabitants. Other uses of semiotic analysis include Foote's (1983) examination of the use of colour in public spaces as an expression of culture; Burgess and Wood's (1988) study of perceptions of place advertisements and how such advertisements create different meanings for different audiences; Grahn's (1991) use of semiotic structures to analyse people's choice of recreation spaces in towns; and Halfacree's (1995) examination of the associations made with the term rural. One of the most detailed applications of semiotics in tourism is offered by Roland Barthes in his work 'The Blue Guide' (1986). Barthes analyses the 'mythology'

surrounding the claim of the travel guide to be an aid to landscape appreciation and to heightened cultural awareness. Barthes argues this is 'mythology' as the travel guide acts as 'an agent of blindness' who focuses the tourists' attention on a limited range of landscapes while ignoring others, thereby dictating what they should and should not see or visit. As a result, the travel guide is 'masking' the 'real' history of the area.

Rojek extends the work on the semiotics of myths in tourism. He argues that the social construction of sights involves the 'mobilisation of myths' (Barthes, 1986) and the fabrication of fictions or fantasy. This adds to the extraordinariness and the spectacularity of the sights that people want to experience, so that the "mention of the mythical is unavoidable in discussions of travel and tourism" (Rojek, 1997:52). Rojek contends that one of the main reasons why myth and fantasy play such a large role in the social construction of sights is that sights are represented to tourists in a multitude of ways specifically in order to increase the accessibility of the sight. These reproductions include an infinite range of signs which increase the familiarity of the sight to potential tourists. Rojek calls this range of signs surrounding a sight and making it familiar: an "index of representations" (1997:53). He indicates that an individual may draw on many different forms of representation when considering a sight, including visual, textual and symbolic representations. Therefore, Rojek suggests that an index of representation is drawn from many different "files of representation", which "refers to the medium and conventions associated with signifying a sight" (Rojek, 1997:53), and thus might include both 'factual' and 'fictional' representations. The process of drawing on various files of representation to construct an index of representation relating to a sight is referred to as "dragging" (Rojek, 1997:54). Metaphorical, allegorical and false information can be as important to the tourist as the factual information concerning the same sight. For

example, a visitor to London might drag information from representational files relating to a Royal Wedding and to the television programme *EastEnders* in the conscious or unconscious construction of an index of representation. Rojek points out that "it should not be assumed that either the factual or the fictional have priority in framing the sight. Rather, sight framing involves the interpenetration of factual and fictional elements to support tourist orientations" (1997:53).

One author who places particular emphasis on the use of signs in tourism is John Urry (1990, 1992, 1995). His explanation of tourist consumption puts particular emphasis on visual aspects of touristic experience, claiming that such experience consists of looking at aspects of urban or rural landscapes which are visually distinctive and also different from the tourists' routine experiences. By the end of the eighteenth century the focus of travel in Europe had shifted from educational pursuits (in the form of *The Grand Tour*) to visual pleasure. Vision was placed at the top of the sensory hierarchy, replacing the ear and tongue as the primary sense of travellers (Adler, 1989). Urry (1990) claims that tourism is centred around the tourist looking either individually or collectively upon aspects of landscape or townscape which are distinctive from the tourists' everyday life. Thus, Urry (1990) distinguishes between the 'romantic gaze' and the 'collective gaze'. In the romantic gaze, the emphasis is on solitude, privacy, and a personal relationship with the object of the gaze. The tourists search for naturalness and undisturbed beauty in nature, where the sight is preferably gazed upon privately and thus the presence of other tourists would intrude on the consumption of the object. By contrast, the collective gaze is "part of that social experience [where tourists] consume commodities in the company of others" (p.25). It is the very presence of tourists that is actually necessary for the success of such places organised around the collective gaze. Urry

claims that the 'tourist gaze' is constructed through signs, and that the act of tourism involves the accumulation of such signs. These signs are maintained through the help of non-tourist practices, such as different forms of the mass media, including films, literature, and television. The tourist gaze allows tourists to linger over a view which is frequently captured through photographs, film or picture postcards, enabling the gaze to be endlessly reproduced. Urry also illustrates how the gaze varies between different societies, social groups and historical periods, and thus he suggests that there is no universal experience which is true for all tourists at all times.

Semiotics can be used to considerable advantage when discussing links between tourism and authenticity (MacCannell, 1973, 1976; Culler, 1981, 1988). It could be argued that in their quest for authenticity tourists collect reproductions of tourist attractions known as 'markers'. According to MacCannell, "the first contact a sightseer has with a sight is not the sight itself but with some representation thereof" (1976:113). Like the sign, the tourist attraction has a triadic structure composed of, firstly, a marker (signifier) which represents, secondly, a sight (signified) to, thirdly, a tourist. A marker is any form of information or representation that constitutes a sight or site as a sight. This is achieved by offering information about a sight, by representing it and thereby making it recognisable. Harkin (1995) goes as far as to suggest that all space has become divided between the 'marked attractions' and the 'unmarked landscape'. Therefore, it can be suggested that the markers inform the tourist that a sight is worth seeing: as Culler (1988:160) notes "The existence of reproductions is what makes something an original, authentic, the real thing - the original of which the souvenirs, postcards, statues etc. are reproductions."

In addition to the physical markers of tourism, tourism itself can be regarded as a marker. Urry (1995) points out that until the nineteenth century being able to travel was only available to a narrow elite and was itself a marker of status. Time began to dissolve the status distinctions between those who could and those who could not travel, but distinctions began to be drawn between different classes of traveller. In the twentieth century further distinctions became drawn between different modes of transport (air, sea, rail) and also between different forms that this took (scheduled or package air flights). Further to this, extensive distinctions of taste were also established between different places. Selected holiday destinations, and forms of transportation to the destination became markers of tourist taste and status.

Denigrators of tourism often express disgust at the proliferation of markers and often fail to grasp the essential semiotic function of these reproductions. For example, Urry (1995) points out that markers identify a relatively small number of places worthy of the tourist gaze, which results in the often detrimental effect of a concentration of tourists in a small area. In addition to the identification of what is, and what is not, sight-worthy, the markers remain important once the tourist encounters the sight as they can serve as reminders of which features of the attraction are significant. In his study of the Amish community in Pennsylvania, Buck (1977) examines the crucial role of the brochures as markers, with these intended to convince the tourists of the 'authenticity' of the sites they are about to see, although these sites are obviously staged. Markers also act as tangible reminders of things we have done, places we have visited, and views we have seen, in such forms as souvenirs, photographs or postcards. In a similar vein, these reproductions convey information to the tourist about the sight. As Eco (1987:7) confirms, "for historical information to be absorbed, it has to assume the aspect of

reincarnation", that is, it must be reproduced in some way. However the marker is used, the touristic experience constantly involves the production of, or participation in, a sign relation between marker and sight.

Touristic markers such as souvenirs are viewed by many as commodified tourism products (Littrell, Anderson and Brown, 1993; Shenhav-Keller, 1995). Watson and Kopachevsky (1994) suggest that commodification is the process by which objects, activities and services are evaluated primarily in terms of their exchange-value in the context of trade, that is in terms of their ability to demand other commodities in exchange. In addition to any exchange-value that commodities have, they are also evaluated in terms of their use-value, that is according to their ability to satisfy the psychological or physical needs of an individual. MacCannell (1989) further extends the concept of commodification. He suggests that all forms of tourism are cultural experiences, and that as culture becomes commoditised, the commodities become markers or signs of the quantity and quality of the tourism experience they promise. Hence MacCannell adds the sign-value to Marx's dichotomy between use-value and exchange-value, arguing that it is a further type of value embedded in modern commodities. The commoditisation of culture has led to what Watson and Kopachevsky (1994:652) call "mass trinketization", that is the cheap commercialisation of culture for touristic consumption. An infinite number of imitations of local culture are produced in the quest for profit. Graburn (1976) argues that tourists encourage a market for junky, inexpensive, often mediocre souvenir art forms, though not as a deliberate objective. As demand increases, artists tend to remove those elements of style that may be time-consuming in favour of those elements that are easy to produce.

Watson and Kopachevsky also argue that, with the provision of commoditised tourist products, "the touristic trip, together with the consumer ethic, is nothing short of a duty to acquire such commodities ... underlining once more the 'mysterious power' of the commodity" (1994:652). The fundamental role of the touristic souvenir is to serve as a marker, providing tangible evidence of activities and experiences undertaken during a touristic trip. It may be the case that different souvenirs may act as a marker of a tourist trip for different visitor types. Different tourists may interpret, define and attach varied meanings to a touristic souvenir, and, by extension, a souvenir may be perceived differently by different visitor types. The meanings that visitors attach to souvenirs have been of interest to a number of researchers (Littrell, Anderson and Brown, 1993; Shenhav-Keller, 1995). As Shenhav-Keller (1995:143) indicates: "What is important about the souvenir is not what it is but how it is perceived by the individuals who are part of the social worlds connected with its production, sale and purchase and how it acquires its meanings as a result of being taken out of one context and placed in another". The study of the meanings visitors attach to touristic souvenirs is of particular importance to the discussion of tourism and authenticity. Littrell, Anderson and Brown (1993) point out that the purchase and collection of crafts and souvenirs is an important part of a tourist trip, and suggest that these serve as markers of having found the authentic. In an interesting study of the act of purchasing Israeli souvenirs, Shenhav-Keller (1995) argues that different tourists define authenticity in different ways and, thus, different aspects of the souvenir will mark the object as authentic. Five categories of tourist requirements of Israeli souvenirs are identified which mark the authenticity of the souvenir. These are hand-craftsmanship, art and aesthetics, local originality, cultural roots and the historic past, and, finally, Judaica and ritual objects. Shenhav-Keller (1995:156) concludes that "authenticity is confirmed during each and every purchase ...

The tourist, when purchasing a souvenir, selects those representations [or markers] of authenticity which are meaningful to him or her". This provides strong support for Cohen's (1988) concept of authenticity, suggesting that it is a subjective and socially-constructed concept which will be different for each visitor.

A further study of the concept of authenticity in craft souvenirs led Littrell, Anderson and Brown (1993) to suggest that there are three main themes in relation to how tourists define the authenticity of crafts. First, the criteria by which crafts are evaluated can be either external or internal. External criteria are those points of reference which are objectively attributed to the craft. Littrell *et al* (1993:210) explain that "some tourists appear to be outer-directed" in their evaluations of authenticity. For example, aesthetics or production techniques provide objective reference points for labelling the product as authentic. On the other hand, internally-formulated criteria are those points of reference subjectively attributed to the craft by the visitor, and these are likely to vary from visitor to visitor. For example, the decision whether the craft is personally appealing or the possibility for use upon return home might contribute to a craft's authentic appeal. The second theme related to how the authenticity of a craft is defined involves a time dimension against which crafts are compared. For some tourists, it is important for crafts to be linked to the past, such as in their materials, production techniques, and content. Other tourists conceptualise authenticity in a more dynamic fashion, and acknowledge that production techniques and design forms might change over time. The third theme related to how the authenticity of crafts is evaluated based on the uniqueness and differentness of the craft. Littrell *et al* (1993) suggest that tourists evaluate crafts in terms of the total number produced, whether the crafts are different from those they

already own, whether the production technique was new or different, and also whether the crafts are unique to the region or country of production.

Semiotic structures can also be applied to what MacCannell, following the work of Erving Goffman (1959), terms *front* and *back* regions, which can be viewed as a continuum from the inauthentic front region shown to tourists to the authentic back region that remains closed to tourists. It could be argued that in their continuous search for the authentic experience tourists are striving to experience the back regions of the attraction. This concern for authenticity is focused on both people as objects, (who the tourists would like to see living in a manner which is relatively 'traditional'), and also on material objects. As a result, the tourism industry allows social and economic arrangements to be made in order to permit the 'authentic' experience of these objects which is desired by the tourists. However, markers indicating the authentic nature of the attraction, by their very existence, illustrate that it has already been coded, and so it cannot be regarded as a true back region, which in turn becomes the origin of further interest. MacCannell (1976) points to the fact that the tourist rarely, if at all, achieves the sought after experience of authenticity, a fact that has less to do with the quality of the actual quest, and more to do with the manipulations undertaken by many tourism establishments. As Culler (1988) argues, the distinction between the authentic and the inauthentic is a powerful semiotic operator within tourism. Describing what he cleverly calls "sight sacralization", MacCannell writes, "it is the mechanical reproduction phase of sacrilization that is most responsible for setting the tourist in motion on his journey to find the true object" (1976:45). The idea of seeing the real house where the famous person lived or worked, something unspoiled, is an influential motivator which is essential to the structure of tourism. Moreover, this remains true if visitors seek an

imaginary place and its association with fictional characters, although questions of
authenticity arise in less familiar forms. These less familiar forms are evident when
markers on both realistic sights and fictional ones are formulated in the same serious
matter-of-fact language, as this could easily convince any discerning visitor of the
authentic nature of experiences at both sites (Cohen, 1995; Curtis, 1985).

A semiotic perspective can also be applied to the study of tourism in order to highlight
potential differences between different types of tourists. There is no uniform reading of
a sight by visitors. Rojek and Urry (1997:14) suggest that "even the most apparently
unambiguous of museums or heritage centres will be 'read' in different and paradoxical
ways by different groups of visitors. There is no evidence that sites are uniformly read
and passively accepted by visitors". All signifying systems (that is, the triadic structure
of the sign, signifier and the signified, or the sight, marker and the tourist) are products
of historical and cultural conventions (Barthes, 1986). As a result, tourists from
different historical and cultural backgrounds may look for different markers to
characterise the experience as authentic. Hence, the markers tourists refer to when
considering the authentic nature of their touristic experience may distinguish between
different types of tourists. In this fluid situation of the sign relation, the connection
between marker and sight, signifier and signified, is dynamic. What is considered as the
authentic sight, as oppose to the touristic marker, is not fixed. In other words, what
may satisfy one tourist as authentic, may not satisfy another.

In a discussion of markers, Lowenthal (1975:12) proposes the current dilemma that "the
relics we see need not be historically true or accurate; they need only convince us that
we are connected with something that really did happen in the past". This highlights the

increasingly important issue that tourists are constantly searching for the unusual, a sign of a different culture, something which represents the experience as 'authentic'. However, Boorstin and his ilk assume that what is reproduced, represented, written about, and thus 'marked', is inauthentic. This highlights the paradox of authenticity that an authentic experience must be marked as authentic. Without some authoritative marking the tourist is uncertain whether what he is experiencing is authentic or not. However, once it has been marked it is mediated, it becomes a sign of itself, and is void of the authenticity of that which remains untouched by mediating cultural codes. Cohen (1995) distinguishes between two polar types of tourist attractions: a continuum from the 'natural' to the 'contrived'. He suggests that the 'natural' destinations are "completely 'unmarked' - sights and sites which have not yet undergone any intervention - physical or symbolic - to make them more appealing, accessible, or even more easily noticed by tourists" (p.15). However, if the sight remains unmarked how will the tourist know that the sight is worth seeing, or, indeed that the sight even exists? In the words of Culler (1988:164), "The authentic sight requires markers, but our notion of the authentic is the unmarked".

Tourists' use of markers is a primary consideration of the present research. It prompts several questions which will be examined in detail in this study. Are visitors concerned with the perceived inauthentic nature of the front regions? Do markers of both fictional and factual sights cause confusion? And does this affect the visitor's touristic experience?

## 2.4 TOURIST TYPES AND ATTITUDES TO AUTHENTICITY

This section explores the attempts of tourism authors to develop typologies of tourist roles. Sociological treatments of tourism have suggested it is both possible and helpful to segment the 'tourist' collective into sub-categories. Attempts to sub-categorise tourists may be in response to a tendency within the tourism literature to over-generalise, one consequence of which has been the inclination "to deal either explicitly or implicitly with one tourist type...[However, there] is no single homogenous, world-wide system of tourist institutions" (Cohen, 1979:23). Consequently, tourism experts have continuously searched to identify ways in which the heterogeneous holiday market can be segmented into groups of consumers that are as homogeneous as possible. This also helps them to fulfil such essential practical functions as implementing effective marketing. In practice, different types of tourist roles have become institutionalised in different ways and are served by different systems of tourist institutions. For example, Weiler and Hall (1992) suggest that the Western tourist market is increasingly segmented and specialised with the development of new tourist leisure styles, with one such segment being the literary tourist. A specific aspect of this segmentation is evaluated in this current research. That is, consideration is given to whether different groups of visitors vary in their attitudes and responses toward the authenticity of their experiences during a visit to a literary tourist destination.

However, segmentation of tourist types has been a long-standing and fundamental difficulty for tourism studies. A key difficulty is that tourist types can be distinguished in a variety of ways and these classifications often overlap. Mo, Howard and Havitz (1993) have illustrated some of the ways in which tourist classification schemes characterise differences among tourists, such as by socio-demographic characteristics, motivations or

lifestyles. There is a considerable amount of research which has sought to segment tourist types and much of it has concentrated on exploring the characteristics of one type of tourist. For example, Masberg and Silverman (1996) assess the meaning of the term heritage site for one type of heritage visitor - the college student - and examine exactly what their visit to the heritage site means to them. Their findings indicate that student visitors think of heritage sites in somewhat different terms to that of scholars and professionals. Likewise, Morrison, Pearce, Moscardo, Nadkarni and O'Leary (1996) identify differences between guests staying at more traditional specialist accommodation establishments. Herbert (1996) examines groups of visitors at artistic and literary destinations in France, finding little support for the concept of there being substantial numbers of dedicated artistic or literary pilgrims, and also evidence of visits being made by a wide variety of visitor types.

One of the earliest classifications of tourist types is by Boorstin (1964), who attempts to assess the degree to which people conform either to traveller or tourist types. Boorstin's traveller/tourist dichotomy suggests that the onset of mass tourism saw a decline of the traveller and the rise of the tourist. The increasing accessibility of tourism led to a mass of pleasure-seekers, the tourists. In the words of Boorstin (1964:85), "the traveller, then, was working as something; the tourist was a pleasure seeker. The traveller was active; he went strenuously in search of people, of adventure, of experience. The tourist is passive; he expects interesting things to happen to him...he expects everything to be done to him and for him". Another early tourist typology, developed by Cohen (1972) focuses similarly on the degree to which tourists seek novel or familiar tourist experiences. However, Cohen modified this typology in 1979,

proposing that tourists can be classified by the degree to which they seek superficial or authentic experiences.

Cohen's (1972) earlier and celebrated classification scheme identifies differences in the relation of the tourist to the tourism industry and the host country. In a similar vein to Boorstin (1964), Cohen emphasises the recent increasing accessibility of tourist destinations as the basis for newly emerging types of tourists. He argues that improved access to new environments is provoking interest in habits and cultures that are different from the tourist's home environment. One consequence is the growing desire among tourists to experience the novel and the strange. According to Cohen, the tourist seeks these two elements, but shrinks back when the experience becomes too strange. Cohen asserts that most tourists require elements of their familiar culture, something that reminds them of home. He suggests this can be maintained by the tourist's 'environmental bubble', within which the tourist retains elements of the familiar. Tourism is thus directed to be an industry which combines novelty with familiarity, with many modern tourists wanting to incorporate the safety of known cultures with the excitement of unknown cultures. As a result of these developments, there is a continuum of possible combinations of novelty and familiarity, and Cohen produces a fourfold classification of tourists by breaking up the continuum into typical combinations of these two ingredients. His tourist types range from the organised mass tourist (who is highly dependent on their 'environmental bubble' and desires the familiar much more than the novel), the individual mass tourist, the explorer, and finally, at the opposite end of the spectrum, the drifter (who attempts to escape their 'environmental bubble' and desires the novel to a much greater extent than the familiar). Cohen also differentiates between 'institutionalised' and 'non-institutionalised' forms of tourism. The first two

types of tourists may be regarded as institutionalised types, as they tend to deal with the established and more organised tourist system, while the latter two tourist types may be categorised as non-institutionalised types, because they do not depend on the services offered by this tourism establishment.

Cohen refutes both Boorstin's view that tourists seek superficial and contrived experiences and MacCannell's view that tourists demand authentic experiences. He argues that neither are universally valid. As a result, Cohen modified this typology in 1979 to incorporate the extent to which tourists desire either superficial experiences or authentic experiences. According to his 1979 paper, tourism usually involves some encounter with the 'Other', the non-familiar culture. Hence, a more discriminating typology of five "modes of touristic experience" is proposed, which distinguishes between tourists according to the depth of authentic experience that they seek. This illuminating typology places the five modes on a continuum ranging from the recreational tourist in pursuit of pleasure, the diversionary tourist, the experiential tourist, the experimental tourist, and, finally, the existential tourist. This latter tourist is similar to the modern pilgrim who is in pursuit of discovering and experiencing a foreign culture. The recreational tourist or the 'pleasure-seeker' is content with his or her own society and its cultures and values, and thus other cultures tend to hold little attraction. For these recreational tourists, the holiday is a recreation. The diversionary tourist seeks an escape from the boredom and routine of everyday life, and for such tourists the holiday is a diversion. Subsequent tourist types represent progressive steps in the pilgrimage of the modern tourist. The experiential tourist comes closest to MacCannell's conception of the tourist. Here the tourist is alienated from his or her home society and gains pleasure in observing life in other societies. In the words of

Cohen (1979:22): "The tourist, aware of the fact that he himself is precluded from having authentic experiences, basks in the authenticity of the life of others". This remains true for experimental tourists, although these tourists look for authentic experiences in greater depth by experimenting with the experiences of different and unfamiliar cultures, while experiential tourists simply observe them. Finally, existential tourists represent tourists who fully submerge themselves within a different culture, adopting the norms and values of their new society. Although this typology is useful as a method of segmenting the tourist market, the present author regarded its use in the study of visitor attitudes to authenticity as self-fulfilling. Would it not be the result of tautological reasoning to segment the tourist market in Haworth according to the depth of authentic experience that they seek?

Accordingly, a wide search of literature on tourist typologies dictated that a typology developed by Plog (1974) is the most applicable to the present study. His original travel destination preference model is designed to explain the types of people who prefer specific types of holiday destinations, based on their personality traits or psychographic characteristics. Based on research on Americans, Plog (1974) proposes that the population of America can be viewed as positioned along a psychographic continuum. The continuum divides tourists into five groups: the allocentric, near-allocentric, mid-centric, near-psychocentric, and the psychocentric. For operationalisation purposes, Plog (1991) combines the three medial categories (the near-allocentrics, mid-centrics, and the near-pychocentrics) into a general mid-centric category. At one extreme of the continuum are allocentric tourists who prefer independent holiday experiences at destinations that have not yet attracted a mass tourist market. This type of tourist is characterised by a considerable degree of adventuresomeness and self-confidence.

Travelling enables the allocentric tourist to discover foreign cultures, and they seek to penetrate these foreign societies. The allocentric tourist is akin to Cohen's (1972) non-instutionalised tourist, and also to his (1979) experimental and existential tourists who are averse to tourist establishments and strongly desire to experience novel and unknown cultures. At the other extreme of the continuum are psychocentrics, who tend to visit well-developed tourist locations and prefer to travel with tour groups. Like Cohen's (1972) institutionalised tourists and his (1979) recreational and diversionary tourists, the psychocentric tourist is self-inhibited, nervous and non-adventuresome, travelling because they feel they need to travel for their status. They prefer the familiar in travel destinations, preferably destinations they can drive to, as well as standardised tourist accommodation and facilities, such as tourist souvenir shops. It is possible that the psychocentric tourist is less concerned with the authentic nature of their tourist experience than the allocentric tourist and, correspondingly, hold less rigorous criteria when evaluating this authenticity.

Although Plog's model has been widely accepted by the tourism industry, it is unfortunate that there has been relatively little empirical research to test its validity. However, Nickerson and Ellis (1991) have tested the model empirically on a sample of college-educated respondents, and they have provided evidence which supports the theoretical constructs upon which Plog's model is based. Griffith and Albanese (1996) also provide a particularly thorough empirical test of Plog's (1974) model, examining its applicability within a student population. This study indicates that the "theoretical model provides a firm foundation for psychographic segmentation in the field of travel research" (Griffith and Albanese, 1996:51). Although only a small amount of evidence

is available, the available evidence does indicate that Plog's model is useful as a means of evaluating potential differences between different groups of tourists.

## *Summary*

This chapter has reviewed a wide range of research in order to identify and assess existing thinking related to tourists' perceptions of the authenticity of their experiences at literary tourist destinations. It has sought to highlight approaches, concepts and ideas which are of particular value in an evaluation of how literary tourist destinations are experienced by visitors. These approaches, concepts and ideas informed the subsequent development of the analytical framework used in the rest of this study.

This review of relevant existing research and ideas has demonstrated that literary sources and related media can be highly influential in creating the images of a tourist destination. This is particularly evident in the case of the effects of the Romantic Movement on the English Lake District, with artists and literary figures exerting much influence on how its countryside is perceived. Several studies illustrate how this Movement often dictated landscape tastes and also encouraged the evolution of new tourist styles. The chapter examined published research which suggests that literature can act as a stimulus for people to travel, either to visit the factual places connected with the author, such as the place of birth or the desk where the literature was written, or to experience at first hand elements of the literature which previously was only fictional. It was also argued that the economic 'pull' of literature and other media is increasingly acknowledged by the tourism industry. The growing importance of the use of such 'media-related tourism' for economic gain was also considered, including the increasing

deliberate and often planned use of literature, music, dance, television, cinema, and video as a resource to stimulate tourism development.

The discussion subsequently sought to unravel some of the complex concepts and confusion in the published research concerned with the notion of authenticity. While ideas of the 'primitive' tended to dominate early conceptualisations of authenticity, more recent notions emphasise its 'socially-constructed' properties which are negotiated individually by each tourist. This latter idea is developed further by Selwyn (1996) who distinguishes between two further notions of authenticity. These are the notions of 'hot authenticity', based on the form and depth of social interaction experienced during the visit, and of 'cool authenticity', based on the features of the visited society which can be subject to more stringent, scientific evaluation.

The discussion has also examined debates within the tourism literature on the influence of authenticity on the tourism experience. In particular, it considered whether, and to what extent, the modern tourist tends to seek out authentic experiences. Boorstin (1964) and MacCannell (1973, 1976) represent two of the earliest attempts to answer such questions and to theorise authenticity as a feature of tourism. Their two theories were critically analysed here as they both focus on the inauthenticity of modern society, while they conclude with opposing ideas about whether tourists look for authenticity. For Boorstin (1964) the modern tourist is content with the 'pseudo-events' which are presented by the tourism industry, while MacCannell (1973, 1976) argues that the modern tourist is searching for the ideal authentic experience. Central to MacCannell's argument is the notion of 'staged authenticity', whereby the tourism industry attempts to use a contrived performance prepared and executed by the host society to convince the

tourist that their experience is authentic. These theories have been subject to many criticisms, and these criticisms themselves were evaluated in some detail. The main criticism suggests that both Boorstin and MacCannell are dealing with 'the tourist' as an undifferentiated, single type, thereby ignoring the possibility that there are differences between tourists and that tourists may be able to interpret for themselves the touristic situations which they confront. Similar conclusions led Cohen (1979) to devise a typology of touristic situations based on two types of settings (real and staged) and on the tourists' perception of the setting (again both real and staged), with this typology facilitating the classification and comparison of different types of touristic situations.

It was found here that very little detailed empirical research has investigated the validity of any of these theories in relation to literary tourist destinations. In particular, there is a distinct gap in tourism knowledge concerning visitor responses to the signs of authenticity which are encountered during a visit to a literary tourist destination. In order to start to fill this gap, semiotic theories underlying the scientific study of signs were reviewed, paying particular attention to studies of the use of markers in tourism. It was concluded that herein lies a key paradox of authenticity and tourism. This is because, while the attraction must be marked as an authentic attraction, the over-riding conception of the authentic attraction is that it should be unmarked.

This chapter has also reviewed the approaches to tourist types which will assist in an assessment of tourist attitudes to authenticity. It identified a number of existing tourist typologies within the existing research literature. It was determined that the most authoritative tourist typology that is applicable to this study was one developed by Plog (1974). His typology places tourists on a continuum ranging from the adventurous,

independent 'allocentric' tourist to the self-inhibited, tour group 'psychocentric' tourist. The importance of this typology has been assessed in detail and its applicability considered. Its direct relevance to this study will be assessed subsequently.

In summary, this chapter has attempted to examine through published research the central themes underlying visitor attitudes to authenticity at literary tourist destinations. It provides a firm theoretical basis upon which the overall approach adopted in the study was developed. The next chapter draws on these ideas to present the specific conceptual frameworks used throughout this present research.

## 3.0 INTRODUCTION

This chapter examines in greater depth the main objectives of this study of tourists in the literary tourist destination of Haworth, and it places these objectives within three analytical frameworks. The first framework was constructed to distinguish between different types of visitor to this literary tourist destination. The second framework relates visitor motivations to their concern for authenticity, and the third framework relates the attitudes of different types of visitor to the authenticity of tourism products within this literary tourist destination. These three frameworks have been devised to assist in the examination of visitor attitudes to authenticity. The frameworks are used throughout the study and are discussed here in detail.

In order to investigate the research objectives in some depth a case study approach was used. The case study is based on Haworth, West Yorkshire, which was home to the famous literary Brontë family in the late-eighteenth and early-nineteenth centuries. The literary connection provides the basis for much of the tourism in the area. This chapter then discusses the selection of this case study location and it outlines the history of tourism in the area.

## 3.1 RESEARCH HYPOTHESES FOR THIS STUDY

The main aim of the present research is to evaluate visitor motivations, experiences and attitudes as they relate to the authenticity of Haworth as an example of a literary tourist destination. This aim has been developed into three more specific research objectives to be examined at the literary tourist destination of Haworth. First, to investigate visitor attitudes to the authenticity of the contemporary or present-day features of the destination. Second, to examine visitor attitudes to the authenticity of the presentation of the literary connections of the tourist destination, that is the Brontë links. And, third, to investigate visitor perceptions of, and responses to, signs which may be perceived as markers of the authenticity of this literary tourist destination.

The first objective is to investigate visitor attitudes to the authenticity of the contemporary features of the literary tourist destination, with this involving the examination of visitor attitudes to different aspects of the present-day village of Haworth. These aspects include the present-day village as the place where the Brontë family lived, as the inspiration and setting for some of the Brontë novels, and as a village more generally. The second objective is to investigate visitor attitudes to the authenticity of the presentation of the literary connection of the tourist destination, with this focusing on visitor opinions about the authenticity of the presentation in the Brontë Parsonage Museum. It examines visitor attitudes to the authenticity of the museum in relation to both the Brontë family homelife and to the Brontë novels. The third objective is to investigate visitor perceptions of, and responses to, signs as markers of authenticity at the literary tourist destination, and this involves the examination of different features of the destination that encouraged visitors to consider that their experience was either authentic or inauthentic. This utilises an innovative research

technique which uses a set of five photographic stimulus, and which was devised by the

present researcher. The visual stimuli are photographs of features of the village of

Haworth and its surroundings which the present researcher considered significant to

questions of authenticity.


The objectives have been further developed for this study into five more specific

hypotheses and these form the bases for the analytical frameworks.

These are:


**1. Visitors display different motivations for visiting the literary tourist**

**destination.**

This study examines whether different types of visitors have different reasons for visiting

Haworth.


**2. The motivations for visiting a literary tourist destination affect the degree to**

**which visitors are concerned about authenticity.**

A central aim for this research is to assess the degree to which visitors seek an

'authentic' experience at the literary tourist destination, and an assessment is made of

whether the different reasons people have for visiting Haworth affect the extent to which

they seek such authenticity.


**3. Visitors assess the authenticity of different products within the literary tourist**

**destination. The five broad categories of products to be examined include the**

**literary connection to the Brontë family, the literary connection to the Brontë**

**novels, the village of Haworth, the more formal presentation of the literary**

connection at the Brontë Parsonage Museum, and Brontë-related signs which are often related to more informal representations of the literary connections. More specifically, the five broad categories are, first, the literary connection of the destination to the Brontë family, which includes the more 'factual' or 'real' life of the Brontë family, and also the fictional outputs, that is the Brontë novels. Third, the village of Haworth, which includes more tangible physical aspects of the village, including the buildings and the streets, and the more intangible aspects of the village, including its general ambience as a tourist destination. In a similar vein, the more formal presentation of the literary connection in the Brontë Parsonage Museum is the fourth product, which includes both the more tangible physical aspects of the building and its contents, and the more intangible aspects of the museum's atmosphere. Finally, there is a vast number of Brontë-related signs within the destination that connect Haworth to the Brontë family and their novels. This study examines the notion that visitors will potentially evaluate the authenticity of these aspects as distinct products within the literary tourist destination.

**4. Visitors will vary in how authentic they find the experience of visiting the literary tourist destination.**

The study examines whether there are variations between different visitor types in relation to the extent to which they consider their experiences at the literary tourist destination to be 'authentic'.

**5. Visitors will vary in the aspects of the literary tourist destination that evoke a sense of an authentic experience and also a sense of place.**

This study considers specific features of the literary tourist destination that might indicate to different visitor types that their experiences are 'authentic' or 'inauthentic'. The evaluation assesses which destination features visitors perceive to be signs or indicators of authenticity.

These hypotheses have been placed in three analytical frameworks in order to assist in the investigation and explanation of visitor attitudes to authenticity at the literary tourist destination of Haworth, West Yorkshire.

## 3.2 ANALYTICAL FRAMEWORKS

Following a detailed study of relevant literature, a number of analytical frameworks have been developed by the author. These frameworks are used to evaluate the motivations, experiences and satisfaction of visitors in the literary tourist destination, and more specifically in relation to authenticity in the destination.

At this point it is necessary to revisit the use of the term 'visitor' in the present study. The academic literature on literary tourism and on tourist authenticity, as discussed in Chapter Two, almost invariably uses the term 'tourist' as it is largely concerned with people staying away from home overnight. However, the term 'visitor' can be divided into two groups: tourists who are visitors making at least one overnight stop in a country or region and staying at least twenty-four hours, and also excursionists who are temporary visitors staying less than twenty-four hours in the country or region. For the purpose of this study the umbrella term 'visitor' will be used, which includes both of these categories of people visiting Haworth. Other criteria for inclusion in the sample in

the study are explained in chapter four. Excursionists are included as they are likely to represent a very substantial proportion of visitors to many literary tourist destinations.

It is also important to note that in this study the concept of 'authenticity' is interpreted as a subjective concept, with this research measuring the subjective view of visitors about what is 'authentic'. It was intended that as far as possible the researcher's own interpretation of what is or what is not authentic is not imposed on the analysis. A more empathetic approach is adopted, similar to that used by Cohen (1988) who regards authenticity as a socially constructed concept, arguing that it is "a negotiable rather than primitive concept, [with] the rigor of its definition by subjects depending on the mode of their aspired touristic experience" (1988:371). Sharpley (1994:135) explains that "authenticity must be considered from the point of view of individual tourists, their expectations, [and] their experience". In other words, authenticity is not taken here to be a standard that can be applied to products or events. Rather, the perceived authenticity of, for example, the literary tourism product, is regarded as dependent upon the relationship between each individual visitor and their perception and experience of the product.

### 3.2.1 Framework to distinguish between different types of visitors

The position adopted in this study is that there is no one type of visitor, and hence there may be different responses among visitors to the authenticity of this literary tourist destination. Richards and Bonink (1995:175) suggest that cultural tourism destinations that "cater for a general 'cultural tourism' market are likely to be unsuccessful, because of the diversity of motives and interests between cultural tourists. It is important to analyse the market carefully to establish the specific motives that can be related to

specific products". The first analytical framework therefore enables broad distinctions to be made between different types of visitors to Haworth, based on similarities in lifestyle, motivation and activity. The framework distinguishes between literary visitors and non-literary visitors, and also between allocentric visitors and psychocentric visitors. One key difficulty in the segmentation of visitors into visitor types is that the classifications can overlap, with distinctions much less clear at the margins, and with the majority of people perhaps being at the margins. The classifications may also change over time as fashion and lifestyles change (Holloway and Plant, 1992; Middleton, 1988). Another considerable difficulty is that individual visitors linked to a visitor type can change as they move through stages in their life cycle, as their circumstances alter and as a result of short-term variations in mood (Cooper *et al*, 1993; Cohen, 1979; Griffith and Albanese, 1996). Hence, it is acknowledged that these categories are relatively ambiguous and flexible, and also that for the individual visitor they relate simply to the particular visit to Haworth when they were interviewed.

Literary visitors and non-literary visitors are distinguished based upon how important the Brontë connection was in their decision to visit Haworth. Those visitors for whom the Brontë connection was either very important or moderately important are classified as literary visitors and those visitors for whom the Brontë connection was either of little importance or of no importance at all are classified as non-literary visitors. The methodology involved in this classification is explained in detail in Chapter Four.

Allocentric and psychocentric visitors are identified based on several aspects of their preferences when choosing a holiday. According to Plog (1974), allocentric visitors are the more independent travellers and enjoy adventurous holidays, whereas, at the

opposite end of the spectrum, psychocentric visitors prefer package holidays and familiar surroundings. Visitors were asked to rate themselves on eight different five-point semantic differential scales, according to aspects they would normally choose when selecting a holiday destination. For example, holiday features included in the list ranged from 'foreign food' to 'familiar food', 'a highly fashionable holiday destination' to 'not normally important that the holiday destination is fashionable', and 'to visit foreign or strange cultures' to 'to visit familiar cultures'. Visitor responses were weighted from one, for the allocentric traits, to five, for the psychocentric traits, and the type of visitor is indicated by the mean of these scores. Details of this methodology are provided in full in Chapter Four.

These groupings were identified in order to assess whether there were different associated patterns of visitor behaviour at the literary tourist destination, and also to identify how different groups of visitors respond to authenticity at this destination.

### 3.2.2 Framework to relate motivations for visits to concern for authenticity

It is hypothesised that visitors display different motivations for visiting the literary tourist destination. In other words, the different visitor types outlined in section 3.2.1 may tend to have different reasons for visiting Haworth. Also the different visitor groups might look for contrasting experiences during their visit. Hence, it is necessary to establish the main motives for visitors in visiting this literary tourist destination. Visitors were asked how important for their visit it was to learn something or to have a fun day out, with the specific methodological details provided subsequently in the study. Visitor responses indicated whether they were more motivated to visit by the desire to

have fun, or were more motivated by the desire to learn something during their visit, or were motivated to have fun and also to learn something.

It is further hypothesised that the motivations of visitors in visiting the destination will affect the degree to which visitors are concerned about the authenticity of their experience. It is suggested that different visitor types may display different depths of concern for authenticity during their visit, and visitors might be looking for authentic experiences to varying degrees depending on their reason for visiting Haworth. Hence, a second analytical framework involves a matrix enabling distinctions to be made between different types of visitors to the literary tourist destination based on both visitor motivation and depth of concern for authenticity during their visit (Table 3.1).

**Table 3.1: Framework to relate motivations for visits to concern for authenticity among visitors**

| Motivation for visit | Concern for authenticity | | | |
|---|---|---|---|---|
| | Very important | Moderately important | Of little importance | Of no importance at all |
| To have fun 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| To learn 5 | | | | |

In this matrix, two dimensions are identified which differentiate between visitors. First, visitor motivation for visiting the literary tourist destination and, second, the extent of concern for authenticity during their visit. On the first of these dimensions, a scaled

distinction is made on a five-point semantic differential scale between those visitors who were more motivated to visit Haworth by the desire to have fun and visitors who were more motivated by the desire to learn. On the second dimension of visitor concern for authenticity, a distinction is made between four depths of concern. This is a scaled distinction on a Likert scale which ranges from 'very important' to 'of no importance at all'. These distinctions result in a matrix within which potential differences can be identified between literary visitors and non-literary visitors, and between allocentric visitors and psychocentric visitors.

### 3.2.3 Framework of visitor attitudes to the authenticity of tourism products within the literary tourist destination

A third analytical framework has been developed by the author to classify the attitudes of different types of visitors to the authenticity of five elements of Haworth as a literary tourist destination (Table 3.2). The framework distinguishes between two dimensions. The first dimension is visitor types, where different types of visitors to the literary tourist destination are identified. These visitor types include literary visitors and non-literary visitors, allocentric visitors and psychocentric visitors, and visitors who were more motivated by the desire to learn and visitors who were more motivated by the desire to have fun. The second dimension classifies features or elements within the overall literary tourism product of Haworth. These elements are examined as tourist products for consumption by visitors, with consideration given to five products: the literary connection to the Brontë family, the literary connection to the Brontë novels, the village of Haworth, the formal presentation of the literary connection in the Brontë Parsonage Museum, and Brontë-related signs, which are often related to more informal representations of the literary connections.

**Table 3.2: Framework to identify visitor attitudes to the authenticity of tourism products within the literary tourist destination**

| Visitor types | Attitudes to the authenticity of products within the literary tourist destination | | | | |
| --- | --- | --- | --- | --- | --- |
| | Literary connection Bronte family | Bronte novels | Village of Haworth | Museum | Signs |
| Literary visitors | | | | | |
| Non-literary visitors | | | | | |
| Allocentric visitors | | | | | |
| Psychocentric visitors | | | | | |
| Visitors more motivated to learn | | | | | |
| Visitors more motivated to have fun | | | | | |

It is hypothesised that visitors assess the authenticity of different products within the literary tourist destination. In other words, different types of visitors might have different attitudes to the authenticity of distinct aspects of the literary tourism product. It is proposed that this framework enables such differences to be identified clearly. In addition, the framework enables differences to be illustrated in how authentic the visitors find the experience of visiting the literary tourist destination, and also facilitates identification of the various aspects of the destination that evoke a sense of an authentic experience and a sense of place for different visitor types.

These frameworks form the analytical backbone of the present study, enabling clear distinctions to be made between different types of visitor to the literary tourist destination, to link visitor motivation to visitor's depth of concern for authenticity, and to clarify any associations between visitor types and their attitudes to the authenticity of

distinct products within the literary tourist destination. The frameworks are used to examine the overall research hypotheses.

## 3.3 HAWORTH AS A CASE STUDY LOCATION

Haralambos (1990:726) describes a case study as "the detailed examination of a single example of something." Accordingly, the present research builds a 'case study' of tourism in Haworth, West Yorkshire. Haworth became the home of one the most famous English-speaking literary families, the Brontë family, in 1820. The tightly-knit family first enjoyed success under the names *Currer, Ellis* and *Acton Bell,* pseudonyms for Charlotte, Emily and Anne Brontë respectively. Charlotte acted as the Bell's agent, and in 1846 she found publishers for Ellis Bell's *Wuthering Heights'* and Acton's *Agnes Grey,* and later Currer's *Jane Eyre,* and all enjoyed spectacular success. Over the years the secret identity of the Brontë family was discovered and the 'Bell's' fame was replaced by the world's admiration for the Brontë family. Curious and 'interested' people began to make their way to Haworth to catch a glimpse of the famous but mysterious authors. So began the onset of literary tourism in Haworth.

*The Brontë Society* was founded in 1893 in order to encourage the world-wide interest in the Brontës' literary works, to bring together all who admired the Brontë family and their work, and to encourage a better understanding and appreciation of the Brontës' lives and achievements (Lemon, 1993). The Society's concerns include the Brontë Parsonage home, which was opened as a museum in 1928, and the wide collection of books, manuscripts, paintings and personal items which are on show in the museum. The Brontë Society have striven to restore the parsonage rooms to their appearance in the early 1850s when Charlotte was still living there with her husband and father. The

parsonage attracted 101,907 visitors in 1994 (The Brontë Society, 1995a). By 1995 the Brontë Society was supported by 2,879 Brontë enthusiasts, including 891 overseas members (The Brontë Society, 1995a).

Even 135 years later, the Brontë literary legacy lives on in Haworth. Haworth was considered to be a suitable case study destination because the Brontës transferred elements of the Haworth landscape into fiction, and subsequent tourism development has inverted this process, giving that which was fictional in the Brontë novels a factual identity. The blurring of the boundaries between fiction and fact is of central significance to the investigation of visitor attitudes to authenticity at a literary tourist destination. Ashworth and Tunbridge (1990) would describe localities such as Haworth as largely monofunctional destinations, that is those, usually small, communities where historic resources dominate their morphology and identity. The tourism industry in the area is largely built and supported around one focal theme, namely the Brontë family and their literature. This was an important factor in the decision to select Haworth as the case study location as it increases the chance of respondents visiting the area mainly on the basis of the Brontë family and not necessarily because of other tourist attractions when this study concentrates upon a literary tourist destination.

Haworth's identity as the home of the Brontës is evident not only through formal exhibitions such as the Brontë Parsonage Museum and The Brontë Society but also through private commercial enterprises. Numerous businesses use literary associations to sell products ranging from tourist accommodation to soap and from T-shirts to jam. Thus, many local businesses have literary-inspired names: The Brontë Hotel, The Three Sisters Hotel, and Wuthering Heights Inn, and so on. Beyond tangible sites and

attractions, the literary theme also features in tourist souvenirs and advertising and promotional activities. Local retailers and wholesalers offer a variety of souvenir products related to literary heritage, such as shampoo, polo shirts and tea-towels. This was a significant factor in the decision to select Haworth as the case study location as the nature of the study necessitated the investigation of visitor attitudes to both the 'official' Brontë merchandise and to the 'unofficial' Brontë merchandise.

The popularity of literary-inspired commercial products may be related to the lure of tourist resources in the area which are linked to the Brontës, such as the moors, the countryside, and The Keighley and Worth Railway. The Brontës are a very important marketing theme used to attract tourists to the area. In particular, the region is marketed by commercial tour operators and public sector organisations as 'Brontë Country'. The area was considered appropriate to study for as Gold and Ward (1994:157) suggest the "iconography of literature in tourism marketing is most evident in Brontë Country where film and pop-record references are the closest most visitors have come to the authors' work". Wilks also comments in a more romanticised vein about Haworth that "No one who has climbed this hill to reach this 'square' will deny its individuality, the old buildings still asserting their character despite the inevitable trappings that accompany shrines of literary pilgrimage" (1982:32).

### *Summary*

This chapter discussed the hypotheses for this research and it placed them into three analytical frameworks developed by the present researcher to study the motivations, experiences and attitudes of visitors to authenticity at the literary tourist destination of Haworth. The first analytical framework distinguishes between different visitor types to

the literary tourist destination. The second framework looks at how the motivations for visits may affect the extent to which visitors are concerned about authenticity. And the third framework identifies potential differences between visitor types and their attitudes to the authenticity of different tourism products within the literary tourist destination. The overall tourism product in Haworth has been broadly divided into five segments. These are the literary connection to the Brontë family, the literary connection to the Brontë novels, the village of Haworth, the formal presentation of the literary connection in the Brontë Parsonage Museum, and the Brontë-related signs in and around the literary tourist destination.

The first framework is based on the hypothesis that there are many different types of visitor to the literary tourist destination. The framework distinguishes between literary visitors and non-literary visitors, and between allocentric visitors and psychocentric visitors. The second framework is based on the hypotheses that visitors display different motivations for visiting the literary tourist destination, and simultaneously that such motivations affect the degree to which visitors are concerned about gaining an authentic experience of the destination. The framework clearly identifies the differences in attitudes between literary visitors and non-literary visitors and between allocentric visitors and psychocentric visitors. And, finally, the third framework is based on the hypothesis that visitors assess the authenticity of different tourism products of the literary tourist destination, and the framework segments the destination into five broad products. Similarly, this framework enables differences to be identified in how authentic visitors find their experiences and, also, facilitates the identification of aspects of the literary tourist destination that may evoke a sense of an authentic experience and also a sense of place for different visitor types.

The chapter then justified the selection of Haworth, West Yorkshire as the case study location. It describes the historical emergence of tourism in the area, which is based largely on the Brontë family and their literature. The following chapter examines the methodology used to analyse the research hypotheses to assess the motivations, experiences and attitudes of visitors to this literary tourist destination.

# Chapter Four
## *Methodology*

## 4.0  INTRODUCTION

This chapter describes the methodology which is used in the study to examine visitor

motivations, experiences and attitudes as they relate to the authenticity of a literary

tourist destination.  A case study of the village of Haworth, in the West Yorkshire

moors, was examined in order to investigate these issues.  Goode and Hatt (1952)

explain that the case study approach is a means of organising data which preserves the

unique attributes of the social object being studied.  In this case, it provides a snapshot

while exploring contemporary phenomena in their real-life situation.  Haworth was

deemed an appropriate case study destination as it was home in the late-eighteenth and

early-nineteenth centuries to the famous literary family of the Brontës, and the Brontë

connection provides a strong thematic focus for tourism in the area.  The case study

uses a social survey comprising three different questionnaires, each of which focuses on

a different aspect of visitor attitudes to authenticity.  The three different questionnaires

broadly correspond to the three research objectives.  These are, first, to investigate

visitor attitudes to the authenticity of the contemporary features of the literary tourist

destination.  Second, to investigate visitor attitudes to the authenticity of the

presentation of the literary connection of the tourist destination; and, third, to investigate

visitor perceptions of, and responses to, signs as markers of authenticity at the literary

tourist destination.  The detailed social survey has been designed using a combination of

quantitative and qualitative research techniques.

A single stimulus can convey a variety of meanings to individuals so that stimuli, such as tourist destinations, may be perceived in a multitude of ways by different people (Barthes, 1967; Culler, 1981, 1988; Lowenthal, 1975). In order to investigate how individual visitors and types of visitors view different aspects of the tourist destination as signs or markers of authenticity, a very different approach is taken whereby a set of photographic stimulus material was prepared and visitor responses to them were recorded. The use of such empirical methods to investigate these phenomena is proposed by MacCannell (1976:110), who affirms that "it is possible to remove the development of the understanding of signs and modern culture from the realm of theoretical speculation and locate it in empirical studies."

This chapter explains in detail the research techniques employed in this study, including the sampling procedure which was used. The findings of a pilot study are described and the resulting changes necessary to the research instrument are discussed. Finally, some of the general characteristics of the sample are presented.

## 4.1 THE RESEARCH INSTRUMENT

A significant difficulty when investigating tourism is that the tourist population in the destination area is transient, which means there is only a limited time to develop anything more than a fairly superficial relationship with the tourists who participate in the research study. This is a particular problem with day visitors who visit the destination. Given the limited opportunities available, an appropriate methodology has to be developed in order to capture the views of the tourist population in the destination. Allied to this problem is another difficulty that in many places the tourist season is restricted to a few months in the summer, further limiting the opportunities available to

conduct visitor research. Moreover, at smaller and more crowded sites, the researcher

may be regarded by tourism managers as an impediment to visitor flows and by tourists

as a nuisance. In the latter case, visitors may be loath to give up valuable holiday time

to researchers. The methodology developed for the Haworth study attempts to take into

consideration as many of these problems as possible.

Few studies have considered visitor attitudes to authenticity at tourist places in any

depth. Several of these studies also have the methodological shortcomings that the

visitors have to respond exclusively to closed, pre-coded response options. For

example, Pocock (1987) studies literary tourism, by coincidence also in Haworth, but

his research was based solely on a questionnaire survey with closed, pre-coded options

for questions, with the visitors requested to complete the questionnaire themselves. The

study does not explore visitor attitudes in any depth due to the questionnaire being so

brief and only indirectly related to the issues of authenticity, and only a small sample

size was achieved. Dann (1977) also uses survey questionnaires to investigate visitors'

attitudes to Barbados in order to identify their basic motivations for visiting, and Dunn

Ross and Iso-Ahola (1991) use a questionnaire which visitors completed themselves on

tour buses in order to explore the motivations and satisfaction of sightseeing tourists.

However, in both studies the categories for responses about attitudes had already been

formalised by the researcher in the form of pre-coded response options to questions.

More in-depth qualitative research techniques, such as content analysis and focus group

work, have been used by other tourism researchers. For example, Cohen (1989) uses a

content analysis of the advertisements of companies offering trekking tours into a hill-

tribe area of northern Thailand, while Uzzell (1984) takes a similar approach using

content analysis to assess tourist advertising and the psychology of tourism marketing. However, in none of these cases was there any direct, personal contact between the researcher and the actual tourist. One interesting exception in the tourism research field which does use in-depth qualitative research methods and directly questions visitors is a paper by Squire (1994), where questionnaires administered face-to-face with visitors are used to explore the social meanings which they attach to tourism inspired by the home of Beatrix Potter in the English Lake District. This paper demonstrates the very significant potential of in-depth qualitative methods for assessments of visitor attitudes to the authenticity of a literary tourist destination.

However, as McCracken (1988) has said, there is a trade-off between the complexity-capturing capacity of qualitative methods and the precision of quantitative methods. Further, Haralambos (1990:754) indicates that "it is difficult to see quantitative and qualitative methods as mutually exclusive. Increasingly ... [researchers] ... are combining both approaches in single studies". For the present study it was considered that the benefits of quantitative techniques should not be lost, and these were combined with qualitative research methods. The plurality of research methods, a practice known as 'triangulation', can benefit research because the qualitative and quantitative data gained through different research techniques can be used to check on the accuracy of the conclusion reached, and the two approaches can also be used together so that a more complete picture is produced. Triangulation involves looking at the same phenomenon, or research question, from more than one source of data and this opens the way for richer and potentially more valid interpretations (Denzin, 1978). Although the use of triangulation in this study is limited, the research benefits from utilising qualitative and quantitative data from three different surveys and from utilising an innovative projection

technique which attempts to penetrate visitor attitudes to authenticity in a less obvious

and direct manner. Haire (1950) describes projection techniques as particularly useful in

triangulating the more conventional interview method. Multiple research methods are

used in this research to construct a case study of tourism in Haworth which explores the

attitudes of visitors through direct or face-to-face social surveys.

The social survey is the most extensively used method in social research. It allows a

large amount of data to be collected from a large number of people in a relatively short

amount of time, thereby overcoming the constraints arising from the transience of

tourists in destinations. A social survey can be placed on a continuum from the

'structured interview' at one extreme to the 'unstructured interview' at the other

extreme. A completely 'structured interview' is known as a quantitative questionnaire,

whereby all the questions are closed and respondents are required to choose their

answers from a list of pre-coded responses. At the other extreme, a totally unstructured

interview is a more qualitative research instrument, and this would take the form of a

conversation where the interviewer has no predetermined questions, and the respondent

is left to answer in their own words. The semi-structured questionnaire is a combination

of these approaches, whereby the interview involves both quantitative and pre-coded

questions and qualitative, open-ended questions.

The present social survey utilises three different semi-structured questionnaires, with the

range and types of questions designed so that the time spent answering them was kept to

an appropriate maximum of twenty minutes. Morton-Williams (1985:28) argues that "a

semi-structured questionnaire may be used when some of the flexibility and detail of

qualitative research are required in conjunction with the opportunity to aggregate

answers". Short semi-structured questionnaires were also considered appropriate in the case of visitors to Haworth as many of these visitors were on a day visit and so were likely to be reluctant to give up the large amounts of time required for more in-depth interviewing. The division of the present social survey into three separate, short questionnaires also assists in overcoming such research problems as interviewee fatigue and time constraints. It also assists in the collection of a much larger data set in order to examine in detail a wider range of key issues surrounding authenticity at a literary tourist destination. Each questionnaire corresponds with one of the overall research objectives, and respondents answered just one of the questionnaires.

The first questionnaire investigates visitor attitudes to the authenticity of the contemporary features of Haworth. It examines visitor attitudes to the present-day village, to the village as the place where the Brontës lived, and to the village as the inspiration and setting for some of the Brontë novels. It explores visitor opinions about the extent of commercialisation evident in the village, and considers the effect that this may have on their enjoyment of the visit. The questionnaire then examines whether visitors perceive the village to be historically accurate to the Brontë era. In other words, it asks visitors to consider the extent to which they think that the village still conveys a sense of what it was like when the Brontë family had lived there. In a similar vein, visitors are then asked to consider the extent to which they think that their experience of the village evokes their images from the novels. Finally, the questionnaire studies the extent to which visitors feel that they have gained an insight into the lives of the Brontë family from the village. It examines the amount of information that visitors believe that they have gained from the village itself.

The second questionnaire investigates visitor attitudes to the authenticity of the presentation of the literary connection in Haworth. It examines whether visitors perceive the Brontë Parsonage Museum to be historically accurate to the Brontë era. Visitors are asked to reflect on the extent to which they consider that the museum still conveys a sense of what is was like when the Brontë family lived there. Similarly, visitors are asked to consider whether their experience of the museum (as a family house typical of the middle-classes in the late-eighteenth and early-nineteenth centuries) evokes their images from the Brontë novels. The questionnaire then goes on to examine visitor opinions about the use of actors as an additional tool for education and entertainment in the museum.

The final questionnaire looks at visitor perceptions of, and responses to, signs as markers of authenticity at the literary tourist destination and adopts a dramatically different methodological technique. With this questionnaire respondents are shown a set of five photographic stimuli, which show aspects of the village and its surroundings which are deemed significant to questions of authenticity by the present researcher. Visitors are asked to give their own impression as to what the photograph conveys to them, including questions on the most appealing and least appealing aspects of the signs. A copy of each of the questionnaires is presented in Appendix 1.1.

Attitude scales are frequently used in the social survey, and were designed to divide the visitors into a number of broad groups, which facilitates study of the ways in which attitudes relate to other variables in the survey. The identification of a number of different visitor groups or types through the use of these scales, facilitates assessment of potential differences in their attitudes and opinions to the authenticity of the experience

of Haworth. Two methods of constructing attitude scales are used in this study: the Likert scale and the semantic differential scale. These scales are frequently used in attitudinal research. In this study the Likert scale requires visitors to indicate on a five-point scale whether they, for example, 'strongly agree, agree, neither agree nor disagree, disagree, or strongly disagree' with a series of statements. Oppenheim (1992:200) argues that the "reliability of Likert scales tends to be good ... because of the greater range of answers permitted to respondents". Semantic differential scales are similar to the Likert scale in that an odd number of points on a scale are used, but in these cases the judgement is made on a polar scale with opposing statements at each end of the scale. The scale consists of a series of adjectives and their antonyms, or two opposing statements, separated by between five and seven 'attitude positions'. Both of these scales possess the advantage of lending themselves easily to descriptive statistics.

However, attitude scales can produce some difficulties. There is the problem that the use of the 'neutral point' in an odd-numbered scale reinforces a tendency to opt for the mid-point of a scale, with respondents using it to record what in effect is a 'no opinion' response as distinct from a genuinely neutral stance. In an attempt to overcome this problem, the Likert scales were constructed by placing the neutral point at the end of the scale. For example, the Likert scale of importance used here ranged from 'very important', 'moderately important', 'of little importance', 'of no importance at all', and, finally, to 'no particular opinion'. Another problem with the use of attitude scales is that the respondent's opinion has to 'fit' the labels of the points on the scale. However, their attitude may not match exactly and may have to be modified to fit the scale, resulting in an indication of their general opinion rather than their exact opinion. Attitude scales are also reliant on genuine, trustworthy and precise responses for their effectiveness. To

reduce these problems, specific questions are followed by more general enquiries to reveal the strength of a respondent's attitude; as Ryan (1995:157) points out: "reliability can be assessed by replication of the topic". As a result, many issues are addressed by an initial pre-coded question which is followed by an open-ended question, which gives the respondent the opportunity to express their opinion in their own words. These are administered in the middle of the questionnaire to ensure that the respondent is neither tired of answering questions nor anxious that their holiday time is being wasted.

### 4.1.1 Standard questions

Each questionnaire contains a maximum of thirty questions in order to maintain the respondent's interest, thereby encouraging accurate and honest answers. Sixteen of these questions are standard ones which are common to all three questionnaires. The standard questions investigate age, sex, place of residence, socio-economic status, visitor type and motivation for the visit. These common questions enable comparisons to be made between the questionnaires, and they increase the sample size for these specific questions. The standard questions are stated in exactly the same way and in the same order in order to avoid inconsistency between questionnaires. As Burch (1964) points out "the more one's research problems call for subtle refinements ... the more one increases the probability of inconsistency in interpretation and recording of observations". The questions offer closed, pre-coded options, thereby offering a choice of replies that can be classified and quantified more easily.

The three questionnaires begin with a number of filter questions in order to achieve defined sample characteristics. All visitors included in the survey had to be on a leisure trip, and could not be a resident of Haworth or its environs. A resident of Haworth or

its environs was defined by the researcher as one who had travelled less than fifteen kilometres to reach the destination. This was made clear to respondents by the use of a map of Haworth and its surrounding area which incorporated a fifteen kilometre boundary around Haworth. A copy of the map can be seen in Appendix 1.2. Those respondents who had travelled from a destination outside the defined boundary, and were visiting Haworth for pleasure, were classed as visitors. Those respondents participating in the questionnaire which explores visitor attitudes to the authenticity of the presentation of the literary connection to Haworth must also have visited the Brontë Parsonage Museum, and were, therefore, asked an additional filter question to ensure that they had visited the museum.

The survey identifies a number of types of visitors to Haworth, which are differentiated on the basis of whether they met specified criteria as literary or non-literary visitors, and allocentric or psychocentric visitors. To distinguish between literary and non-literary visitors, respondents were asked, 'How important was the Brontë connection for you in your decision to visit Haworth?' Visitors were given a choice of five responses on a Likert scale ranging from 'very important' to 'of no importance at all'. Those respondents for whom the Brontë connection was very or moderately important are classified in this study as literary visitors, whereas those respondents who attached a little or no importance at all to the literary connection are classified as non-literary visitors.

A highly innovative method was devised by the present researcher to distinguish between allocentric visitors and psychocentric visitors. Respondents were asked to respond to a series of eight five-point semantic differential scales which ranged from

allocentric traits at one end of the scale to psychocentric traits at the opposite end. Allocentric visitors are adventurous travellers who usually prefer to take independent holidays particularly to highly fashionable destinations or "in-spots" (Plog, 1974:57), whereas the familiar-loving psychocentric visitors normally prefer short-haul holiday destinations where they speak the same language. However, it is important to point out that a person may vary in their type according to stages in their life-cycle and perhaps even according to differences in mood. Hence, this study distinguishes between allocentric and psychocentric visitors on the basis of this distinct visit to Haworth. Plog (1994:214) considers that "it requires a maximum of eight questions to separate people on a continuum into different travel-personality groups, ranging from psychocentric to allocentric ... leaving the majority of the questionnaire free to explore other topics".

The traits used in the scales were features of holidays that the respondent might normally prefer when choosing a holiday destination. The traits were selected to broadly categorise visitors on the basis of psychographics, although these might be regarded as fairly ambiguous and perhaps are not absolute polar characteristics of allocentric and psychocentric visitors. The traits were selected by the present researcher following a critical consideration of Plog's work. Plog (1974:216) explains that "there are no standard psychographic categories or ways of defining people. Rather, the creative insight and inventiveness of the researcher develop the dimensions".

The holiday features in the list ranged from 'package holidays' to 'independent holidays', 'foreign food' to 'familiar food', 'long-haul holiday destinations (outside Europe)' to 'short-haul holiday destinations (within Europe)', 'holiday destinations where they speak the same language as you' to 'holiday destinations where they speak a

different language to you', 'a highly fashionable holiday destination' to 'not normally important that the holiday destination is fashionable', 'to travel around and explore the holiday destination on your own' to 'to stay put within one holiday destination or perhaps go on some organised excursions', 'to visit foreign or strange cultures' to 'to visit familiar cultures' and, finally, from 'holiday destinations that offer everyday experiences and activities' to 'holiday destinations that offer unusual experiences and activities, or to visit new destinations before others have visited them'. These features were presented on a showcard which can be seen in Appendix 1.2.

The location of the allocentric end of the scale was alternated on a random basis in an attempt to counteract any bias in responses by the order of the response options. For analysis purposes, the appropriate scales were ordered so that all the allocentric traits were at the same end of the scale, and responses were weighted from one to five. Allocentric traits were given a weighting of one, and psychocentric traits were given a weighting of five. The three types of visitor are indicated by the mean of these scores. The mean scores ranged from a minimum of 1 to a maximum of 5. This range was divided into three equal groups. Those respondents with a mean score between 1 and 2.33 are described in this study as allocentric visitors, those with a score between 2.34 and 3.67 are described as mid-centric visitors, and visitors with a score between 3.68 and 5 are described as psychocentric. It was found that the majority of visitors to Haworth were midcentrics (214 visitors which is 64.8% of respondents). A larger proportion of the sample were categorised as allocentric visitors (67 visitors which is 20.3% of respondents) compared with psychocentrics (49 visitors which is 14.8% of respondents). The dispersion of visitor types is discussed in detail in Chapter Five.

Visitors were also classified on the basis of their motivation for visiting Haworth. Visitors were asked how important for their visit to Haworth it was to learn something or to have a fun day out. Responses were shown on a five-point semantic differential scale, which ranged from 'a fun day out' (which was point one on the scale), to 'learn something' (which was point five on the scale). Those visitors who indicated either points one or two are classified as being more motivated to visit by the desire to have fun. Point three is taken to describe visitors who were motivated by the desire to have fun and also learn something. And, finally, those visitors who selected either points four or five are classified as being more motivated by the desire to learn something during their trip. The data illustrates that visitor motivations to Haworth are varied. A greater proportion of visitors were more motivated by the desire to have fun than by the desire to learn something (48.8% (161 visitors) compared with 22.2% (73 visitors). 29.1% of visitors (that is 96 respondents) indicated that they were more motivated by the combination of having fun as well as learning something. A detailed description of visitor motivations appears in Chapter Five.

It is hypothesised that the motivations of visitors in visiting Haworth will affect the degree to which they are concerned about the authenticity of their experience. Consequently, the study establishes how concerned visitors are about gaining an authentic experience of three different aspects of the literary tourist destination. These are the history of the village of Haworth, the Brontë family and the Brontë novels. More specifically, visitors were required to indicate on a Likert scale ranging from 'very important' to 'of no importance at all' how important it was to gain an historically accurate understanding of these three factors. The term 'authenticity' is omitted from

all three of the questionnaires to prevent the interviewer prompting any particular responses from the respondent.

Following these standard questions which are contained in all three questionnaires, each questionnaire then investigates its own particular subject area. These were to investigate either visitor attitudes to the authenticity of the contemporary features of Haworth, visitor attitudes to the presentation of the literary connection to Haworth, or visitor perceptions of, and responses to, signs as markers of authenticity. The following section discusses the issues covered in each questionnaire, and outlines the types of questions used to examine these issues. Appendix 1.4 provides a detailed summary of how individual questions relate to the research hypotheses.

## 4.1.2   Visitor attitudes to the authenticity of the contemporary features of the literary tourist destination

When investigating visitor attitudes to the authenticity of the contemporary features of Haworth, respondents were asked a mixture of quantitative and qualitative questions to reveal their views in some depth. The quantitative questions are often in the form of attitude scales, which are then followed by an open-ended question in order to allow visitors to state their opinion in their own words.

The first issue examined in the questionnaire was the extent of commercialisation evident in the village of Haworth. Were visitors aware of any forms of commercialisation? If so, did this effect their satisfaction with the visit? How would visitors feel if evidence of commercialisation was removed from the village which resulted in fewer services being provided for their convenience? Visitors were also

asked how important they thought it was for a place like Haworth to strive to be as historically accurate and genuine as possible, with answers rated on a Likert scale ranging from very important to of no importance at all. In a similar vein, visitors were then asked how important they thought it was for a place like Haworth to strive to be as historically accurate and genuine as possible even if this means it is not possible to provide some modern facilities, and, again, response options were on a Likert scale ranging from very important to of no importance at all. This follow-up question was asked in order to reveal the strength of opinion even when it was suggested that certain facilities for visitors may not be provided in order to attain historical accuracy, and when this may detract from their enjoyment and satisfaction. This might involve the closure of public toilets, the exclusion of cars from the centre of the village, a restriction on the number of gift shops or eating establishments, or even the closure of the visitor information centre.

To further investigate the issue of commercialisation and the village of Haworth, visitors were asked if they would be happier if there were fewer tourist shops and Haworth was more of an historic village. Respondents were given the opportunity to answer yes, no, or don't know / unsure. An open-ended question then gave visitors the opportunity to explain their answer. This question was designed to reveal visitor attitudes about whether Haworth had become too commercialised due to its large number of shops catering for tourists, and whether visitors felt that these tourist shops had detracted from the historical accuracy of the village. This was then approached by two more direct questions. First, visitors were asked about the extent to which they considered that Haworth was using its link with the Brontë family for tourism. Responses were recorded on a Likert scale ranging from a very large extent to not at all. Respondents

were then asked to indicate on a Likert scale ranging from strongly agree to strongly disagree, the extent to which they agreed that some of the historically accurate and genuine aspects of the village of Haworth were lost due to the commercial pressures of tourism. They were also asked to explain the particular ways that they felt that this had occurred. These questions were designed to highlight to respondents the link between the Brontë family and tourism in Haworth, and its potential effect on the historical accuracy of the village. The previous questions investigating commercialism in Haworth and its effect on the authenticity of the visitor experience did not mention commercialism in any way, so it is interesting to examine visitor attitudes towards the extent of commercialism once this term had been introduced.

The survey then considers visitor attitudes to the authenticity of the village in relation to both the Brontë family and the historical period when they lived there, and also to the Brontë novels. First, it examines the extent to which the village was perceived to be authentic to the Brontë family, and to the era in which they had lived there. In other words, visitor attitudes were explored to the historical accuracy of the village to the Brontë era. Respondents were asked to consider whether they had gained a sense that Haworth is the place where the Brontë family lived, and they had options to answer either yes, no, or don't know / unsure. Those visitors who responded positively were offered the chance to explain what it was from their visit that had helped them gain a sense of Haworth as a place where the Brontës lived. What specific aspects of the village had revealed this sense to them? Secondly, the questionnaire examines whether the village was perceived to be authentic to the Brontë novels or dramatisations. Many of the Brontë novels have recently been dramatised for the television, cinema or theatre, so visitors were asked to consider both the books and the dramatisations. Those visitors

who were familiar with these were asked about the extent to which their own images from the books or dramatisations were evoked by the village of Haworth. Visitors indicated this on a Likert scale which ranged from a very large extent to not at all, and were also given the opportunity to indicate that they could not remember sufficiently to comment. This question was very personal and unique to each respondent as it involves the visitor's own images gained from the novels, and different visitors will have constructed different images. As a result, visitors were asked an open-ended question to reveal what aspect of their visit, if anything, had evoked their images from the novels or the dramatisations.

The final topic addressed in this questionnaire studies visitor perceptions about how much they considered they had learned about the Brontë family from the village. Visitors were asked if they had gained much of an insight into the life of the Brontës from the village itself, and were given the option to answer either yes or no. Those who considered they had gained an insight were then asked how, and from what that insight had been gained. This question was designed to reveal the particular elements of the village that visitors may look at when seeking to learn about the Brontë family and their lives.

### 4.1.3   Visitor attitudes to the authenticity of the presentation of the literary connection to the tourist destination

All respondents to this particular questionnaire must have visited the Brontë Parsonage Museum as it examines opinions on how the literary connection is presented in the museum. Therefore, respondents were subject to an additional filter question not contained in the other two questionnaires in order to ensure that the respondent is a

visitor to Haworth, on a pleasure trip and also has visited the museum. Again, respondents are presented with a combination of quantitative and qualitative questions to gain detailed, in-depth responses. These are revealed by a pre-coded question followed by an open-ended question which allows respondents to broaden their response and express their opinion in their own words. Three main topics are addressed in this questionnaire. First, it examines visitor perceptions of the authenticity of the Brontë Parsonage Museum in relation to both the Brontë novels and to the Brontë family. Secondly, the questionnaire investigates visitor attitudes to any evidence of commercialisation in the museum. Finally, it examines visitor attitudes toward the use of historical re-enactments as an additional tool for education and entertainment in the museum.

The first topic investigated in the questionnaire is visitor perceptions of the authenticity of the museum in relation to the Brontë novels. It examines the extent to which visitors consider the museum to be historically accurate to the novels, and establishes the extent to which the museum was considered to evoke the images visitors had gained from the novels. Initially, visitors were asked whether they had read a Brontë novel, or seen any of them dramatised for the television, cinema or theatre. Those visitors who were familiar with the books or dramatisations were then asked to indicate the extent to which their own images were evoked by the museum. Responses were shown on a Likert scale ranging from a very large extent to not at all, with an additional option for those who considered they could not remember the books or dramatisations sufficiently to comment.

The questionnaire then investigates visitor attitudes to the authenticity of the museum in relation to the Brontë family and the manner in which they lived. This assesses whether visitors considered the presentation of the literary connection in the museum to be historically accurate to the Brontë family and their lifestyle. Visitors were given an open-ended question asking them what it was about the presentation in the museum that had given them the impression that that was how the Brontë family had actually lived. This question was designed to reveal if visitors felt that the museum was as it would have been when the Brontë family had lived there, and to reveal the presentational features which conveyed this sense to them.

The survey then considers visitor perceptions of commercialisation evident in the museum. It examines whether visitors perceive that the museum presents an authentic depiction of the literary connection. Respondents were asked whether they agreed with the statement that some of the historically accurate and genuine aspects of the Brontë family and their novels were lost at the museum. Answers were indicated on a Likert scale which ranged from strongly agree to strongly disagree. Those who were in agreement were then given the opportunity to expand on their answer. This involved asking them to reveal the specific attributes of the museum that had detracted from the historical accuracy of the presentation of the Brontë family and their novels.

The final issue examined in the questionnaire is the idea of using actors in the museum as an additional tool for education and entertainment. It looks at the possibility of a re-enactment of the lives of the Brontë family in the museum as an additional attraction which combines education and entertainment for visitors. Respondents were asked how they would feel about the presence of actors in the museum re-enacting the lives of the

Brontë family, and they were given the opportunity to reply in their own words with no fixed responses.

### 4.1.4 Visitor perceptions of, and responses to, signs as markers of authenticity at the literary tourist destination

When investigating visitor perceptions of, and responses to, signs as markers of authenticity at tourist sites it is important to acknowledge the fact that the sites visited by tourists are never simply locations. Rather, these tourist sites hold different meanings for different people. In the case study of Haworth, visitors attach different meanings to aspects of the village. For example, what may be an indicator of authenticity for one type of visitor may not be seen as such by a different type of visitor. These indicators may be regarded as 'signs' of authenticity as they inform a visitor of what may or may not be authentic. A central aim of this study is to examine the signs visitors may perceive as markers of authenticity. Verbal stimuli were deemed unsuitable to bring out the type of information the present researcher is trying to elicit when investigating the signs visitors refer to, and look for, as markers of authenticity at tourist sites. Consequently, this questionnaire utilises a remarkably different research technique from the other two questionnaires which examines visitor attitudes to the signs they may use as markers of authenticity through a set of visual stimulus.

As a method of measuring attitudes, attitude scales rely heavily for their effectiveness on the co-operation, honesty and accuracy of recall of the respondent to prevent more socially desirable responses. This has led to the development of projection techniques, which are methods of attitude measurement whose purpose is less obvious to the respondent. The use of such indirect methods enables subtler and deeper attitudes to be

revealed. Oppenheim (1992:213) explains that such techniques "rely on the spontaneity of interpretation, on the fact that the respondent ... must not know the purpose behind the task or the questions". The hidden meaning behind the task or question increases the likelihood of gaining a more honest and accurate response because respondents are unaware of the purpose behind the research.

Picture interpretation is an example of a projection technique. This technique is useful in the study of visitor perceptions of, and responses to, signs as markers of authenticity. This method of investigation involves asking the respondent a number of open-ended questions about a picture, or asking them to rate the picture on a range of semantic differential scales. Oppenheim (1992:221) goes on to suggest that "such questions or ratings need to be so designed that they will seem quite reasonable to the respondents, yet require them to interpret the picture and to use their own imaginations, thereby revealing their own attitudes". A set of five photographs was taken by the researcher depicting scenes in the destination which were considered significant as representations of the literary connection to Haworth or of the character of the village. The set of photographs was considered to provide a holistic picture of Haworth by drawing on key signs of the destination, including signs representing the literary connection, tourism and authenticity.

The first visual stimulus is a photograph of the village of Haworth, including the main village street bustling with people, a number of shops and a view in the distance of the West Yorkshire moors. This picture was regarded as a significant scene by the researcher as it depicts a general view of the village, blending both contemporary features and historic features of the village within its rural setting. The second

photograph shows an information signboard outside the Brontë Parsonage Museum, which offers guidance on entrance fees to the museum, opening times and a brief outline of what there is to see in the museum. This photograph was considered to be a key sign in Haworth as it represents a formal exhibition of the village's literary connection to the Brontës. The third photograph shows the Brontë Society shop front, which is situated on the Main Street in Haworth, with people standing outside the shop. This was selected as a representation of the local efforts to conserve and celebrate the Brontë literary connection.

The fourth photograph presents a tea-towel with a picture of the Brontë sisters printed on it hanging outside a shop. This image was regarded as a significant sign of the destination as a representation of the possible commercialisation and exploitation of Haworth's literary connection. Finally, the fifth photograph is of Top Withens, a building isolated in the West Yorkshire moors which is reputed to have been the house that Emily Brontë wrote about in her novel Wuthering Heights. This photograph was accompanied by an inset of the information board visible on the wall of the building, which reads 'Top Withens. This farmhouse has been associated with 'Wuthering Heights', the Earnshaw home in Emily Brontë's novel. The building, even when complete, bore no resemblance to the house she described, but the situation may have been in her mind when she wrote of the moorland setting of the Heights. Brontë Society 1964. This plaque has been placed here in response to many inquiries.' Top Withens was considered to be a key sign in Haworth because it represents the blend of fact and fiction apparent in the tourism industry of the area which is based on the Brontë family and their novels. The building can be regarded as factual because it can be seen and touched, and fictional because it is depicted in fiction, and possibly also because there is

only a tenuous link between the location and the novel. These photographs which were used as visual stimuli are presented here in Appendix 1.3.

The visual stimuli were presented in sequence in a relatively structured manner to each respondent, and they were asked to give their own impression of what each picture conveys to them. Specific questions were also asked about the most appealing and the least appealing aspects of the signs in order to probe more deeply the respondent's reactions to signs as markers of authenticity. In other words, the combination of quantitative and qualitative questions were constructed in order to establish what visitors look for when considering authenticity at a literary tourist destination. The questions also help to identify the different elements of the destination that depict to visitors that their experience was either authentic or inauthentic. These responses are also evaluated for the different visitor types.

The first general picture of the village of Haworth was accompanied by two very broad and open-ended questions. First, visitors were asked what the picture tells them about Haworth, and they were then asked to identify which characteristics of the subject of the photograph appeal to them, if any, and why. These questions were designed to reveal visitors' general perceptions of the village of Haworth, and to uncover the features of the photographic representation which appeal to them.

When respondents were presented with the second visual stimuli, showing the information signboard outside the Brontë Parsonage Museum, they were asked what the picture tells them about how the Brontë connection is presented in the building. Once again this was an open-ended question with no fixed responses. The question was

intended to draw out visitor perceptions of the likely accuracy and authenticity of the presentation in this museum. Visitors were also asked to respond to the photograph through seven different five-point semantic differential scales. These scales range from 'tasteful' to 'tasteless', 'highly associated with the Brontës' to 'not associated with the Brontës at all', 'not at all commercialised' to 'highly commercialised', 'unacceptably commercialised' to 'acceptably commercialised', 'upmarket' to 'down market', 'low quality' to 'high quality', and from 'respectful of the literary connection' to 'disrespectful of the literary connection'. The direction of the most favourable end of the scales was randomised to prevent any distortion of the pattern of answers. These scales were designed to uncover visitor perceptions of, and attitudes to, the sign as a marker of a formal exhibition of the literary connection.

The third picture shows the Brontë Society headquarters and shop front. Visitors were asked what they liked and disliked about the subject of the Brontë picture, to identify these elements, and to explain in their own words why this was their view. This remained an open-ended question so as to allow visitors the chance to interpret and explain their perception of the Brontë Society and its shop in Haworth as depicted in the photograph. Further attitudes towards the Brontë Society and their headquarters building were revealed when visitors were asked to complete the same seven semantic differential scales outlined for the previous photograph.

Visitors were also asked what they liked and disliked about the subject of picture four, a tea-towel with a picture of the Brontë sisters printed on it hanging outside a shop. The purpose was to assess visitor attitudes to such memorabilia which is available in

Haworth. Further opinions were assessed quantitatively as visitors completed the same seven scales used with the previous two photographs.

The final photograph is of Top Withens, which can be regarded as both factual and fictional. Factual because the building can be seen and touched, and fictional because it is reputed to have been included in Emily Brontë's novel Wuthering Heights. Here it is fictional as it is depicted in fiction, and possibly also because there is uncertainty over whether this is the location used in the novel. Consequently, visitors were asked if they would be interested in visiting the building even when the events which may have occurred there in a Brontë novel were fictional and did not really happen. The visitors were able to respond in their own words. This part of the survey was designed to investigate visitor attitudes to the combination of fact and fiction apparent in Haworth.

It is important to note that in presenting visitors with a number of photographic stimuli and asking specific questions about the subject of each one, visitors might still respond to one or a combination of factors. Firstly, visitors might respond to each photograph as a whole, that is the general composition of the photograph. Secondly, visitors might respond to the landscape in each photograph, that is the general subject, or, thirdly, they might respond to the signs in the landscape, that is the specific signs in each photograph.

This method of semiotic inquiry is used very rarely in empirical research, especially in tourism studies. There are some exceptions. For example, Selwyn (1990) uses semiotic themes proposed by Levi-Strauss (1964, 1966), grouped under the headings 'sites', 'beaches and boundaries', 'smiles of local people' and 'food', interpreting the contents of tourist brochures advertising holidays in south-east Asia. Similarly, Dann (1988)

conducts a content analysis of nine summer brochures featuring Cyprus in 1988. Pictures, maps and their accompanying descriptions are analysed to highlight the type of language employed by tour operators as they seek to describe destinations for potential clients. Although these tourism studies use semiotic analysis of photographs, there remains no actual contact with tourists in order to evaluate their responses to the images. Although not in a study of tourists, Sayles (1954) used contact with respondents when using photographs to study the responses to worker-management relations. Sayles tried a number of the projection technique procedures and the advantages found, such as presenting the pictures in a uniform sequence, are utilised in this study. This method has also been administered successfully by Burgess and Wood (1988), who use visual stimuli, such as photographs and television advertisements, as stimulus material for interviews when investigating the decisions of small firms to relocate to London Docklands.

### 4.1.5 The survey sites

The social survey was divided into three separate questionnaires, each focusing on different aspects of the literary tourist destination. Each of the three questionnaires was administered at a different location within Haworth, with this determined by the focus of the questionnaire. First, the questionnaire investigating the contemporary features of Haworth was administered in the centre of the village, at the top of the Main Street. The majority of visitors have to pass through the centre or hub of the village in order to visit the shops, the tourist information centre, the post office, four of the pubs in the village, and the Brontë Parsonage Museum. This location is also close to two of the biggest car and coach parks in Haworth. Secondly, the questionnaire examining visitor attitudes to the presentation of the literary connection was administered outside the main

formal exhibition of the Brontë connection, the Brontë Parsonage Museum. This site was chosen as it was a pre-requisite for the inclusion of respondents that they had visited this museum. Finally, the questionnaire studying visitor perceptions of, and responses to, signs as markers of authenticity was conducted in both the large gardens next to the busy Haworth train station, and also at the bottom of the Main Street which contains a large number of shops and tea rooms. These locations were selected to ensure that a range of visitor types was included in this research.

## 4.2 IMPLEMENTATION OF THE RESEARCH INSTRUMENT

The previous section considered the construction of the research instrument, the three questionnaires. The following section examines how these were implemented in the field.

### 4.2.1 Research assistants

In order to conduct a large number of questionnaires in a relatively short period of time three research assistants were employed to assist in the collection of data. All the assistants had experience of conducting quantitative research and two of the assistants had academic knowledge of tourists and tourism. The assistants were required to attend a training session on the survey work prior to the survey period. The training session included a brief introduction to the research topic and covered details of the survey procedures. The research assistants were familiarised with the questionnaires, and were allocated a questionnaire to conduct in the field: one assistant was allocated the questionnaire investigating visitor attitudes to the presentation of the literary connection; and two assistants were allocated the questionnaire examining visitor attitudes to the contemporary features of Haworth. Interviewers were required to write down verbatim

responses to open-ended questions and were also required to ask visitors to expand as much as possible on such responses. In addition, the training session included advice on how to approach respondents so as to increase the likelihood of visitors agreeing to answer questions and give up their leisure time. The assistants were advised to be polite and friendly, to identify themselves as researchers from Sheffield Hallam University, and were advised to indicate to the respondent how long the questionnaire would take to ensure that each questionnaire is completed in full.

## 4.2.2 *The sampling procedure*

A sample is a representative group drawn from a given population. One approach to selecting a sample is the probability method whereby each visitor is chosen at random and has an equal chance of selection. Consequently, a probability method of sample selection is most appropriate for this study because it permits the researcher to infer the characteristics of the broader population as accurately as possible, and it easily lends itself to statistical analysis. The most straightforward technique of obtaining a probability sample is to select a simple random sample for which each visitor has an equal chance of selection. The method used to select a random sample in Haworth was to use a systematic selection process. This involved a fixed sample interval to select sample members. Every fifth visitor was approached and asked a number of filter questions to satisfy specified criteria for inclusion in the sample. Those respondents visiting for pleasure and not a resident of Haworth or its environs continued with the questionnaire. The questionnaire examining visitor attitudes to the authenticity of the presentation of the literary connection in Haworth included an additional filter question. The additional prerequisite to continue with the questionnaire was that they had visited the Brontë Parsonage Museum.

To reduce the problem of the year-round nature of tourism, a spread of data collection periods was identified. The first stage was conducted from April 4 to April 8 1996, which included the Easter weekend and two bank holidays. The second survey period was from May 31 to June 2 1996, during which time the Brontë Society Annual General Meeting was taking place. Data were then collected between June 5 and June 9 1996, a period which did not involve any significant dates for the Brontë Society, or any bank holidays or school holidays. The final data collection session was on July 10 1996, a mid-week day prior to the school holidays. Due to the seasonal nature of tourism in Haworth, the sample did not include survey dates in autumn or winter periods. It was also necessary to conduct the research in the spring and summer, one factor here being that the Brontë Parsonage Museum is closed for four weeks during the months of January and February.

A total of 480 interviews were completed in the field. 230 visitors answered the questionnaire concerning visitor attitudes to the authenticity of the contemporary features of the village of Haworth. 21 visitors refused to respond, 4 of these were Japanese visitors so could not respond because of a language barrier. 150 visitors answered the questionnaire concerning visitor attitudes to the authenticity of the presentation of the literary connection and 12 visitors refused to respond of which 1 refusal was due to a language barrier. Finally, 100 visitors answered the questionnaire concerning visitor perceptions of, and responses to, signs perceived as markers of authenticity and 8 visitors refused to respond. It can be seen that there was an average non-response rate of 7.7%. There is no reason to suppose that the samples obtained were not representative of visitors to Haworth on the survey days.

### 4.2.3 The pilot study

The pilot study was conducted to fulfil two main objectives. First, in order to check the feasibility of the study; and, second, to improve the design of the research in terms of the development of the field procedures and of the questionnaires. Of particular importance was the initial testing of the visual stimuli, where it was important that the photographs were perceived broadly in the ways intended by the researcher. The pilot study was conducted during December 1995 and due to cold weather conditions this was not resumed until February 1996. The Tourist Information Centre in the village of Haworth was contacted, and permission was granted to use a room as a base. As far as possible the interviewer wrote down verbatim responses to qualitative questions and always encouraged the interviewees to expand and elaborate their views. This also applied for the full survey. A total of thirty questionnaires were included in the pilot study: ten of each type of questionnaire.

The pilot study highlighted only two minor problems. First, there was a slight problem with the question designed to distinguish between allocentric and psychocentric visitors. This was re-formulated so that the locations of the allocentric traits were randomised to encourage respondents to give an honest and accurate response. The other difficulty in the design of the research tool which became apparent was in the questionnaire examining visitor perceptions of, and responses to, signs as markers of authenticity. It was evident that the question accompanying the photograph of Top Withens - which was the house rumoured to be the basis for the house in Emily Brontë's novel Wuthering Heights - was not provoking the type of responses intended by the researcher. Consequently, the question was re-formulated for the final questionnaire.

### 4.2.4 Statistical analysis

All responses to questions were coded for ease of analysis. This was done through the construction of a coding frame, which ensures that all questionnaires are coded in the same way and are applied consistently throughout. The coding frame was also formulated to ensure that all codes are mutually exclusive, so that any particular response must fit into only one category. It also guarantees that all possible responses are covered by relevant coding options.

Due to the highly descriptive nature of this study, it was considered inappropriate to conduct highly sophisticated and more complex statistical tests. Responses concerning visitor attitudes to authenticity are highly subjective and personal. Their inherent ambiguities were considered unsuitable for highly sophisticated statistical analysis, especially as this adds further problems of interpreting the meaning of the results. The more that data is refined, interpreted, and coded, and thus altered in form, the less accurate the conclusions can be. Accordingly, the chi-square statistical test was applied in this study to calculate the significance of a relationship between two sets of data. Kinnear and Gray (1994:162) explain that the chi-square test "is used for determining the presence of an association between two ... variables, ... [it] establishes the existence of a statistical association".

There are three main conditions necessary for the application of this test, which the present data fulfil. First, the sample must be collected using the random sampling procedure. Further, the chi-square test is applied to data that have been placed into categories. In other words, responses are divided into categories. For example, a question that asks respondents to select one point on an attitude scale which may range

from very important, moderately important, of little importance to no importance at all, or to indicate their age from a range of age groups. The second condition indicates that in order to apply the chi-square test each category must be mutually exclusive such that each observation can be placed in one, and only one, category. And, finally, the chi-square test indicates whether the responses are roughly what one would expect if two measures were not related. Accordingly, the observed frequencies are compared with the expected frequencies. The third condition to apply this test indicates that more than 80% of the expected frequencies in response categories must be larger than 5. The present researcher has indicated in the results if the data have not met this last condition and, thus, the chi-square test has not been applied.

## 4.3 THE PROFILE OF VISITORS

A detailed profile is now provided of the sample of visitors to Haworth in the survey. It considers their normal place of residence, the proportion of day visitors and staying visitors, the ratio of males to females, and their ages. It also describes their occupational situation and socio-economic status. The analysis segments the data into two distinct samples. This was because the respondents interviewed outside the Brontë Parsonage Museum, as the museum-goers, are probably more likely to be interested in the Brontë connection and might skew the results. Those respondents who answered questions examining visitor attitudes to the authenticity of the contemporary features of the literary tourist destination and questions examining visitor perceptions of, and responses to signs as markers of authenticity are classified as the 'general' sample, whereas those respondents who had visited the museum and had thus answered questions investigating visitor attitudes to the authenticity of the presentation of the literary connection are

classified as the 'Brontë Parsonage Museum' sample. These classifications are applied throughout the analysis of results.

### 4.3.1 Normal place of residence

Respondents were asked to indicate on a list of countries and continents their normal place of residence, with the results presented in Table 4.3.1.1. This table and all subsequent tables are derived from the three surveys described in this chapter.

As many as 89.4% of visitors in the general sample normally live in the UK. The majority of those residing outside the UK were from the USA, but with a strong presence also from Europe and Australia and New Zealand. Among visitors interviewed outside the Brontë Parsonage Museum a slightly smaller proportion normally live in the UK (84% compared with 89.4%). As many as 6% lived elsewhere in Europe and 5.3% in the USA, indicating that the Museum attracted a slightly larger percentage of overseas visitors.

Overall, there was only a small percentage of respondents from overseas. In part, this could be the case because of language problems, with the non-response rate being higher for overseas visitors, especially Japanese visitors.

**Table 4.3.1.1: Normal place of residence**

| Place of residence | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| UK | 295 | 89.4 | 126 | 84.0 |
| Rest of Europe | 7 | 2.1 | 9 | 6.0 |
| USA | 14 | 4.2 | 8 | 5.3 |
| Canada | 2 | 0.6 | 1 | 0.7 |
| Japan | 3 | 0.9 | 3 | 2.0 |
| Australia and New Zealand | 9 | 2.7 | 3 | 2.0 |
| TOTAL | 330 | 99.9 | 150 | 100 |

Note:    *  All respondents except those interviewed outside the Brontë Parsonage Museum.
            ** Respondents interviewed outside the Brontë Parsonage Museum.

Visitors who normally live in the UK were also asked to identify the county and nearest town in which they live and the results are presented in Table 4.3.1.2.  As many as 44.1% of visitors in the general sample normally live in north-west England, and as many as 33.2% of the general sample normally live in north-east England.  As one may expect, a significantly smaller proportion of visitors normally live in the south of England, with 4.4% of the general sample normally living in south-west England and 7.1% normally living in south-east England.

## Table 4.3.1.2: Normal place of residence in the UK

| Place of residence | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| Northern Ireland | 1 | 0.4 | 0 | 0.0 |
| Scotland | 7 | 2.4 | 3 | 2.4 |
| Wales | 8 | 2.7 | 1 | 0.8 |
| North-west England | 130 | 44.1 | 56 | 44.4 |
| North-east England | 98 | 33.2 | 36 | 28.6 |
| Midlands | 17 | 5.8 | 14 | 11.1 |
| South-west England | 13 | 4.4 | 4 | 3.2 |
| South-east England | 21 | 7.1 | 12 | 9.5 |
| TOTAL | 295 | 100.1 | 126 | 100 |

Note:   *   All respondents except those interviewed outside the Brontë Parsonage Museum.
        ** Respondents interviewed outside the Brontë Parsonage Museum.

Among visitors in the museum sample a slightly smaller proportion normally live in north-east England (28.6% compared with 33.2%). However, a similar proportion of visitors in the museum sample normally live in north-west England (44.4% of the museum visitors compared with 44.1% of the general sample). Again, a smaller proportion of visitors in the museum sample normally live in the Midlands (11.1%) or the south of England, with 3.2% normally living in south-west England and 9.5% normally living in south-east England. It can be seen that only a small percentage of visitors to Haworth normally live in Northern Ireland (0.4% of the general sample and none of the museum sample), Scotland (2.4% of the general sample and 2.4% of the museum sample), or Wales (2.7% of the general sample and 0.8% of the museum sample).

## 4.3.2  Day visitors and staying visitors

Table 4.3.2 shows the proportions of all visitors in the survey who were visiting

Haworth for the day or part of the day from home, staying overnight away from home

for one or more nights in Haworth, and elsewhere away from home for one or more

nights.  This shows that among the visitors in the general survey, 58.5% were visiting

Haworth for the day or part of the day from home, and 41.5% were staying away from

home for one or more nights.  Among visitors staying away from home overnight,

11.5% were staying in Haworth and 30% were staying elsewhere.

**Table 4.3.2:  Day visitors and staying visitors**

| Day or staying visitor | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| Day visitor | 193 | 58.5 | 73 | 48.7 |
| Staying overnight in Haworth | 38 | 11.5 | 26 | 17.3 |
| Staying overnight elsewhere | 99 | 30.0 | 51 - | 34.0 |
| TOTAL | 330 | 100 | 150 | 100 |

Note:    *   All respondents except those interviewed outside the Brontë Parsonage Museum.
         ** Respondents interviewed outside the Brontë Parsonage Museum.

A higher percentage of the visitors in the Brontë Parsonage Museum sample were

staying overnight away from home for one or more nights (51.3% compared with 41.5%

of the general sample), with 17.3% staying in Haworth and 34% staying elsewhere.

Consequently, there was also a lower percentage of day visitors (48.7%) compared with

the general sample (58.5%).

*4.3.3 Sex of the visitors*

Table 4.3.3 presents the ratio of males to females for both samples. In the general

sample, 50.3% are males and 49.7% are females, while the museum sample was a little

less balanced, with 45.3% males and 54.7% females.

**Table 4.3.3: Sex of the visitors**

| Sex | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| Male | 166 | 50.3 | 68 | 45.3 |
| Female | 164 | 49.7 | 82 | 54.7 |
| TOTAL | 330 | 100 | 150 | 100 |

Note:     *   All respondents except those interviewed outside the Brontë Parsonage Museum.
          ** Respondents interviewed outside the Brontë Parsonage Museum.

*4.3.4 Age profile of the visitors*

The age profile of visitors interviewed in the survey is shown in Table 4.3.4. To

highlight the broad trends in the age profile, the age categories have been combined to

reveal three broad groups: the younger group of those aged 34 or below, the middle

group of those aged between 35 and 54, and the older age group of those aged 55 or

over.

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**Table 4.3.4: Age profile of the visitors**

| Age | General* Frequency | General* Percentage | Brontë Parsonage Museum** Frequency | Brontë Parsonage Museum** Percentage |
|---|---|---|---|---|
| Under 18 | 4 | 1.2 | 2 | 1.3 |
| 18 - 24 | 50 | 15.2 | 17 | 11.3 |
| 25 - 34 | 81 | 24.5 | 40 | 26.7 |
| 35 - 44 | 58 | 17.6 | 37 | 24.7 |
| 45 - 54 | 66 | 20.0 | 35 | 23.3 |
| 55 - 64 | 48 | 14.5 | 15 | 10.0 |
| 65 - 70 | 10 | 3.0 | 3 | 2.0 |
| Over 70 | 13 | 3.9 | 1 | 0.7 |
| TOTAL | 330 | 99.9 | 150 | 100 |

Note:  * All respondents except those interviewed outside the Brontë Parsonage Museum.
       ** Respondents interviewed outside the Brontë Parsonage Museum.

In the general sample, the proportion of people in the younger age group and in the middle age group is very similar (40.9% compared with 37.6% respectively). However, in the museum sample there were comparatively fewer in the younger age group (39.3%) compared with the middle age group (48%). In the general sample, 21.4% of respondents were in the older age group compared to 12.7% of the museum sample. The relatively small proportion of older people in the museum sample is perhaps to be expected. Previous studies of museum attendance indicate that museums generally do not attract older age groups relative to their proportion of the population. Another factor deterring older visitors to the Brontë Parsonage Museum may be the steep staircases within the building which present accessibility problems.

### 4.3.5 Employment situation of the visitors

Table 4.3.5 examines the employment situation of the visitors to Haworth. The majority of visitors were in employment: 47.3% in full-time employment, 11.5% in part-time employment, and 2.1% in self-employment. This literary tourist destination appears to

attract relatively few people who were unemployed (4.8%). A significant number of visitors were retired (16.4%) and 10% of visitors were in full-time education. Interestingly, it can be seen that a higher proportion of the museum sample were in employment compared with the general sample. Almost three-quarters (72%) of visitors in the museum survey were in employment, with 54.7% in full time employment, whereas 60.9% of visitors in the general survey were in employment, with 47.3% in full time employment. A similar percentage of both samples were unemployed (4.8% in the general sample and 4% in the museum sample). As mentioned earlier, museums tend not to attract older age groups relative to their proportion of the population. Consequently, it is perhaps not surprising that a higher percentage of the general sample were either retired or at home with no dependent children than in the museum sample (17.9% compared to 8.6%).

**Table 4.3.5: Employment situation of the visitors**

| Employment situation | General* Frequency | General* Percentage | Bronté Parsonage Museum** Frequency | Bronté Parsonage Museum** Percentage |
|---|---|---|---|---|
| Employed full time | 156 | 47.3 | 82 | 54.7 |
| Employed part time | 38 | 11.5 | 24 | 16.0 |
| Full-time parent | 21 | 6.4 | 16 | 10.7 |
| Retired | 54 | 16.4 | 11 | 7.3 |
| Unemployed | 16 | 4.8 | 6 | 4.0 |
| Full-time education | 33 | 10.0 | 7 | 4.7 |
| At home with no dependent children | 5 | 1.5 | 2 | 1.3 |
| Self employed | 7 | 2.1 | 2 | 1.3 |
| TOTAL | 330 | 100 | 150 | 100 |

Note:    *   All respondents except those interviewed outside the Bronté Parsonage Museum.
         ** Respondents interviewed outside the Bronté Parsonage Museum.

## 4.3.6 Socio-economic profile of the visitors

The occupations of the main income earners are categorised by socio-economic group in

Table 4.3.6. It should be stressed here that the proportion of visitors with a managerial

main income earner may be inflated by the survey question, which allowed respondents

to allocate themselves to an occupational category. Hence some responses may reflect

their aspirations more than their actual occupational category.

**Table 4.3.6:  Socio-economic profile of the visitors**

| Occupation | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| Professional / higher managerial | 65 | 19.7 | 42 | 28.0 |
| Intermediate managerial | 64 | 19.4 | 46 | 30.7 |
| Supervisory / clerical | 70 | 21.2 | 37 | 24.7 |
| Skilled manual | 50 | 15.2 | 14 | 9.3 |
| Unskilled manual | 8 | 2.4 | 1 | 0.7 |
| Student | 19 | 5.8 | 1 | 0.7 |
| Retired | 49 | 14.8 | 8 | 5.3 |
| Unemployed | 5 | 1.5 | 1 | 0.7 |
| TOTAL | 330 | 100 | 150 | 100.1 |

Note:    *   All respondents except those interviewed outside the Brontë Parsonage Museum.
            ** Respondents interviewed outside the Brontë Parsonage Museum.

It can be seen that a large proportion of visitors with a main income earner in employment were in professional, higher managerial or intermediate managerial positions (39.1% of the general sample, and a considerably higher 58.7% of the museum sample).  A significant proportion of visitors held supervisory or clerical positions (21.2% in the general survey, and again a higher figure of 24.7% in the museum survey).  17.6% of respondents interviewed in the general sample were in manual occupations, compared with only 10% of visitors in the museum sample.  As suggested earlier, there was a lower percentage of retired visitors in the museum survey (5.3%) by comparison with  the general survey (14.8%).

These findings on the socio-economic profile of visitors to Haworth are similar to the profiles found in the limited amount of research on other literary tourist destinations. Herbert explains that "literary and artistic places as examples of cultural and heritage tourism can be expected to have a stronger appeal to higher-income and more educated groups" (1996:81). For example, Herbert's (1995b) study of Jane Austen's house at Chawton indicates that 60% of visitors held professional or managerial occupations, and studies of visitors to heritage sites in Wales conducted by Herbert, Prentice and Thomas (1989) produced similar results.

## *Summary*

This chapter has explained the methodology used in this study of literary tourism in Haworth. An extensive social survey was used to construct a case study of tourism in Haworth in order to assess visitor experiences of the literary place. The social survey was divided into three separate questionnaires, and each of these included both quantitative and qualitative questions. The three different questionnaires broadly correspond to the three research hypotheses. These are, firstly, to investigate visitor attitudes to the authenticity of the contemporary features of Haworth, visitor attitudes to the authenticity of the presentation of the literary connection, and, finally, visitor perceptions of, and responses to, signs as markers of authenticity. This division into three separate surveys assists in overcoming some of the difficulties inherent in tourism studies. These include the problem of the transience of the tourist population and the related constraints on time for survey work. The division also assists in developing a broader database which includes more in-depth data. While these surveys shared standard questions on visitor types, motivations, concern for authenticity, and visitor

profiles, each had a distinct focus, and this facilitated the assessment of visitor attitudes to a wide range of products in the literary tourist destination.

This chapter outlined the nature of the standard questions which are common to all three surveys. Visitor types were distinguished by an innovative approach which was devised by the present researcher and which utilised attitude scales for a series of questions. Accordingly, visitors were segmented on the basis of their motivations and behaviour into literary and non-literary visitor categories, and into allocentric, mid-centric and psychocentric visitor categories. The standard questions also investigated the general profile of visitors to Haworth and this was summarised in the last section of this chapter.

The chapter also examined the form of the questions used to investigate the issues surrounding authenticity in this literary tourist destination. The questionnaires included both pre-coded and open-ended questions so as to investigate these issues in some depth. This research also adds to methodological sophistication in tourism studies by its innovative use of visual stimuli as a projection technique, with this method rarely being used in this field. Verbal stimuli were less likely to be appropriate to explore visitor perceptions of, and responses to, the visual signs as markers of authenticity in a tourist destination. Consequently, the chapter described a series of photographs which include key signs of literary connections to Haworth or of the character of the village which were deemed appropriate by the present researcher and which were used as a stimulus to gain insights into visitors' responses. The next chapter examines the types of visitors to Haworth, and explores their interest in, and concern for, authenticity, before chapters 6, 7 and 8 discuss in more detail the issues surrounding visitor attitudes to authenticity at this literary tourist destination.

## 5.0 INTRODUCTION

A central aim of the study is to evaluate the motivations and experiences of tourists who visit a literary tourist destination. A key issue is the extent to which visitors seek and then consider they gain an 'authentic' experience while at the literary tourist destination. There is debate within the tourism literature as to whether visitors demand authentic experiences and just how exacting their requirements are for authenticity (Cohen, 1988; Urry, 1990; Sharpley, 1994). Therefore, it is of fundamental importance to examine in detail the main motives of visitors for visiting the literary tourist destination and their specific interest in and concern for authenticity.

There have been a number of relatively generalised attempts to explain the motives of literary tourists. Jones (1987) suggests that tourist interest in Hardy's Wessex was promoted by the attempts of 'literary pilgrims' to find the actual places upon which the fictional locales are modelled. Squire (1994) however argues that a friend or family member's interest was often an important reason for tourists visiting Beatrix Potter's Hill Top Farm in the Lake District. However, these are fairly generalised explanations of motives, and the tourism literature generally fails to offer any detailed analysis of the depth of concern of visitors for authenticity at literary tourist destinations.

This chapter will examine the detailed findings of this study related to the reasons why people visited Haworth, and to their concern for authenticity. It assesses how interested

people were in the Brontë family prior to visiting Haworth, how important the Brontë family was in the decision to make the trip, and it outlines the types of visitors that visit Haworth. The discussion then progresses to assess the depth of concern for authenticity toward three main aspects of a visit to Haworth, these being the village of Haworth, the Brontë family and the Brontë novels.

## 5.1 VISITOR MOTIVATIONS

The following discussion analyses the main reasons why people visited Haworth, and assesses whether these vary between different types of visitor. The analysis segments the data into two distinct samples due to the additional prerequisite for the sample gained outside the Brontë Parsonage Museum that the respondent had visited the museum before they were included in the survey investigating visitor attitudes to the presentation of the literary connection in Haworth. Those respondents who answered questions examining visitor attitudes to the authenticity of the contemporary features of the literary tourist destination and questions examining visitor perceptions of, and responses to signs as markers of authenticity are classified as the 'general' sample, whereas those respondents who had visited the museum and had thus answered questions investigating visitor attitudes to the authenticity of the presentation of the literary connection are classified as the 'Brontë Parsonage Museum' sample. The 'museum' sample was not merged with the 'general' sample as the museum-goers are probably more likely to be interested in the Brontë connection. These classifications are applied throughout the analysis of results.

*5.1.1 Interest in the Brontë family prior to visiting Haworth*

How interested are the visitors specifically in the Brontë family before they had visited Haworth? Visitors were asked to rate on a five point scale from very interested to not at all interested their interest in the Brontë family before visiting Haworth. Table 5.1.1 summarises responses about their interest in the Brontë family prior to visiting Haworth.

**Table 5.1.1: Interest in the Brontë family prior to visiting Haworth**

| Interest in the Brontë family prior to visit | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| Very interested | 53 | 16.1 | 23 | 15.3 |
| Moderately interested | 145 | 43.9 | 70 | 46.7 |
| A little interested | 96 | 29.1 | 49 | 32.7 |
| Not interested at all | 33 | 10.0 | 8 | 5.3 |
| No particular opinion | 3 | 0.9 | 0 | 0.0 |
| TOTAL | 330 | 100 | 150 | 100 |

Note:   *  All respondents except those interviewed outside the Brontë Parsonage Museum.
         ** Respondents interviewed outside the Brontë Parsonage Museum.

It indicates that as many as 60% of the general sample, and 62% of museum visitors were either very or moderately interested in the Brontë family before their visit. However, it is also evident that a significant proportion of visitors were not interested in the Brontë family prior to making the trip, and therefore presumably were not prompted to visit Haworth because of its literary connection. As many as 39.1% of the general sample and 38% of the museum sample were only a little interested or not at all interested. It is also interesting that there is not a more marked difference in the

percentages who were not at all interested in the Brontë family pre-visit between the general sample and the museum sample (10% of the general sample and 5.3% of the museum sample). This is perhaps surprising as people visiting the museum might be expected to be much more likely to have a prior interest in the Brontë family.

### 5.1.2 Importance of the Brontë family in the decision to visit Haworth

Respondents were asked to indicate the degree of importance of the Brontë family in their decision to visit Haworth, based on a five point Likert scale, from very important to of no importance at all. The levels of importance of the Brontë family in the decision to visit Haworth are detailed in Table 5.1.2. It can be seen that 62.8% of general visitors indicated that the Brontë family was either very important or moderately important in their decision to visit. By contrast, 36.1% of the general sample attached little or no importance to the Brontë family in their decision. The table also shows that few visitors chose the extremes of the scale, with only 16.4% of visitors indicating that the Brontë family was very important, and, opposingly, only 9.1% of visitors attaching no importance at all to the Brontë family in the decision to visit Haworth. In addition to this, it can be seen that museum visitors placed stronger emphasis on the literary connection in their decision to visit. As many as 82% of the museum sample found the Brontë family very or moderately important in their decision to visit Haworth. By contrast, only 17.3% of the museum sample considered the Brontë family to be of little or of no importance at all, compared with 36.1% of the general sample.

**Table 5.1.2: Importance of the Brontë family in the decision to visit Haworth**

| Importance | General* | | Brontë Parsonage Museum** | |
| --- | --- | --- | --- | --- |
| | Frequency | Percentage | Frequency | Percentage |
| Very important | 54 | 16.4 | 42 | 28.0 |
| Moderately important | 153 | 46.4 | 81 | 54.0 |
| Of little importance | 89 | 27.0 | 24 | 16.0 |
| Of no importance at all | 30 | 9.1 | 2 | 1.3 |
| No particular opinion | 4 | 1.2 | 1 | 0.7 |
| TOTAL | 330 | 100.1 | 150 | 100 |

Note:    *   All respondents except those interviewed outside the Brontë Parsonage Museum.
          ** Respondents interviewed outside the Brontë Parsonage Museum.

An indication of the consistency of opinions of respondents is clearly evident as these figures are similar to those for the level of interest in the Brontë family before visiting Haworth (Table 5.1.1). However, rather more visitors appear to have been prompted by the literary connection to visit Haworth than had a clear interest in the Brontë family before visiting (62.8% compared with 60% of general visitors and 82% compared with 62% of museum visitors).

### 5.1.3 Type of visitor

There are probably at least as many types of tourist as there are motives for travel. Each type may make different demands on a destination, and each may have its own particular impacts. In practice tourists represent a heterogeneous rather than a homogeneous group, with different demographics, personalities and experiences. This conclusion is emphasised in a number of articles by Cohen (1972; 1979; 1988), who argues that there is a wide variety of types of tourist experience and of tourists, which he

considers means that it is essential to develop a typology of tourists. As discussed in Chapter Two, Plog (1974) develops a continuum of tourist types which separates people into different travel personality groups, ranging from psychocentric to allocentric. Plog suggests that psychocentrics are self-inhibited and anxious personality types, whereas their more adventuresome and self-assured counterparts are labelled 'allocentrics'. The allocentrics seek out more novel and unique destinations, while psychocentrics prefer more familiar destinations. Mid-centrics seek out a combination of these features but to a significantly lesser degree. They form the majority of visitors, with the population from allocentrism, through mid-centrism, to psychocentrism being normally distributed.

What types of visitor make the trip to Haworth? Visitors were asked to state the features they would normally choose when selecting a holiday destination, and this was used in a series of eight semantic differential scales which were based on a continuum from allocentric traits to psychocentric traits. The features included scales which ranged from 'package holidays' to 'independent holidays', 'long-haul holiday destinations (outside Europe)' to 'short-haul holiday destination (within Europe)', and 'holiday destinations where they speak the same language as you' to 'holidays destinations where they speak a different language to you'. The responses were weighted accordingly, and the mean of these scores indicates the type of visitor. A detailed explanation of the procedure used to identify the type of visitor was presented in Chapter Four. The types of visitor identified in this survey in Haworth are detailed in Table 5.1.3.

**Table 5.1.3: Type of visitor**

| Type of visitor | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| Allocentric | 67 | 20.3 | 36 | 24.0 |
| Mid-centric | 214 | 64.8 | 110 | 73.3 |
| Psychocentric | 49 | 14.8 | 4 | 2.7 |
| TOTAL | 330 | 99.9 | 150 | 100 |

Note:    *  All respondents except those interviewed outside the Brontë Parsonage Museum.
         ** Respondents interviewed outside the Brontë Parsonage Museum.

The majority of visitors to Haworth were midcentrics (64.8% of the general visitors and

73.3% of the museum visitors), with this distribution of types being in accordance with

the typical pattern as suggested by Plog (1974).  As Plog asserts "we can see that it is a

continuum from psychocentrism to allocentrism, with most of the people falling

somewhere in between" (1974: 56).  According to Plog's findings and descriptions, one

might expect the literary tourist destination to attract more allocentric visitors.

Correspondingly, a larger proportion of the general sample were allocentric visitors

(20.3%) compared with psychocentric visitors (14.8%).  The museum sample was more

clustered, with as many as 73.3% being mid-centric visitors, 24% being allocentric

visitors and only 2.7% being psychocentric visitors.  However, according to Plog's

findings and descriptions, one might also expect the Brontë Parsonage Museum visitors

to be more allocentric and the general visitors to be more psychocentric.  Contrary to

this expectation, both the general sample and the museum sample had a greater

proportion of allocentric visitors compared to psychocentric visitors.  However, a

greater proportion of the museum sample compared with the general sample were

allocentric (24% compared with 20.3%).  Similarly, there was a greater proportion of

psychocentrics among the general visitors compared with among the museum visitors,

which does support Plog's position.

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## 5.1.4 Entertainment and education motivations to visit Haworth

It is useful to distinguish between those visitors who were more motivated to visit Haworth for educational reasons from those who were more motivated to be entertained, as this can then be related to their attitudes to authenticity. Respondents were asked to rate how important for their visit to Haworth it was to learn something or to have a fun day out, based on a numeric five point scale from 1 for fun to 5 to learn. It is acknowledged that although a visitor might indicate that they are more motivated by the desire to learn, the visitor might also be motivated by the desire to have fun but not to as greater degree and thus selects either point 4 or point 5 on the scale. On the other hand, although a visitor might indicate that they are more motivated by the desire to have fun, they might also be motivated by the desire to learn something, but again not to as greater degree and thus select either point 1 or 2. This is an indication of their overall motivation for visiting Haworth and not an indication of their exclusive motivation. The responses of visitors to Haworth are presented in Table 5.1.4.

**Table 5.1.4: Motivation to visit Haworth**

| Motivation | General* | | Brontë Parsonage Museum** | |
| | Frequency | Percentage | Frequency | Percentage |
|---|---|---|---|---|
| Fun 1 | 66 | 20.0 | 8 | 5.3 |
| 2 | 95 | 28.8 | 45 | 30.0 |
| 3 | 96 | 29.1 | 49 | 32.7 |
| 4 | 55 | 16.7 | 41 | 27.3 |
| Learn 5 | 18 | 5.5 | 7 | 4.7 |
| TOTAL | 330 | 100.1 | 150 | 100 |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum.
       ** Respondents interviewed outside the Brontë Parsonage Museum.

The table shows that visitor motivations to visit Haworth are varied. The figures are widely dispersed, but are slightly skewed to have fun rather than to learn. A greater

proportion of visitors in the general sample were more motivated by the desire to have

fun (points 1 and 2) than by the desire to learn something (points 4 and 5). 48.8% were

more motivated to have fun, whereas 22.2% were more motivated to learn something.

29.1% of the general sample indicated that they were motivated to visit by the

combination of having fun as well as learning something. The table clearly indicates that

general visitors were more likely to be motivated to visit Haworth by the desire to have

fun, whereas museum survey visitors were more likely to be motivated by the desire to

learn something. For example, 48.8% of general survey visitors were more motivated to

have fun, compared with 35.3% of museum survey visitors. By comparison, 22.2% of

general visitors were more motivated to learn something, compared with 32% of

museum visitors. These differences in findings might be expected of general and

museum visitors.


### 5.1.5 Main purpose for visiting Haworth

Visitors were asked to indicate what was the main purpose of their trip to Haworth.

Respondents were given a choice between learning about three specific Haworth

attributes (learning about the history of the village, learning about the history of the

Brontë connection to Haworth, or learning about the village today), learning about all

three attributes, a combination of learning and also having a fun day out, or just having a

fun day out. Table 5.1.5 summarises the results on the main purposes for visiting

Haworth.

**Table 5.1.5:  Main purpose for visiting Haworth**

| Main Purpose | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| Learn about the history of the village | 6 | 1.8 | 0 | 0.0 |
| Learn about the history of the Brontë connection to Haworth | 11 | 3.3 | 5 | 3.3 |
| Learn about the village today | 0 | 0.0 | 1 | 0.7 |
| Learn about all of the above | 21 | 6.4 | 13 | 8.7 |
| Learn about all or some of the above and also have a fun day out | 222 | 67.3 | 120 | 80.0 |
| Have a fun day out | 70 | 21.2 | 11 | 7.3 |
| TOTAL | 330 | 100 | 150 | 100 |

Note:  *  All respondents except those interviewed outside the Brontë Parsonage Museum.
       ** Respondents interviewed outside the Brontë Parsonage Museum.

The great majority of general visitors indicated that the main purpose of their visit was

to learn about all or some of the attributes of Haworth and also to have a fun day out

(67.3%).  A significant proportion of general visitors suggested that their main purpose

was to have a fun day out (21.2%).  However, relatively few visitors indicated they were

visiting Haworth to learn, with 6.4% suggesting that their main purpose was to learn

about all three of the attributes, 3.3% to learn about the history of the Brontë

connection to Haworth, and only 1.8% to learn about the history of the village.  In

addition to this, no general visitors indicated that their main purpose was to learn about

the village today.  This may indicate that visitors to Haworth were more concerned

about the history of the destination than its contemporary setting.  Similarly, as many as

80% of museum visitors indicated that their main purpose for visiting Haworth was to learn something and also have a fun day out. Only 7.3% of the museum sample wanted just to have a fun day out, compared to 21.2% of general visitors. A slightly larger proportion wanted to learn about all three attributes (8.7%), with 3.3% choosing to learn about the history of the Brontë connection to Haworth, and 0.7% choosing to learn about the village today. However, no museum visitors suggested that their main purpose for visiting Haworth was to learn about the history of the village.

These results clearly support as well as elaborate on the results in Table 5.1.4, which examined whether visitors were more motivated to have fun or to learn something. Both tables show that museum visitors were more motivated by the desire to learn than were general visitors. They also show that the main purpose of the majority of visitors was to learn something and also to have fun. In other words, when most people make the trip to Haworth it appears they may have requirements and expectations to learn something to make the trip worth taking but that they also want to enjoy themselves. A larger proportion of museum visitors than general visitors indicated that their main purpose was to learn something and also have a fun day out (80% of museum visitors as opposed to 67.3% of general visitors). However, comparably more general visitors reported that their main purpose for visiting Haworth was to have a fun day out (21.2% compared with 7.3% of museum visitors). Correspondingly, the proportion of museum visitors whose main purpose was to learn about all three specific attributes of Haworth was marginally higher than for general visitors (8.7% compared with 6.4%).

### 5.1.6 Motivations of literary and non-literary visitors

On the basis of these findings it is possible to identify different broad types of visitor to Haworth which then can be used in the subsequent analysis. The importance of the Brontë family in the decision to visit Haworth was used to distinguish between literary visitors and non-literary visitors. This distinction is made in order to identify if there are variations in attitudes between the two groups. Those visitors who found the Brontë family to be either very important or moderately important in their decision to visit Haworth are identified as literary visitors, while visitors were identified as non-literary visitors if the Brontë family was of little importance or of no importance at all in their decision to visit. These two classifications will be used for subsequent analysis later in the study.

A number of clear distinctions in motivations emerged between literary and non-literary visitors to Haworth. These differences emerged, first, in the pre-visit interest in the Brontë family; second, in the entertainment and education motivations of these visitor types; and, third, in their main purpose for visiting Haworth. First, literary visitors to Haworth expressed a greater pre-visit interest in the Brontë family than non-literary visitors. 81.6% of general literary visitors compared with 24.4% of general non-literary visitors and 70.7% of museum literary visitors compared with 23.1% of museum non-literary visitors said that they were either very interested or moderately interested in the Brontë family pre-visit (both relationships are statistically very strong, being significant at a chi-square probability of 0.000). For full details of the cross-tabulations described throughout this chapter see Appendix 2.

A second difference in the motivations for visiting Haworth was that literary visitors were motivated more by the desire to learn something, whereas non-literary visitors were motivated more by the desire to have fun. Over three-quarters of general non-literary visitors and 61.5% of museum non-literary visitors expressed the desire to have fun during their visit to Haworth. On the other hand, only 4.2% of general non-literary visitors and 7.7% of museum non-literary visitors expressed the desire to learn something during their visit. The relationship between general literary and non-literary visitors and their motivations is statistically significant at a chi-square probability of 0.000, and the relationship between museum literary and non-literary visitors and their motivations for visiting is also statistically significant with a chi-square probability of 0.000.

A third difference was that a very strong relationship exists between literary and non-literary visitors and their main purpose for visiting Haworth. Although the main purpose for the majority of both literary and non-literary visitors was to combine both learning something with having fun, 44.5% of general non-literary visitors compared with 8.2% of general literary visitors stated that their main purpose was exclusively to have fun during their visit. By contrast, 15% of general literary visitors said that their main purpose was either to learn about one of the Haworth factors, or to learn about all or some of these, compared to 4.2% of general non-literary visitors. These figures are statistically significant at a chi-square probability of 0.000. The corresponding figures for the museum sample cannot be regarded as statistically significant, with a chi-square probability of 0.838. An explanation for this could be that, as sections 5.1.4 and 5.1.5 illustrate, visitors to the Brontë Parsonage Museum are more likely to be inclined to learn than to have fun.

### 5.1.7 Motivations of allocentric and psychocentric visitors

Differences also emerged between the motivations of visitors to Haworth who were categorised as allocentric, mid-centric and psychocentric visitors. According to Plog's (1974) descriptions of tourists, we can expect allocentrics to be more concerned with learning, and psychocentrics to be motivated more by a desire to have fun. In fact, among general visitors to Haworth, 40.3% of allocentrics expressed the desire to learn during their trip, compared with only 12.2% of psychocentric visitors. By contrast, 61.2% of psychocentrics were more motivated to visit Haworth by the desire to have fun compared with 28.4% of allocentrics. These figures are significant at a chi-square probability of 0.005. The museum sample was too small for statistically significant results as the cell values did not satisfy the chi-square criteria. The chi-square test indicates whether the responses are roughly what one would expect if two measures were not related. Accordingly, the observed frequencies are compared with the expected frequencies. One of the conditions to apply this test indicates that more than 80% of the expected frequencies must be larger than 5 (see chapter four). The present data failed to meet this condition. However, certain notable characteristics did emerge, although they cannot be regarded as statistically significant. Among psychocentric visitors to the museum, who might be expected to want to learn something as a result of visiting the museum, all were still more motivated to visit by the desire to have fun. However, perhaps more predictably a significantly larger proportion of the allocentric museum visitors were more motivated by the desire to learn something compared with the psychocentric museum visitors (41.7% as opposed to no psychocentrics).

The main purpose of the visit to Haworth also differed between allocentric and psychocentric visitors. The main purpose of the majority of both allocentric and

psychocentric visitors was to learn something about Haworth and its history, and also to have a fun day out. As many as 80.6% of general allocentric visitors said that their main purpose was to learn something but also have a fun day out compared with 46.9% of psychocentrics. However, a larger proportion of allocentrics were more likely to want to learn something than psychocentrics. As Plog suggested, allocentric tourists are driven more by the desire to learn. He asserts that "travel is a way of expressing his inquisitiveness and curiosity. He wants to see and do new things, to explore the world around him" (1974:56). Accordingly, the main purpose of 9% of the allocentrics was to learn about all three specific Haworth attributes compared with only 2% of the psychocentrics. Correspondingly, psychocentric visitors were more likely to want to have a fun day out than allocentric visitors. The main purpose of the visit for as many as 44.9% of the general psychocentric visitors was to have a fun day out as opposed to 10.4% of the allocentric visitors. This overall relationship is statistically significant with a chi-square probability of 0.000.

## 5.2 CONCERN FOR AUTHENTICITY

The evidence from a study of two historic theme parks in Australia suggests that authenticity is perceived as an important aspect of the visit to such attractions and can also be regarded as a motive for travelling to them (Moscardo and Pearce, 1986). However, literary tourist destinations are likely to attract different visitors and to present them with differing influences and experiences. Pocock suggests that literature sets an image in the minds of readers, and then during a visit to a literary tourist destination "we see what we are expecting to see, and overlook that which does not conform to our pattern," (1982:43), which may well serve to nurture a sense that we have gained an 'authentic' experience. But exactly how concerned about authenticity are visitors to

literary tourist destinations? When investigating Mark Twain's Hannibal in the USA,

Curtis asserts that "although Mark Twain's house is authentic, the white board fence

beside it is not" (1985:9), but he provides only scant analysis of how this affected

visitors' experiences. The present discussion will assess visitors' concern for the

authenticity of three specific attributes of Haworth, these being the history of the village

of Haworth, the connection to the Brontë family and the connection to the Brontë

novels. The term 'authenticity' is extremely ambiguous (see chapter two).

Consequently, the term was excluded from the questionnaires to prevent any risk of

confusion among respondents. Instead, visitors were asked to comment on their

opinions of the 'historical accuracy' of the three attributes of Haworth identified in the

survey.


### 5.2.1 Concern to gain an historically accurate understanding of the history of the village of Haworth

To establish how concerned visitors were for the authenticity of the village of Haworth

they were asked 'How important is it for your visit today that you gain an historically

accurate understanding of the history of the village of Haworth ?'. Respondents were

required to rate their concern on a five point Likert scale ranging from very important to

of no importance at all. Responses are detailed in Table 5.2.1.

**Table 5.2.1:** Importance of gaining an historically accurate understanding of the history of the village of Haworth

| Concern for authenticity | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| Very important | 49 | 14.8 | 33 | 22.0 |
| Moderately important | 146 | 44.2 | 91 | 60.7 |
| Of little importance | 99 | 30.0 | 20 | 13.3 |
| Of no importance at all | 35 | 10.6 | 6 | 4.0 |
| No particular opinion | 1 | 0.3 | 0 | 0.0 |
| TOTAL | 330 | 99.9 | 150 | 100 |

Note:  *  All respondents except those interviewed outside the Brontë Parsonage Museum.
       ** Respondents interviewed outside the Brontë Parsonage Museum.

It can be seen that many visitors were fairly concerned that they gained an historically accurate understanding of the history of the village of Haworth. 59% of general visitors said that it was very or moderately important to gain an historically accurate understanding of the history of the village. As many as 44.2% stated that it was moderately important and 14.8% of visitors considered it very important. By contrast, 40.6% of general visitors stated that the historical accuracy of the history of the village of Haworth was of little or of no importance at all. The extremes of the scale were not chosen, with 30% of visitors attaching little importance and only 10.6% attaching no importance at all to it. A similar trend is evident in the museum sample. As many as 82.7% of museum visitors said that this was very or moderately important, and 17.3% of museum visitors said that this was of little or of no importance at all. Again the extremes of the scale were seldom chosen. Although 22% of museum visitors stated

that gaining an historically accurate understanding of the history of the village was very important, only 4% stated that this was of no importance at all.

These figures indicate that the museum visitors were comparably more concerned to gain an historically accurate understanding of the history of the village of Haworth. A significantly larger proportion of the museum visitors said that this was very important or moderately important compared with the general visitors (82.7% as opposed to 59%). By contrast, general visitors were comparatively more likely to attach little importance or no importance at all to gaining an historically accurate understanding of the history of the village (17.3% compared with 40.6%).

### 5.2.2 Concern to gain an historically accurate understanding of the Brontë family

Visitors were then asked to indicate on the same five point Likert scale their concern to gain an historically accurate understanding of the Brontë family during their visit to Haworth. The results are summarised in Table 5.2.2.

Many visitors to Haworth also considered that gaining an historically accurate understanding of the Brontë family was fairly important for their visit. 63.1% of general visitors stated that this was very important or moderately important. However, 37% of general visitors said that gaining an historically accurate understanding of the Brontë family was either of little importance or of no importance at all. Again, respondents tended to opt for mid-points of the scale rather than the extremes. Hence, as many as 45.5% indicated that gaining an historically accurate understanding of the Brontë family was moderately important and 27.9% indicated that this was of little importance. This

compares with the extremes of the scale, with 17.6% of visitors stated that an historically accurate understanding of the Brontë family was very important, and only 9.1% stated that this was of no importance at all.

Table 5.2.2: Importance of gaining an historically accurate understanding of the Brontë family

| Concern for authenticity | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| Very important | 58 | 17.6 | 41 | 27.3 |
| Moderately important | 150 | 45.5 | 91 | 60.7 |
| Of little importance | 92 | 27.9 | 17 | 11.3 |
| Of no importance at all | 30 | 9.1 | 1 | 0.7 |
| No particular opinion | 0 | 0.0 | 0 | 0.0 |
| TOTAL | 330 | 100.1 | 150 | 100 |

Note:   *  All respondents except those interviewed outside the Brontë Parsonage Museum.
       ** Respondents interviewed outside the Brontë Parsonage Museum.

Similarly, as many as 88% of the museum visitors indicated that gaining an historically accurate understanding of the Brontë family during their visit was either very important or moderately important, with a significantly larger proportion indicating that this was moderately important (60.7%) as opposed to very important (27.3%). Correspondingly, only 12% of the museum sample stated that it was of little importance or of no importance at all, with only 0.7% stating that gaining an historically accurate understanding of the Brontë family was of no importance at all.

In accordance with concern to gain an historically accurate understanding of the history of the village of Haworth, the museum visitors tended to express a greater concern to gain an historically accurate understanding of the Brontë family than the general visitors. Again, a significantly larger proportion of museum visitors than general visitors indicated that gaining an historically accurate understanding of the Brontë family was either very important or moderately important (88% as opposed to 63.1%). Accordingly, more general visitors than museum visitors attached to it either little importance or no importance at all (37% compared with 12%).

### 5.2.3 Concern to gain an historically accurate understanding of the Brontë novels

Respondents then indicated the importance they attached to gaining an historically accurate understanding of the Brontë novels during their visit to Haworth, with the results shown in Table 5.2.3. Responses were on the same Likert scale used for the previous two questions, which ranged from very important to of no importance at all.

Visitor concern to gain an historically accurate understanding of the Brontë novels was quite varied. This could be because respondents felt that they were required to have a reasonable amount of knowledge of the Brontë novels. Interestingly, the proportion of general visitors who regarded it as either very important or moderately important (48.5%) was similar to the proportion who indicated that it was either of little importance or of no importance at all (51.6%). Again, the mid-points on the scale were selected most frequently, with 35.5% regarding an historically accurate understanding of the Brontë novels as moderately important, as opposed to 13% who regarded this as very important. 36.1% of the general visitors attached little importance to gaining an

historically accurate understanding of the Brontë novels, compared with 15.5% who

attached no importance at all.


**Table 5.2.3: Importance of gaining an historically accurate understanding of the Brontë novels**

| Concern for authenticity | General* | | Brontë Parsonage Museum** | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| Very important | 43 | 13.0 | 28 | 18.7 |
| Moderately important | 117 | 35.5 | 77 | 51.3 |
| Of little importance | 119 | 36.1 | 41 | 27.3 |
| Of no importance at all | 51 | 15.5 | 4 | 2.7 |
| No particular opinion | 0 | 0.0 | 0 | 0.0 |
| TOTAL | 330 | 100.1 | 150 | 100 |

Note:  *  All respondents except those interviewed outside the Brontë Parsonage Museum.
       ** Respondents interviewed outside the Brontë Parsonage Museum.


The table also shows that compared with general visitors the museum visitors tended to

be more concerned about gaining an historically accurate understanding of the Brontë

novels.  18.7% of museum visitors indicated that it was very important, and as many as

51.3% indicated it was moderately important.  This compares with 13% and 35.5%

respectively among general visitors.  70% of the museum visitors compared with 48.5%

of the general visitors indicated that gaining an historically accurate understanding of the

Brontë novels was very important or moderately important.  By contrast, 51.6% of the

general visitors attached little importance or no importance at all, as opposed to 30% of

the museum visitors.  This result corresponds with the comparatively greater concern of

museum visitors to gain an historically accurate understanding of both the history of the village of Haworth and of the Brontë family.

In general, many visitors were fairly concerned to gain an historically accurate understanding of the history of the village of Haworth, of the Brontë family, and of the Brontë novels. Museum visitors also tended to express a greater concern to gain this understanding than did the general visitors. Overall, visitors expressed greater concern to gain an historically accurate understanding of the Brontë family than of the history of the village or of the Brontë novels. As many as 88% of the museum visitors and 63.1% of the general visitors said that an historically accurate understanding of the Brontë family was very important or moderately important. This compares with 82.7% of the museum visitors and 59% of the general visitors who attached the same importance to gaining an historically accurate understanding of the history of the village, and 70% of the museum visitors and 48.5% of the general visitors who attached the same importance to gaining an historically accurate understanding of the Brontë novels.

As discussed in Chapter Two, two influential but opposing contributions to the theoretical understanding of authenticity are made by MacCannell (1973, 1976) and Boorstin (1964). We are confronted with two conflicting ideas of the tourist experience. According to MacCannell, the pursuit of authenticity is an extremely prominent motif of contemporary tourism. By contrast, Boorstin believes that tourists are satisfied with inauthentic pseudo-events. Tourism literature recognises the fact that these arguments represent two extremes on a continuum and in reality the majority of tourists fall somewhere between the two. However, on the basis of the findings from the present study it is clear that many visitors to Haworth tend towards MacCannell's

notion that tourism is a search for the authentic, although the results presented here do not assess how the authentic is defined for them or how easily satisfied they are that an experience is authentic.

### 5.2.4 Concern for authenticity among literary and non-literary visitors

Museum visitors tended to express a greater concern than the general visitors to gain historically accurate experiences of the history of the village, of the Brontë family, and of the Brontë novels. However, further analysis also reveals differences in the opinions of literary visitors and non-literary visitors. Literary visitors and non-literary visitors were categorised on the basis of the importance of the Brontë family in their decision to visit Haworth. Those visitors for whom the Brontë family was very important or moderately important were categorised as literary visitors, while visitors were identified as non-literary visitors if the Brontë family was of little importance or of no importance at all in their decision to visit. Curtis suggests in his account of tourism in Mark Twain's Hannibal in the USA that, "compared with the literary pilgrims, the tourists who come to Hannibal in search of American ideals are less likely to be distressed by the commercialisation and museumification" (1985:13). The present research in Haworth presents similar results. Literary visitors to Haworth were comparatively more inclined to be concerned about gaining an historically accurate understanding of the history of the village, of the Brontë family, and of the Brontë novels than non-literary visitors.

As many as 77.3% of general literary visitors and 88.6% of museum literary visitors said that gaining an historically accurate understanding of the history of the village of Haworth was very important or moderately important. However, it is interesting to observe that, although 71.4% of general non-literary visitors attached little or no

importance to acquiring an historically accurate understanding of the history of the village, 53.8% of museum non-literary visitors still indicated that a concern to gain an historically accurate understanding of the history of the village was very important or moderately important. There is a significant relationship between general literary and non-literary visitors and their concern to gain an historically accurate understanding of the history of the village, with a chi-square probability of 0.000. Similarly, the relationship between museum literary and non-literary visitors and their concern to gain an historically accurate understanding of the history of the village is also significant at a chi-square probability of 0.000.

This pattern is mirrored when considering the importance of gaining an historically accurate understanding of both the Brontë family and their novels. Literary visitors tended to express a greater concern to gain an historically accurate understanding than non-literary visitors. Of course, this might be expected of literary and non-literary visitors. As many as 83.6% of the general literary visitors and 93.5% of the museum literary visitors said that gaining an historically accurate understanding of the Brontë family was very important or moderately important. The relationship between the general literary and non-literary visitors and their concern to gain an historically accurate understanding of the Brontë family is statistically significant at a chi-square probability of 0.000, and the relationship between the museum literary and non-literary visitors and their concern to gain an historically accurate understanding of the Brontë family is also statistically significant at a chi-square probability of 0.000. Similarly, 66.2% of the general literary visitors and 76.4% of the museum literary visitors were very or moderately concerned to gain an historically accurate understanding of the Brontë novels. The relationship between the general literary and non-literary visitors and their

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concern to gain an historically accurate understanding of the Brontë novels is statistically significant at a chi-square probability of 0.000, and the relationship between the museum literary and non-literary visitors and their concern to gain an historically accurate understanding of the Brontë novels is also statistically significant at a chi-square probability of 0.000.

### 5.2.5 Concern for authenticity among allocentrics and psychocentrics

Differences in the depth of concern about gaining historically accurate understandings of the history of the village, of the Brontë family, and of their novels also emerged between allocentric, mid-centric and psychocentric visitors. According to Plog's descriptions, we might expect allocentric visitors to express a greater concern for historical accuracy than psychocentric visitors. For example, Plog states that allocentrics "like to immerse themselves in new activities while there is still a sense of naturalness about them" (1974:57), whereas he suggests that psychocentrics prefer familiar and commonplace activities in travel destinations, with a familiar atmosphere and an absence of foreign atmosphere. Accordingly, a larger proportion of general allocentric visitors than general psychocentrics said it was very important or moderately important to gain an historically accurate understanding of the history of the village of Haworth. In contrast, in the general sample a greater proportion of psychocentrics than allocentrics attached little or no importance at all to gaining an historically accurate understanding of the history of the village (48.9% compared with 23.9%), significant at a chi-square probability of 0.067. Although the corresponding figures for the museum sample cannot be regarded as significant as they do not fit the chi-square criteria outlined in Chapter Four, there are still some interesting findings. Again, a larger proportion of allocentric than

psychocentric visitors said that achieving an historically accurate understanding of the history of the village was very important or moderately important.

Visitor concern to gain an historically accurate understanding of the Brontë family and of their novels for both the general visitors and the museum visitors follow a similar pattern. Allocentric visitors tended to express a greater concern for historical accuracy than psychocentric visitors. In the general sample, 79.1% of allocentrics compared with 40.8% of psychocentrics indicated that gaining an historically accurate understanding of the Brontë family was very important or moderately important. These figures are statistically significant, with a chi-square probability of 0.002. Similarly, 67.7% of allocentric visitors as opposed to 38.8% of psychocentric visitors attached the same level of importance to gain an historically accurate understanding of the Brontë novels (statistically significant at a chi-square probability of 0.007).

### 5.2.6 Visitor motivation and concern for authenticity

Further analysis reveals that the intensity of concern to gain an historically accurate understanding is affected by the visitor motivation for visiting Haworth. In general, the stronger the motivation to learn during the visit to Haworth, the greater is the importance of achieving an historically accurate understanding of the history of the village, of the Brontë family, and also of their novels. Among those general visitors who were more motivated to visit by the desire to learn (points 4 and 5 on the scale), as many as 94.5% suggested that gaining an historically accurate understanding of the history of the village was very important or moderately important, and only 5.5% were only a little or not concerned at all. By contrast, 63.4% of general visitors who were more motivated by the desire to have a fun day out attached little importance or no

importance at all to gaining an historically accurate understanding of the history of the village. These figures are statistically significant at a chi-square probability of 0.000. Corresponding figures for museum visitors reflect the same pattern. The results suggest that overall the museum visitors were more motivated by the desire to learn and also attached a greater importance to gaining historically accurate understandings. Indeed, museum visitors expressed a deeper concern to gain an historically accurate understanding regardless of their motivation for visiting Haworth. All museum visitors who were more motivated to visit Haworth by the desire to learn were either very concerned or moderately concerned about achieving an historically accurate understanding of the village. Accordingly, as many as 71.7% of museum visitors who were more motivated to visit by the desire to have fun also said that it was either very important or moderately important to gain an historically accurate understanding of the history of the village. Similarly, only 28.3% of museum visitors who were more motivated by the desire to have fun expressed little concern or no concern to gain an historically accurate understanding of the history of the village, and no museum visitors at all who were more motivated by the desire to learn expressed little or no concern for it. This overall relationship is statistically significant at a chi-square probability of 0.000.

Visitor concern to gain an historically accurate understanding of the Brontë family follows a similar pattern. In general, those visitors who were more motivated to visit Haworth to learn something were also more concerned about gaining an historically accurate understanding. Correspondingly, those visitors who were more motivated by a desire to have fun attached only a little importance or no importance at all to gain an historically accurate understanding of the Brontë family and their novels. There is a significant relationship between the motivations of general visitors and their concern for

the historical accuracy of the Brontë family with a chi-square probability of 0.000. Similarly, the relationship between the motivations of museum visitors and their concern for the historical accuracy of the Brontë family is also significant at a chi-square probability of 0.000.

Visitor opinions on the importance of gaining an historically accurate understanding of the Brontë novels present similar findings. 83.6% of general visitors and 89.6% of museum visitors who were more motivated by a desire to learn suggested that gaining an historically accurate understanding of the Brontë novels was either very important or moderately important. Again, a significantly larger proportion of museum visitors than general visitors who were more motivated by a desire to have a fun day out still suggested that gaining an historically accurate understanding of the Brontë novels was either very important or moderately important (52.3% of museum visitors compared with only 29.8% of general visitors). There is a statistically significant relationship between the general visitors and their concern to gain an historically accurate understanding of the Brontë novels with a chi-square probability of 0.000. The relationship between the museum visitors and their concern to gain an historically accurate understanding of the novels is also statistically significant at a chi-square probability of 0.000.

Visitor concern to gain an historically accurate understanding is also related to their main purpose for visiting Haworth. These results clearly support as well as elaborate on the relationship now established between visitor motivation and the importance of gaining historically accurate understandings. Those visitors whose main purpose was to learn something were generally more concerned about gaining an historically accurate

understanding from their visit, while those visitors whose main purpose was to have a fun day out were more likely to attach little importance or no importance at all to gaining such an understanding. Accordingly, 89.5% of general visitors whose main purpose for visiting was to learn either about the history of the village, about the history of the Brontë family connection, about the village today, or about all of these factors, suggested that gaining an historically accurate understanding of the history of the village was very important or moderately important. By contrast, 78.6% of general visitors whose main purpose was to just have a fun day out attached little or no importance at all to gain an historically accurate understanding of the history of the village during their trip to Haworth. It is interesting to note that many among those visitors whose stated main purpose is to combine learning something with having a fun day out, still claim that gaining an historically accurate understanding is very important or moderately important. For example, among those general visitors whose main purpose was to combine learning something with having a fun day out, 66.2% said that it was either very important or moderately important to gain an historically accurate understanding of the history of the village of Haworth. The relationship between the main purpose of general visitors for visiting Haworth and their concern to gain an historically accurate understanding of the history of the village is statistically significant with a chi-square probability of 0.000.

Concern to gain an historically accurate understanding of the Brontë family and their novels present similar results. Among those general visitors whose main purpose was just to have a fun day out, 82.9% attached little or no importance to gaining an historically accurate understanding of the Brontë family. This compares with only 10.5% of general visitors whose main purpose was to learn about either (or all) of the

three factors outlined above. However, 73% of general visitors whose main purpose was to learn something and also have a fun day out said that it was very or moderately important to gain an historically accurate understanding of the Brontë family. This overall relationship is statistically significant at a chi-square probability of 0.000. Visitor concern to gain an historically accurate understanding of the Brontë novels follows a similar trend. A large proportion of general visitors whose main purpose was to combine learning something with having a fun day out, stated that gaining an historically accurate understanding of the history of the village and also of the Brontë family was either very important or moderately important. A large proportion of visitors whose main purpose was to learn something either about the history of the village, about the history of the Brontë connection, about the village today, or about all of these factors, stated that gaining an historically accurate understanding of the Brontë novels was either very important or moderately important (81.6%). These figures are statistically significant at a chi-square probability of 0.000.

The corresponding museum figures are not statistically significant but their trend is similar. Museum visitors whose stated main purpose was to learn were more inclined to attach a greater importance to gaining an historically accurate understanding of the history of the village, of the Brontë family, and of the Brontë novels. By contrast, museum visitors whose main purpose was to have a fun day out were more inclined to attach only a little importance or no importance at all to gaining an historically accurate understanding. However, compared with general visitors the museum visitors both had a stronger desire to learn something and also claimed it was more important to gain an historically accurate understanding. Hence, a larger proportion of museum visitors than general visitors suggested that the historical accuracy of their experiences was either

very important or moderately important regardless of the main purpose of their visit.

For example, among museum visitors whose main purpose was to combine learning with a fun day out, as many as 84.2% still said that it was very important or moderately important to gain an historically accurate understanding of the history of the village, which compares with only 66.2% of the general visitors. Similarly, among museum visitors whose main purpose was to learn and also have a fun day out, 91.7% attached a greater importance to gaining an historically accurate understanding of the Brontë family, which compares with only 73% of the general visitors. And, again, a larger proportion of museum visitors than of general visitors whose main purpose was to learn and also have a fun day out indicated that gaining an historically accurate understanding of the Brontë novels was very important or moderately important (71.7% as opposed to 54.5%).

## *Discussion and Conclusion*

This chapter has examined some of the previously unconsidered, yet fundamental, questions connected with visits to literary tourist destinations. How interested are visitors in the literary connection before making the trip? How important was the literary connection in their decision to make the trip? What types of visitor make visits to this literary tourist destination? And, exactly how concerned are visitors about authenticity? The chapter has identified some of the different types of visitor to the literary tourist destination of Haworth, and has discussed their motivations, and the main purposes for visiting. The quantitative data indicated that the majority of visitors to Haworth were interested in the Brontë family pre-visit, and this literary connection was fairly important in their decision to visit Haworth. This is an important finding in itself, and it also provides the basis for a distinction to be made between literary visitors and

non-literary visitors. Visitors were further categorised on the basis of Plog's (1974) continuum of visitor types, ranging from the adventurous allocentrics to the familiar-loving psychocentrics. It is interesting to note that so many visitors were motivated to visit Haworth by a combined desire to learn something and also to have a fun day out. However, a larger proportion of visitors was more motivated by the desire to have fun than by a desire to learn. Further analysis revealed other variations in motivations behind visits to this literary tourist destination. Literary visitors were more motivated to visit Haworth by the desire to learn than were the non-literary visitors, with the latter group comparatively more motivated by the desire to have a fun day out. It was also found that allocentric visitors were more motivated by the desire to learn, whereas psychocentric visitors were more motivated by the desire to have fun.

The central concern throughout this study is with the extent to which visitors seek and then consider they gain an authentic experience at a literary tourist destination. George Hughes argues that "the fusion of tourist representations and marketing philosophy blurs the boundaries between what is real and what is fiction, through the commodification of place imagery" (1992:31). This raises the question as to whether visitors to Haworth were perturbed by evidence of commodification and, correspondingly, the extent to which they were concerned about gaining an historically accurate understanding of the history of the village, the Brontë family, and of the Brontë novels. This chapter has revealed the importance visitors attach to gaining an historically accurate understandings of these elements of the destination. Chapters six, seven and eight will assess in detail more specific aspects of their concern for the authenticity of these product elements. In general, the present chapter has shown that many visitors to Haworth were quite concerned to gain an historically accurate understanding of the history of the village, of

the Brontë family, and of their novels. Further analysis revealed that there were differences in the importance attached to gaining an historically accurate understanding between different types of visitor. It was evident that literary visitors tended to place greater importance on gaining an historically accurate understanding than did non-literary visitors, and that allocentric visitors placed greater importance on gaining historically accurate understandings than psychocentrics. Furthermore, it can be seen that visitor concern about gaining historically accurate understandings can also be related to their motivation for visiting the literary tourist destination. The greater the desire to learn then the deeper the concern tends to be to gain an historically accurate understanding.

# Chapter Six
## *Visitor Attitudes to the Authenticity of the Contemporary Features of Haworth*

## 6.0 INTRODUCTION

Britain is rich in its literary landscapes. Many a novelist or poet has set his or her work in a particular region, a topic well-acknowledged and discussed by writers themselves (for example, Drabble, 1987) and by literary critics (Daiches and Flower, 1979), as well as by tourism researchers (Curtis, 1985; Squire, 1994). Walter Scott once commented that "local names and peculiarities make a fictitious story look so much better" (cited in Paterson and Paterson, 1981:209). Indeed, authors such as Wordsworth, Dickens and Hardy have contributed markedly to the way we 'see' parts of the country, which is often referred to as "a literary frame of reference" (Pocock, 1978:2). However, Paterson and Paterson suggest that this "may be counter-productive, by leading the reader to expect a topographic consistency" when making a visit to the literary landscape (1981:209). When investigating Catherine Cookson Country in South Tyneside, Pocock (1992) found that a focal point for much tourism in the area was the intertwined attraction combining the author herself and the events in her novels. This chapter examines the attitudes of visitors to the authenticity of both the fictional Haworth and the more 'factual' Haworth. It focuses on visitor attitudes to the village as it is written about in the Brontë novels, visitor attitudes to the village as the home of the Brontës, and visitor attitudes to the present-day village.

How important is it for the contemporary literary tourist destination to be perceived to be as historically accurate and as genuine as possible? In what ways, if any, is Haworth

considered to have lost some of its historically accurate and genuine aspects due to commercial pressures from tourism? Are visitors satisfied that the village of Haworth provokes a sense that it is the place where the Brontë family lived? These seem obvious questions which are fundamental to literary tourist destinations, but they do not seem previously to have been asked, let alone answered. Having established in the previous chapter how concerned visitors are for the authenticity of Haworth as a literary tourist destination, this chapter will assess in more detail attitudes to the authenticity specifically of the village of Haworth. 230 interviews assessing such issues were conducted in the centre of the village, at the top of the Main Street (see Chapter Four for further details).

This chapter discusses several important issues affecting literary tourist destinations. It examines visitor attitudes to the present-day village, to the village as the place where the Brontë family had lived, and to the village as the inspiration and setting for some of the Brontë novels. It considers the extent to which visitors think that the village may differ from when the Brontë family had lived there. In a similar vein, the chapter discusses visitor attitudes concerning the historical accuracy of the village in relation to the Brontë novels. In particular, it examines the extent to which the village may differ from visitor perceptions of it gained from descriptions in the novels. The chapter also examines visitor opinions about the extent of commercialisation evident in the village, and assesses the effect that this may have had on their enjoyment of the visit. Finally, this chapter studies the extent to which visitors consider that they have gained an educational insight into the lives of the Brontë family from the village of Haworth, and explores the amount of information that visitors believe that they have gained from the village itself.

## 6.1 COMMERCIALISATION AND THE VILLAGE OF HAWORTH

This section examines visitor perceptions of the extent to which commercialisation is evident in Haworth, and the effect that this may have had on their perception of the village's historical accuracy. However, before considering this, it is necessary to reflect on the importance visitors attached to the notion that a place like Haworth should strive to be as historically accurate and genuine as possible.

*The importance of historical accuracy in Haworth*

In order to establish the extent to which historical accuracy was considered to be significant in literary tourist destinations, visitors were asked how important they considered it was for places like Haworth to strive to be as historically accurate and genuine as possible. Response options were on a five-point Likert scale ranging from very important to of no importance at all. The results are shown in Table 6.1.1.

**Table 6.1.1: Importance of a place like Haworth striving to be as historically accurate and genuine as possible**

|  | Frequency* | Percentage |
|---|---|---|
| Very important | 141 | 61.3 |
| Moderately important | 70 | 30.4 |
| Of little importance | 15 | 6.5 |
| Of no importance at all | 3 | 1.3 |
| No particular opinion | 1 | 0.4 |
| TOTAL | 230 | 99.9 |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

Respondents could select only one option on the Likert scale, so the percentages are for all respondents in the sample. As Squire (1992) found in her study of tourism based on the *Anne of Green Gables* fiction, the majority of respondents considered historical

accuracy to be very important. The present findings indicate that as many as 61.3% of visitors regarded it as very important for a place like Haworth to strive to be as historically accurate and genuine as possible, and 30.4% considered it to be moderately important. Consequently, only 7.8% of visitors attached little or no importance at all to the destination striving to be historically accurate and genuine.

Visitors were then asked an identical question having been reminded that this may result in fewer facilities being provided for their convenience and comfort. Respondents were asked: how important do you think it is for a place like Haworth to strive to be as historically accurate and genuine as possible even if this means it is not possible to provide some modern facilities for visitors? Responses were again on a five-point Likert scale which ranged from very important to of no importance at all. The results are summarised in Table 6.1.2.

**Table 6.1.2:** **Importance of a place like Haworth striving to be as historically accurate and genuine as possible even if this means it is not possible to provide some modern facilities for visitors**

|  | Frequency* | Percentage |
|---|---|---|
| Very important | 78 | 33.9 |
| Moderately important | 119 | 51.7 |
| Of little importance | 29 | 12.6 |
| Of no importance at all | 2 | 0.9 |
| No particular opinion | 2 | 0.9 |
| TOTAL | 230 | 100 |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

It is interesting to note the shift in responses between Tables 6.1.1 and 6.1.2. The majority of visitors sustained the opinion that it is either very important or moderately

important for a place like Haworth to be as historically accurate and genuine as possible (85.6% compared with 91.7%). However, when confronted with the possibility that some modern facilities for visitors may not be provided the proportion considering it very important fell from 61.3% to 33.9% of visitors. By contrast, the proportion of visitors attaching little or no importance at all to historical accuracy almost doubled, increasing from 7.8% to 13.5%.

Therefore, a significant proportion of the visitors to Haworth considered that it was less important for places such as this to strive to be historically accurate and genuine if some modern facilities were not provided in consequence. However, further analysis reveals clear differences in this response between different types of visitors to Haworth. Appendix 3.1 provides full details for this chapter as a whole of cross-tabulations of the results by different visitor types, and Appendix 3.2 provides the related chi-square statistics. In relation to the present question, literary visitors tended to place stronger emphasis on historical accuracy than non-literary visitors. When visitors were initially asked their general opinions about the importance of places like Haworth striving to be as historically accurate and genuine as possible, 95.8% of literary visitors compared with 85.5% of non-literary visitors stated this was either very important or moderately important. Accordingly, only 4.2% of literary visitors attached either a little importance or no importance at all to historical accuracy compared with 13.3% of non-literary visitors (values significant at a chi-square probability of 0.012). When it was suggested that the pursuit of an historically accurate and genuine destination may mean that some modern facilities are not provided, the difference between literary and non-literary visitors also grew larger, with literary visitors appearing to regard such an endeavour as more important than did non-literary visitors. As many as 92.3% of literary visitors

maintained the opinion that striving to be historically accurate and genuine in Haworth was either very important or moderately important, which compares with 73.5% of non-literary visitors. Correspondingly, a larger proportion of non-literary visitors than of literary visitors attached either a little importance or no importance at all to such a pursuit in Haworth in the context of a resulting loss of modern facilities (24.1% of non-literary visitors compared with 7.7% of literary visitors). These figures are significant at a chi-square probability of 0.000.

*The extent to which Haworth is using its literary connection for tourism*

Respondents were asked to consider the extent to which Haworth is using its link with the Brontë family for tourism. This indicates the degree to which they regard Haworth is developing a tourist industry on the basis of this literary connection. They were asked to respond on a five point Likert scale ranging from a very large extent to not at all.

**Table 6.1.3:  Extent to which Haworth is considered to be using its link with the Brontë family for tourism**

|  | Frequency* | Percentage |
|---|---|---|
| To a very large extent | 137 | 59.6 |
| To a large extent | 83 | 36.1 |
| To a small extent | 9 | 3.9 |
| Not at all | 0 | 0.0 |
| No particular opinion | 1 | 0.4 |
| TOTAL | 230 | 100 |

Note:  * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

Table 6.1.3 indicates that the majority of visitors considered Haworth is using its literary link to a very large extent for tourism purposes. As many as 95.7% suggested that the village was utilising its connection with the Brontë family either to a very large or to a

large extent. By contrast, none of the respondents considered that Haworth does not use its link with the Brontë family for tourism purposes.

*Tourist shops in Haworth*

Many literary tourist destinations like Haworth have a large number of tourist shops. Accordingly, it is useful to investigate exactly how visitors regard the number of tourist shops in the village which cater for the tourists. The specific question used asked whether respondents would be happier if there were fewer tourist shops and Haworth was more of an historic village. The options for responses were 'yes', 'no', or 'don't know / unsure', and the results are shown in Table 6.1.4.

**Table 6.1.4: Attitudes to the number of tourist shops in Haworth**

|  | Frequency* | Percentage |
|---|---|---|
| Yes | 47 | 20.4 |
| No | 163 | 70.9 |
| Don't know / Unsure | 20 | 8.7 |
| TOTAL | 230 | 100 |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

As many as 70.9% of visitors were satisfied with the current number of tourist shops in Haworth, with 20.4% stating that they would have been happier if Haworth was more of an historic village and had fewer tourist shops. However, differences emerged between different types of visitors to Haworth, including between the literary and the non-literary visitors, and between the allocentric and the psychocentric visitors. Although the majority of both the literary visitors and non-literary visitors were satisfied with the number of tourist shops, literary visitors were more likely to prefer fewer tourist shops

than did the non-literary visitors (24.5% compared with 14.5%). These values are significant at a chi-square probability of 0.071.

There was also a distinct difference between allocentric visitors and psychocentric visitors. Based on Plog's (1974) suggestions, it might be expected that the allocentric visitors would be less satisfied than psychocentric visitors with the number of tourist shops because allocentrics prefer to discover destinations before the tourism industry is fully established there. For example, Plog (1974:57) suggests that psychocentrics "prefer heavy tourist accommodations, such as heavy hotel development, family type restaurants, and tourist shops". Correspondingly, 31% of allocentrics considered that there were too many tourist shops in Haworth and would have been happier if Haworth was more of an historic village, while only 8.6% of psychocentric visitors shared this opinion. By contrast, a larger proportion of psychocentrics than allocentrics were happy with the number of shops catering for tourists (77.1% compared with 64.3%). These values are significant at a chi-square probability of 0.08

Overall, it can be seen that most visitors are satisfied with the number of tourist establishments in Haworth. Respondents were asked to give their main reasons for this, or else for their preference for a reduction in tourist shop numbers so that it is more of an historic village. This was an open-ended question, giving visitors the opportunity to answer in their own words. The reasons given for and against Haworth having fewer tourist shops and being more of an historic village are presented in Table 6.1.5. The percentages are of the total number of responses rather than the total number of respondents. As many as two-thirds of visitor responses were against Haworth having

fewer tourist shops and being more of an historic village. Correspondingly, 33.3% of visitor responses were in favour of Haworth having fewer tourist shops.

A common theme among reasons given for fewer shops was that they detract from the authentic nature of the historic village. One visitor suggested that the shops "detract from the real Haworth ... the one the Brontës lived in". The main single reason given was that the large number of shops caused the village to become too commercialised (8.9% of all reasons stated). Interestingly, 8.3% of reasons cited the tourist shops as spoiling the authenticity of the village. A fairly typical viewpoint in favour of fewer tourist shops was that "there are too many people, too many shops. The village is too busy. I don't like it. It should be like it was when the Brontës were alive". It is interesting to note that one third of responses included the term 'authenticity' without prompting from the interviewer. A number of visitors went on to identify specific aspects of Haworth which to them were over-commercialised or for them detracted from the authentic nature of the village. For example, one visitor argued specifically that "there are too many modern buildings". Another visitor indicated that for them the shops "spoil the atmosphere of the real Brontë times. Delivery vans to the shops spoil the centre of the village and make it too modern". Similarly, 4.7% of comments made were complaints that the shops tend to sell identical items, and one respondent went on to state that this itself "makes the village seem a bit tacky". Some respondents suggested ways to resolve this problem. As many as 5.7% of the comments were that the tourist shops could be replaced by more traditional shops. Some of these comments included suggestions that this would be more in keeping with the Brontë era, or that the shops could sell traditional local handicrafts.

**Table 6.1.5:** Reasons given for and against Haworth having fewer tourist shops and being more of an historic village

| Reasons given for Haworth having fewer tourist shops and being more of an historic village          33.3% of the total reasons | | |
|---|---|---|
| **Reason** | **Frequency\*** | **Percentage** |
| It is too commercialised | 17 | 8.9 |
| Tourist shops spoil authenticity | 16 | 8.3 |
| Replace tourist shops with traditional / craft shops | 11 | 5.7 |
| Tourist shops sell identical items | 9 | 4.7 |
| It is too busy | 6 | 3.1 |
| It is too modern | 3 | 1.6 |
| Other reasons given for Haworth having fewer tourist shops | 2 | 1.0 |
| **Reasons given against Haworth having fewer tourist shops and being more of an historic village          66.6% of the total reasons** | | |
| **Reason** | **Frequency\*** | **Percentage** |
| Tourist shops are acceptable | 45 | 23.4 |
| Has to be both history and tourist shops | 24 | 12.5 |
| Tourist shops needed to make it worth visiting | 21 | 10.9 |
| Tourist shops needed to attract tourists | 15 | 7.8 |
| Tourism needed to make a living | 11 | 5.7 |
| Tourist shops needed for souvenir purchases | 9 | 4.7 |
| Other reasons given against Haworth having fewer tourist shops | 3 | 1.6 |
| TOTAL RESPONSES | 192 | 99.9 |

Note:  \* Responses of the respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

On the other hand, as many as 70.9% of the comments were broadly accepting of the existing number of tourist shops in Haworth. General comments accepting the current situation made up 23.4% of the responses. A typical general comment was that "the shops and pubs are good. I like to browse round everything. It's a good day out". One visitor explained that a large number of tourist shops are acceptable "because the shops are busy, so if you can't get in one you can move on to the next". Another visitor asserted that Haworth was "a great little place to visit, with nice shops to look around and nice places to eat. There would be nothing to do if they weren't here." It is notable

that as many as 12.5% of the comments made related to the idea that an historic village like Haworth needs to have a blend of both history, which also attracts visitors, and tourist shops, to maintain the local economy. As one visitor suggested: "they need the combination of history and shops to attract tourists," and another visitor concluded that "the village needs both history and the shops to survive". Indeed, it is well-acknowledged in the tourism literature that a range of amenities, support facilities and services is required by tourists at destinations (Cooper *et al*, 1993). Hence, it is interesting that some visitors intuitively recognised this inherent requirement for tourist shops. As many as 10.9% of comments related to the idea that the tourist shops are necessary to make the village worth visiting. One visitor claimed that "apart from the museum, there's not a lot else to do except shop". Similarly, 7.8% of the reasons given were associated with the need for tourist shops in order initially to attract visitors to the village, and also to enable visitors to purchase souvenirs (4.7% of reasons). The requirement for shops in order for the host community to make a living was indicated in 5.7% of the comments.

*Loss of historical accuracy*

To investigate in more depth visitor attitudes to the extent of commercialisation in Haworth, visitors were asked two further questions. It can be seen that, although many visitors are in favour of such places striving to be as historically accurate and genuine as possible, many of them are reasonably content with the number of tourist shops in the village. However, it was interesting to consider whether they considered that the perhaps inevitable commercial pressures from tourism had significantly affected the historic nature of the village. Visitors were asked about the extent to which they agreed that some of the historically accurate and genuine aspects of the village of Haworth were

lost due to commercial pressures from tourism.  Responses were indicated on a five

point Likert scale which ranged from strongly agree to strongly disagree.  The earlier

questions had refrained from using the term 'commercialism', so it was interesting to

examine visitor opinions once this term had been introduced.  The results are shown in

Table 6.1.6.  Interestingly, responses were evenly distributed, with 44.8% of visitors

expressing strong or moderate agreement and 47% of visitors disagreeing either strongly

or moderately with the statement.

**Table 6.1.6: Agreement that some of the historically accurate and genuine aspects of the village of Haworth were lost due to commercial pressures from tourism**

|  | Frequency* | Percentage |
|---|---|---|
| Strongly agree | 14 | 6.1 |
| Moderately agree | 89 | 38.7 |
| Moderately disagree | 80 | 34.8 |
| Strongly disagree | 28 | 12.2 |
| No particular opinion | 19 | 8.3 |
| TOTAL | 230 | 100.1 |

Note:  * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

Those visitors who felt that tourism was having a detrimental effect on the historically

accurate and genuine aspects of the village were then given the opportunity to explain in

their own words why they considered this to be the case.  Following their response to

the closed response options, respondents were then simply asked 'In what particular

ways?', with no pre-coded responses.  The responses fell broadly into six categories,

which are presented in Table 6.1.7.  The percentages are of the total number of

responses rather than the total number of respondents.

**Table 6.1.7: Ways in which some of the historically accurate and genuine aspects of the village of Haworth are lost due to commercial pressures from tourism**

|  | Frequency* | Percentage |
|---|---|---|
| Brontë connection used everywhere | 35 | 25.9 |
| Commercialised or tacky | 35 | 25.9 |
| So many tourist shops | 33 | 24.4 |
| Motorised traffic | 10 | 7.4 |
| Busier than in the past | 9 | 6.7 |
| Modern features | 8 | 5.9 |
| Other | 5 | 3.7 |
| TOTAL RESPONSES | 135 | 99.9 |

Note: * Responses of the respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

Many visitors previously had acknowledged the extensive local use of the Brontë literary connection for tourism purposes. However, 25.9% of responses to this open-ended question related specifically to concerns about the extent to which this connection was used, with some regarding this as exploitative. For example, some visitors condemned the large amount of shops, tea rooms, pubs, and merchandise, including food and drink, all boasting names with Brontë connections. As one visitor suggested, "the pubs and tea rooms sell things like Brontë sandwiches and Heathcliffe pie - they can't be genuine or particularly accurate to Brontë times!" Another visitor pointed out that "the names of the shops are all related to the Brontës - well, not every building in the village can be related to them". A number of visitors suggested that "the shops are cashing in on the Brontë theme".

Other respondents suggested that the village is commercialised or tacky, suggesting that they considered this was damaging its historical accuracy (25.9% of total reasons). Criticisms were made concerning the number of tourist shops, the amount of Brontë

merchandise available, and the effect of tourism on establishments in the village such as the church and the Brontë Parsonage Museum. One visitor explained that "it's a bit commercialised to be as it would have been in history". Another visitor stated that "the shops can be tacky", and it was widely suggested that some tourist shops are "jumping on the bandwagon, producing tacky products". A few respondents stated, rather interestingly, that some of the historically accurate and genuine aspects of Haworth had been compromised by "the high cost of the Museum". A visitor suggested that "it should be cheaper because people can't afford to learn about the village". A few visitors also considered the historical accuracy of the church in the village had been damaged, with one visitor explaining that it "looks as if it's geared to attracting tourists".

Other ways in which they considered that some of the historically accurate and genuine aspects of the village had been lost due to commercial pressures from tourism included the large amount of tourist shops (24.5% of the total reasons). Typical of these comments was one made by a visitor who suggested that "some character had been lost with the mass of tourists and all the tacky shops". However, as another respondent reasoned, there are "too many shops for that period of time, but I still like them". Further reasons given incorporated the presence of contemporary features. In particular, 7.4% of the comments made were complaints that the presence of motorised traffic was detrimental to the historical accuracy of the village. One visitor claimed that "the atmosphere has gone because of all the traffic on the street - you can't get the same view", and another visitor remarked that "obviously, some [historically accurate and genuine] aspects have been lost, such as the quiet and traffic free street. Nowadays, it is very busy". However, one respondent explained that this is "not necessarily from

tourists, but locals too. Personally, I don't think that cars should be allowed on this street. It's horrendous".

## 6.2 'FACT' OR 'FICTION'?

The Brontës drew on the landscape in different ways. It is possible to draw parallels between the authors' fictional world and the physical surroundings. It has been acknowledged that fictional buildings in many Brontë novels are based on actual buildings. For example, Top Withens, a farmhouse situated high up on the Haworth Moors, has been associated with 'Wuthering Heights' - the Earnshaw home in Emily Brontë's novel. In addition to the physical surroundings, Charlotte Brontë also drew on actual happenings and people when writing *Shirley*. Wilks (1982:130) explains that Charlotte "wrote with conviction of events that took place within her locality which she knew well, and, above all", wrote about her late sister "Emily by recreating her in the part of the character after whom the book is named". This use of actual places in novels often prompts people to visit literary tourist destinations. As Daiches and Flower (1979:7) suggest: "added excitement ... comes from the recognition of known places...(and often) drives people to make pilgrimages to places where great geniuses have lived and worked". However, as discussed in chapter five, such blending of fact and fiction may cause confusion among visitors. Indeed, when investigating tourism in Prince Edward Island, the setting for L.M. Montgomery's novel 'Anne of Green Gables', Squire highlights the fact that "historical accuracy must sometimes be compromised with literary accuracy" (1992:43), and she found that some visitors were disappointed in finding that *Green Gables* differed from that portrayed in television dramas.

The following section examines visitor attitudes to the authenticity of the village in relation to both the Brontë family and the period in which they lived there, and to the Brontë novels. First, it considers the extent to which the village was perceived to be historically accurate to the Brontë family, and to the era in which they had lived there. In other words, it looks at how the village may differ from Brontë times, and studies the aspects that helped visitors gain a sense that Haworth is the place where the Brontë family lived. Second, many of the Brontë novels have recently been dramatised for the television, cinema or theatre, so it considers the extent to which the village was perceived to evoke images from the Brontë novels and dramatisations. Finally, the specific features of the village that helped visitors evoke such images are discussed.

*Authenticity of the village of Haworth to the Brontë family*

Visitors were asked whether a sense of Haworth as the actual place where the Brontë family had lived was achieved from their visit, and they were given the response options 'yes', 'no' or 'don't know / unsure'. The results are shown in Table 6.2.1. As many as 83% of visitors considered they had gained the sense that Haworth is the place where the Brontë family had lived, with only 9.1% of respondents disagreeing. A distinct difference emerged between different types of visitor. Literary visitors were more likely than non-literary visitors to assert that they had gained a sense that Haworth is the place where the Brontë family had lived. 87.4% of literary visitors stated they had gained a sense of the Brontë's Haworth, compared with 74.7% of non-literary visitors. Accordingly, a higher proportion of non-literary than literary visitors claimed they had not gained a sense of Haworth as the place where the Brontë family had lived (15.7% as opposed to 5.6%). These figures are significant at a chi-square probability of 0.009.

**Table 6.2.1: Visitors gaining a sense that Haworth is the place where the Brontë family lived**

|  | Frequency* | Percentage |
|---|---|---|
| Yes | 191 | 83.0 |
| No | 21 | 9.1 |
| Don't know / Unsure | 18 | 7.8 |
| TOTAL | 230 | 99.9 |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth

It can be seen that the majority of visitors gained a sense that Haworth is the place where the Brontë family had lived. But what features of the village had nurtured this impression? Visitors were asked to identify what it was from their visit that had helped them gain a sense of Brontë's Haworth. The question remained open-ended, with no fixed responses. The responses have been coded and are presented in Table 6.2.2, and percentages are based on the total number of responses rather than respondents. The features fell broadly into six main categories. These are the general ambience of the village, the built environment, the rural environment, and forms of interpretation that are evident around the village.

Over one half of responses to this open-ended question related the built environment to a sense that Haworth was home to the Brontë family (53.2% of the total responses). As many as 30.8% of the comments related specifically to the Brontë Parsonage Museum. For example, one visitor explained, "on my first visit to the parsonage I thought it was wonderful. I could just imagine them sat there writing". 5.8% of the total comments included the shops in Haworth as an influential feature giving visitors a sense of the Brontë's Haworth. As one visitor asked "How can you not? Every shop has Brontë souvenirs and books".

17.2% of responses were associated with the rural environment as an influential feature of Haworth giving visitors a sense it was the Brontë home. Some of these visitors highlighted the influence of the surrounding moors or countryside (8.1% of comments), and Top Withens situated high on the Haworth moors (8.1% of responses). For example, one visitor explained, "the moors. They're so atmospheric", and another visitor enthused how, "when we drove in over the moors, I imagined seeing Wuthering Heights".

In addition, 16.8% of the responses were associated with the general ambience of the village of Haworth. For example, 4.5% of the comments included the atmosphere of the village. One visitor said that it was "just the feel of the place" that signified Haworth was the home of the Brontës. Another visitor explained that this association was evident "especially when I arrived this morning, when it was quiet and not many people were on the Main Street". 12% of the comments were about the extensive use of the Brontë connection which emphasised the sense of the Brontë's village. For example, a visitor suggested that this was because "the Brontë name is splashed all around."

Finally, 10.9% of the features helping visitors gain a sense of the Brontë's Haworth were related to forms of interpretation in the destination, including interpretation around the village and in the Brontë Parsonage Museum. The most commonly cited form of interpretation was the various signs or plaques signifying places of interest in the village which directly link the literary family to Haworth (6.8% of responses). For example, one visitor explained "there's loads of information all round the village on signs etc", and another visitor enthused "definitely, after reading all the plaques in the village".

**Table 6.2.2:** Features helping visitors gain a sense of Haworth as the place where the Brontë family lived

| | Frequency* | Percentage |
|---|---|---|
| **General ambience** | | **16.8%** |
| Brontë connection used everywhere | 37 | 12.0 |
| Atmosphere | 14 | 4.5 |
| Weather (eg mist or wind) or bleakness | 1 | 0.3 |
| Village life | 0 | 0.0 |
| **Built environment** | | **53.2%** |
| Brontë Parsonage Museum | 95 | 30.8 |
| Shops | 18 | 5.8 |
| Church | 16 | 5.2 |
| Cobbled or narrow streets | 10 | 3.2 |
| Main street | 6 | 1.9 |
| Buildings | 6 | 1.9 |
| Whole village | 5 | 1.6 |
| Pubs, notably 'The Black Bull' | 4 | 1.3 |
| School | 2 | 0.6 |
| Architecture | 2 | 0.6 |
| Souvenirs | 1 | 0.3 |
| **Rural environment** | | **17.2%** |
| Moors or countryside | 25 | 8.1 |
| Top Withens | 25 | 8.1 |
| Brontë Falls | 3 | 1.0 |
| **Interpretation** | | **10.9%** |
| Signs or plaques in the village | 21 | 6.8 |
| Brontë Parsonage Museum interpretation | 5 | 1.6 |
| Tourist Information Centre | 4 | 1.3 |
| Other interpretation | 2 | 0.6 |
| Information in leaflets | 1 | 0.3 |
| Brontë Society shop | 1 | 0.3 |
| | | |
| Other features | 4 | 1.3 |
| None | 0 | 0.0 |
| | | |
| TOTAL RESPONSES | 308 | 99.4 |

Note: * Responses of the respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

Having discussed the 'factual' elements of the village of Haworth, that is features that

signified Haworth as the home of the Brontë family, visitors were asked their opinions

about the fictional elements of the village of Haworth, that is the features that signify

Haworth as the inspiration and setting for some of the Brontë novels. Visitor opinions

were sought about the extent to which the village may differ from their perceptions of it

gained from descriptions in the Brontë novels. It was imperative, therefore, to establish

whether the respondent had knowledge of a Brontë novel. Visitors were asked if they

had read a Brontë novel, or seen any of them dramatised for the television, cinema or

the theatre, and they were given options to reply either 'yes', 'no', or 'don't know /

unsure'. Table 6.2.3 indicates that 62.6% of visitors considered they had knowledge of

a Brontë novel.

**Table 6.2.3: Knowledge of a Brontë novel(s)**

|  | Frequency* | Percentage |
|---|---|---|
| Yes | 144 | 62.6 |
| No | 85 | 37.0 |
| Don't know / Unsure | 1 | 0.4 |
| TOTAL | 230 | 100 |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village
of Haworth

Those visitors who had read a Brontë novel or had seen one dramatised were then asked

the extent to which their own images from the books or dramatisations had been evoked

by the village of Haworth. This was a pre-coded question, giving visitors response

options on a five point Likert scale, ranging from a very large extent to not at all.

Visitors were also given the opportunity to show that they could not recall the fictions

sufficiently enough to comment. The results are detailed in Table 6.2.4, and are quite varied. Many visitors indicated that the village evoked images from the Brontë fictions to only a small extent or not at all (56.3%), and, correspondingly, 38.9% indicated that the village evoked such images to a very large extent or to a large extent. Respondents tended to opt for the mid-points of the scale rather than the extremes. Hence, as many as 43.8% of visitors indicated that their images were evoked to a small extent by the village and 32.6% to a large extent.

**Table 6.2.4: Extent to which Haworth evoked images from the books or dramatisations**

|  | Frequency* | Percentage |
|---|---|---|
| To a very large extent | 9 | 6.3 |
| To a large extent | 47 | 32.6 |
| To a small extent | 63 | 43.8 |
| Not at all | 18 | 12.5 |
| No particular opinion | 1 | 0.7 |
| Don't remember the books enough to say | 6 | 4.2 |
| TOTAL | 144 | 100.1 |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth

Although the majority of visitors considered the village did not evoke images from the Brontë novels, it is interesting to note the differences between literary visitors and non-literary visitors. As one may expect, the extent to which fictional images were evoked by the village was notably larger for literary visitors than for non-literary visitors. As many as 46.7% of literary visitors indicated that the village of Haworth evoked images from the Brontë novels to a very large extent or to a large extent, compared with only 18.9% of non-literary visitors. By contrast, as many as 64.9% of non-literary visitors indicated that the village evoked fictional images to only a small extent or not at all, as

opposed to 52.4% of literary visitors. These figures are significant at a chi-square probability of 0.01.

Those visitors for whom the village had evoked images from the Brontë novels or dramatisations were asked to explain what specific aspects of their visit had evoked such images. Table 6.2.5 presents the features of Haworth which had evoked these fictional images, and percentages are based on the number of responses rather than the number of respondents who had knowledge of a Brontë fiction. The features again fell broadly into four main categories. These are the general ambience of the village, the built environment, the rural environment, and forms of interpretation evident around the village.

51.2% of the responses referred to the built environment. 9.9% of the comments highlighted the cobbled or narrow streets of Haworth, which are often described in the Brontë novels. Visitors also remarked on specific buildings around the village. 4% of the responses were associated with the buildings in Haworth in general, and 2% were related to the architecture of the village. One visitor suggested that it was "the bleak house - although it's still very grand for those times" that was the most influential feature evoking images for her from the Brontë fictions. In addition, 13.9% of the comments were related specifically to the Brontë Parsonage Museum, and 5.9% were related to the pubs as the most influential features that evoked fictional images. One visitor explained that they could "remember 'The Black Bull' from one of the films". Interestingly, the village as a whole was also perceived to evoke these images (4.5% of the total responses). As one visitor explained, "[it is] the bleakness of the town".

Images from the Brontë fictions were also prompted by the rural environment, with as many as 39.6% of all comments relating to the rural context. 35.1% of responses were associated with the surrounding moors or countryside. One visitor was inspired by "the windy moors and the fact that the area is so hilly.. Novels dictate that the area is hilly, so it's wonderful to see it actually is". Another respondent fondly recalled that it was "the mist over the moors in the early morning, especially at the Brontë Falls and Charlotte's seat".

The various forms of interpretation around the village evoked few images from the Brontë fictions, which may or may not be a surprise. Only 2.5% of responses related to information in the Brontë Parsonage Museum, and only 0.5% of responses were about the signs and plaques around the village. Similarly, the present-day general ambience of Haworth evoked scant fictional images (only 3% of responses).

In this way, these visitors have given tangible form to something which was previously imaginary. The Brontë Parsonage Museum has clearly been preserved by the Brontë Society as the Brontë family's home. However, the village appears, more generally, also to have been preserved to conform to a recognised image of what Brontë life was like in the nineteenth century and the Brontës provide a consistent theme throughout the village. Certainly, the visitors repeatedly embraced this setting as a stimulus which evokes images that are fictional and it serves, therefore, to transform fiction into 'fact'. One visitor enthused, "when we drove in over the moors I imagined seeing Wuthering Heights", ignoring the fact that Wuthering Heights is a fictional building, and thereby she is gaining pleasure in (subconsciously) converting a fictional image into a tangible

form. This is perhaps understandable when commentators such as Daiches and Flower (1979:176) also suggest that "the characters of *Wuthering Heights* grow out of its scenery as naturally as the trees and rocks themselves".

From this, it is possible to suggest that visitors exhibited a rather playful attitude to the authenticity of the village of Haworth, which may be related to Cohen's (1988) notion of authenticity as a socially-constructed concept. Visitors were constantly negotiating and transforming their meanings of authenticity so as to fulfil their own expectations of the 'authentic', both of the fictional world of the Brontë stories and of the 'factual' world of the Brontë family's home life. This may be seen to provide empirical support within literary tourist destinations for Cohen's (1988) notion of a socially-constructed and negotiated sense of the authentic.

**Table 6.2.5: Features helping visitors to evoke images from the novels or dramatisations**

| | Frequency* | Percentage |
|---|---|---|
| **General ambience** | | **3.0%** |
| Weather (eg mist or wind) or bleakness | 4 | 2.0 |
| Brontë connection used everywhere | 1 | 0.5 |
| Atmosphere | 1 | 0.5 |
| Village life | 0 | 0.0 |
| **Built environment** | | **51.2%** |
| Brontë Parsonage Museum | 28 | 13.9 |
| Cobbled or narrow streets | 20 | 9.9 |
| Pubs, notably 'The Black Bull' | 12 | 5.9 |
| Church | 10 | 5.0 |
| Whole village | 9 | 4.5 |
| Buildings | 8 | 4.0 |
| Main street | 8 | 4.0 |
| Architecture | 4 | 2.0 |
| School | 2 | 1.0 |
| Shops | 2 | 1.0 |
| Souvenirs | 0 | 0.0 |
| **Rural environment** | | **39.6%** |
| Moors or countryside | 71 | 35.1 |
| Top Withens | 7 | 3.5 |
| Brontë Falls | 2 | 1.0 |
| **Interpretation** | | **3.0%** |
| Brontë Parsonage Museum interpretation | 5 | 2.5 |
| Signs or plaques in the village | 1 | 0.5 |
| Tourist Information Centre | 0 | 0.0 |
| Information in leaflets | 0 | 0.0 |
| Brontë Society shop | 0 | 0.0 |
| Other interpretation | 0 | 0.0 |
| | | |
| Other features | 2 | 1.0 |
| None | 5 | 2.5 |
| | | |
| TOTAL RESPONSES | 202 | 100.3 |

Note: * Responses of the respondents interviewed in the centre of Haworth asked specifically about the village of Haworth

## 6.3 EDUCATIONAL INSIGHTS FROM HAWORTH

It is well-acknowledged that Haworth, as a tourist attraction, is marketed as the home of the Brontës, under the pseudonym of 'Brontë Country'. This research has established that the majority of visitors to Haworth gained a sense that it is the place where the Brontë family lived. It was interesting to investigate whether visitors considered they had learnt something about the Brontë family from the village itself, so as to establish whether visitors perceived they had gained an educational insight from Haworth. Visitors were asked if an actual insight into the life of the Brontës had been gained from the village itself. Respondents were simply given the option to reply either 'yes' or 'no'. Table 6.3.1 shows the division between respondents who stated they had gained an insight into the life of the Brontë family from the village and those stating they had not.

**Table 6.3.1: Gaining of an insight into the life of the Brontës from the village itself**

|  | Frequency* | Percentage |
|---|---|---|
| Yes | 80 | 34.8 |
| No | 150 | 65.2 |
| TOTAL | 230 | 100 |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth

As many as 65.2% of visitors indicated that they had not gained an insight into the life of the Brontës from the village of Haworth. Correspondingly, 34.8% of visitors suggested they had gained such an insight. These latter visitors were then asked to explain what it was in the village that had provided this insight. This was an open-ended question, giving visitors the opportunity to respond in their own words. Table 6.3.2 presents the specific sources for the insights as indicated by visitors to Haworth. The percentages

are of the total number of responses rather than the total number of respondents. Again, these features fell broadly into four main categories. These are the general ambience of the village, the built environment, the rural environment, and forms of interpretation evident around the village.

The built environment was the most widely cited aspect of the village that provided visitors with insight into the Brontë family(51.6% of responses). 11.7% of the comments were related to the village in general. One visitor explained that "by looking at the village, it is easy to imagine how they lived with no transport, etc". Another visitor went on to suggest that insights were gained from "the quaint village … it's easy to imagine the Brontës still living here". Similarly, the Brontë Parsonage Museum provided some visitors with insight into the life of the Brontë family (11.7% of responses). One visitor remembered, "1948 was the first time I went round the Parsonage. Just me and my husband, so it was easy to get the idea. It was great because it was empty". Another visitor gained an insight from "the museum, [as well as] some of the more genuine shops, like the sweet shop and the apothecary". In fact, 6.8% of responses were associated with the shops. Other sources of insight into the life of the Brontës from the village included the buildings in the village (4.9% of responses), the church (3.9% of responses), and the cobbled or narrow streets (3.9% of responses).

Various forms of interpretation in the village were also cited by some visitors as a source of insight into the life of the Brontës (30.1% of responses). As many as 18.3% of the comments were related to the signs and plaques around the village. One visitor explained that "all the signs on the walls tell you what happened in that building". A number of visitors stated they gained an insight into the Brontë family from information

in the Brontë Society shop (3.9% of responses), the Tourist Information Centre (2.9%), and interpretation in the Brontë Parsonage Museum (2.9%).  It is important to note that only a small proportion of visitors indicated that the Brontë Parsonage Museum provided an insight into the life of the Brontës because the question was asking for sources specifically from the village itself.

A further 14.6% of responses related to the general ambience of the village, 9.7% related to the atmosphere of the village, and 4.9% were connected with the extensive use of the Brontë connection.  Earlier questions showed that almost a fifth of responses cited the rural environment as a feature giving visitors a sense of Haworth as the place where the Brontës lived (see Table 6.2.2), and also two-fifths of responses related the rural environment to images from the Brontë novels (see Table 6.2.5).  In contrast to this, visitors suggested that the rural environment offered little educational insight into the Brontë family (1% of the responses).

**Table 6.3.2: Source of insight into the life of the Brontës from the village**

| | Frequency* | Percentage |
|---|---|---|
| **General ambience** | | **14.6%** |
| Atmosphere | 10 | 9.7 |
| Brontë connection used everywhere | 5 | 4.9 |
| Weather (eg mist or wind) or bleakness | 0 | 0.0 |
| Village life | 0 | 0.0 |
| **Built environment** | | **51.6%** |
| Whole village | 12 | 11.7 |
| Brontë Parsonage Museum | 12 | 11.7 |
| Shops | 7 | 6.8 |
| Buildings | 5 | 4.9 |
| Church | 4 | 3.9 |
| Cobbled or narrow streets | 4 | 3.9 |
| Main street | 3 | 2.9 |
| Souvenirs | 3 | 2.9 |
| Pubs, notably 'The Black Bull' | 3 | 2.9 |
| School | 0 | 0.0 |
| Architecture | 0 | 0.0 |
| **Rural environment** | | **1.0%** |
| Brontë Falls | 1 | 1.0 |
| Moors or countryside | 0 | 0.0 |
| Top Withens | 0 | 0.0 |
| **Interpretation** | | **30.1%** |
| Signs or plaques in the village | 19 | 18.4 |
| Brontë Society shop | 4 | 3.9 |
| Brontë Parsonage Museum interpretation | 3 | 2.9 |
| Tourist Information Centre | 3 | 2.9 |
| Information in leaflets | 1 | 1.0 |
| Other interpretation | 1 | 1.0 |
| | | |
| Other features | 3 | 2.9 |
| None | 0 | 0.0 |
| | | |
| TOTAL RESPONSES | 103 | 100.2 |

Note:  * Responses of the respondents interviewed in the centre of Haworth asked specifically
about the village of Haworth.

## *Discussion and Conclusion*

This chapter has examined the empirical research findings concerning visitor attitudes to the authenticity of the contemporary features of Haworth. This was divided into three main themes. First, the chapter has discussed some of the issues surrounding commercialisation and the village of Haworth. Second, it explored visitor attitudes to the authenticity of the village of Haworth to both the Brontë family and their lifestyle, and to the Brontë fictions. And, finally, this chapter has examined some of the features of Haworth that provided an educational insight into life of the Brontë family.

Prior to such analysis, it was necessary to determine how important visitors considered it was for literary tourist destinations to strive to be as historically accurate and genuine as possible. The research suggests that the majority of visitors to this literary tourist destination regarded it as very important to experience an historically accurate and genuine place. However, the majority of visitors indicated that this became less important when it was suggested that in consequence some tourist conveniences might not be provided. Before going into more depth about visitor attitudes to authenticity and commercialisation, the chapter provided a general context of visitor perceptions of tourism in Haworth. It was shown that Haworth was considered to be using its link with the Brontë family to a large extent for tourism purposes. However, despite this perceived extensive use of the literary connection by the tourism industry, visitors were largely happy with the number of tourist shops in the village. Although the majority of visitors were broadly satisfied with the amount of commercial activity in Haworth, there emerged an approximately equal split between visitors who considered that some of the historically accurate and genuine aspects of the village had been lost and visitors who considered these aspects had not been lost.

The chapter has also looked at visitor perceptions of the historical accuracy of the village of Haworth in relation to the Brontë family and to the Brontë novels. It shows that the majority of visitors to Haworth considered they had gained a sense of Haworth as the place where the Brontë family had lived. By contrast, the majority of visitors considered that the village had not evoked images from the Brontë novels or dramatisations. Nevertheless, it is important for literary tourist destinations to note that the built environment was perceived as the most influential feature of the village in providing a sense of the Brontë's 'factual' Haworth, of the fictional images from the novels, and also of providing an educational insight into the life of the Brontë family. The general ambience and interpretational features of the village were emphasised more when discussing a sense of the Brontë's Haworth, and when discussing educational insights into the life of the Brontës, whereas the rural environment was stressed more when discussing features helping to evoke images from the Brontë novels.

# Chapter Seven
## *Visitor Attitudes to the Authenticity of the Presentation of the Literary Connection at the Brontë Parsonage Museum*

## 7.0 INTRODUCTION

> There is a spot mid barren hills
> Where winter howls and driving rain,
> But if the dreary tempest chills
> There is a light that warms again.
>
> The house is old, the trees are bare
> And moonless bends the misty dome
> But what on earth is half so dear,
> So longed for as the hearth of home?
>
> Emily Brontë
> (cited by The Brontë Society, 1995b)

The Brontës were a very close-knit family and in 1820 Haworth Parsonage became their lifelong family home. The Brontë Society, founded in 1893, opened the parsonage as a museum in 1928 and in 1994 it attracted over 101,900 visitors (The Brontë Society, 1995a). The parsonage rooms have, where possible, been restored to recreate their appearance in the early 1850s, and this includes the actual furniture purchased by Charlotte with the proceeds of her literary success, items of clothing worn by family members, some of the earliest literary attempts made by the three sisters, and portraits of local people by Branwell Brontë.

While the previous chapter assessed visitor attitudes to the authenticity of the contemporary features of the village of Haworth, this chapter examines visitor responses to the authenticity of the presentation of the literary connection to the Brontës as presented at the Brontë Parsonage Museum. 150 interviews assessing visitor opinions about the museum were conducted outside the Brontë Parsonage Museum so as to

increase the likelihood of respondents having visited the museum (see Chapter Four for further details). First, the chapter investigates visitor attitudes to any evidence of commercialisation in a general sense in the Brontë Parsonage Museum. It then evaluates, secondly, visitor perceptions of the authenticity of the museum specifically in relation to its depiction of the Brontë family and their connections with the house. It will assess in particular those features of the museum perceived by visitors to be most suggestive of the lives and lifestyles of the Brontës in the house when they had lived there. Similarly, it examines visitor perceptions of the authenticity of the museum in relation to its presentation of the Brontë novels. Finally, this chapter considers the attitudes of visitors toward the use of historical re-enactments as an additional tool for education and entertainment in the museum.

## 7.1 EXPECTATIONS PRIOR TO VISITING THE BRONTË PARSONAGE MUSEUM

One key aim of this study is to examine the motivations, experiences and satisfactions of visitors to Haworth. Levels of satisfaction are a consequence of visitor perceptions of the quality of their tourism experience. Satisfaction or dissatisfaction can be seen as a process which begins with the visitor's expectations of the tourism experience prior to their visit. This is then followed by a confirmation or disconfirmation of the expectations based on the 'reality' of their tourism experience. In other words, there is a post-visit judgement of the experience in relation to whether it was noticeably better or worse than anticipated, depending on the extent of the confirmation or disconfirmation, which leads to feelings of satisfaction or dissatisfaction. In this way, visitor satisfaction is the perceived congruence between need and performance, and visitor dissatisfaction is the perceived 'gap' between expectation and experience (Parasuramam, Zeithaml and

Berry, 1985).  The gap between the visitor's expectations and their perception of the experience of the destination has important implications for their assessment of satisfaction or dissatisfaction with their visit.  Visitor satisfaction or dissatisfaction results in outcomes that may lead to future visits and also positive or negative recommendations, often by word-of-mouth which is an important form of advertising (Haywood and Muller, 1988).  Therefore, it is useful to consider visitor expectations prior to assessing their satisfaction.

Visitors to the Brontë Parsonage Museum were asked if the museum was as they had imagined it to be prior to their visit.  This was an open-ended question with no fixed responses.  Both whether the museum confirmed visitors' pre-visit expectations and also the reasons given for the museum either confirming or disconfirming their expectations prior to visiting are presented in Table 7.1.  The percentages in the first section of Table 7.1 are based on the total number of respondents, whereas the percentages in the second section of the table are based on the total number of responses.  In his investigation of Catherine Cookson Country, Pocock (1992) revealed that for the visit in general there was a strong confirmation of pre-visit expectations.  In this present study of Haworth, 50% of the visitors indicated that the museum was how they had expected it to be, but just over a third remarked that the museum differed from their pre-visit expectations.

**Table 7.1: Response to the Brontë Parsonage Museum in relation to pre-visit expectations**

| WHETHER CONFIRMED PRE-VISIT EXPECTATION | Frequency | Percentage |
|---|---|---|
| As expected | 75 | 50.0 |
| Not as expected | 56 | 37.3 |
| Unsure | 19 | 12.7 |
| TOTAL | 150 | 100 |

| REASONS GIVEN FOR PREVIOUS RESPONSE | Frequency* | Percentage |
|---|---|---|
| Interesting or stimulating or learnt something | 38 | 24.4 |
| A typical museum | 23 | 14.7 |
| Smaller | 18 | 11.5 |
| Expensive | 12 | 7.7 |
| Did not expect it to be the original family house | 12 | 7.7 |
| Been before | 11 | 7.1 |
| Other reason for being not as expected | 8 | 5.1 |
| Too modern | 7 | 4.5 |
| Comparison with another literary museum | 5 | 3.2 |
| Like the brochure | 5 | 3.2 |
| Other reason for being as expected | 5 | 3.2 |
| Better than expected | 4 | 2.6 |
| Not too commercialised | 3 | 1.9 |
| Not too modern | 2 | 1.3 |
| Value for money | 2 | 1.3 |
| Too commercialised | 1 | 0.6 |
| TOTAL RESPONSES | 156 | 100 |

Note:  * Responses of the respondents interviewed outside the Brontë Parsonage Museum.

Many specific responses were given for the museum either confirming or disconfirming their pre-visit expectations of the museum.  The reasons for both confirmation and disconfirmation are considered here together.  The most common explanation for both was that the museum was interesting, stimulating or educational (24.4% of responses).  A typical response here for the museum confirming expectations was that the museum was "very interesting ... the amount of detail is brilliant".  Another visitor added: "I've been before but I learn and appreciate something new everytime".  By contrast, some

visitors gave the same reason for the museum disconfirming with their expectations. One visitor enthused: "I didn't think it would be so captivating. You seem to lose yourself when you're in there". However, a significant proportion of visitors stated that it was simply a typical museum (14.7% of comments). One visitor pointed out that it is a "standard museum [with an] old fashioned museum layout". Another visitor explained that "it's like many I've visited - traditional and pleasant".

11.5% of the responses were that the museum was smaller than expected. This category includes those respondents who simply commented that the museum was smaller than they had expected and also those respondents who suggested that it was too small. One visitor indicated that she "thought it would be bigger, but everything was really small - the rooms, the beds etc", and another visitor suggested that "it was smaller, yet still very concise and clear". It is notable that an overseas visitor indicated that "it's different to French museums. It's smaller than I thought". One respondent said that it was "too small", and another suggested that he "wanted it bigger". A number of visitors commented on the entrance fee, with most comments being that it was expensive (7.7%), although 1.3% of comments were that it was value for money. This was closely linked to responses concerning the size of the museum. A number of visitors indicated that the museum was "too pricey, too small", that it was " a lot smaller and expensive for what it is", and that "it was smaller, more expensive and a little commercialised". Here it is important to note that for conservational reasons The Brontë Society has gradually increased entrance fees since the 1960s in an effort to reduce visitor numbers.

In addition, a significant proportion of visitors did not expect the museum to be the original family house (7.7% of responses). One visitor explained that he "thought it

would be rows of display cabinets. I didn't expect it to be like a proper house. It's much nicer to look round. It makes it more interesting". A further 4.5% of the comments were associated with the presence of modern features in the museum. One visitor explained: "I don't like the fact that it was wallpapered. I don't think it would have been in their day". Another visitor pointed out that "it's more modern than it should be, with things like central heating". However, 2.6% of visitor responses were related to the idea that the museum was better than they had expected.

## 7.2 COMMERCIALISATION AND THE BRONTË PARSONAGE MUSEUM

Having gained a general indication of how visitors had expected the museum to be, an assessment was made of visitor attitudes to the extent to which commercialisation was evident in the museum, and the effect that this may have had on their perception of the museum's historical accuracy. To examine whether visitors considered that the authenticity of the presentation of the literary connection had been adversely affected by the museum, respondents were asked whether they agreed with the statement that some of the historically accurate and genuine aspects of the Brontë family and their novels were lost at the museum. The term 'authenticity' is ambiguous (see Chapter Two for further discussion). Because of this, the term was excluded from the question in order to avoid confusion among respondents. Respondents were asked to rate the extent of their agreement on a five point Likert scale ranging from strongly agree to strongly disagree. The results are shown in Table 7.2.1.

The great majority of visitors appeared to consider that the museum presentation was historically accurate and genuine, with as many as 70.7% of visitors either moderately disagreeing or strongly disagreeing with the suggestion that some historically accurate

and genuine aspects of the Brontë family and their novels had been lost. Only 9.3% of

visitors either moderately agreed or strongly agreed. It is interesting to note that

relatively few visitors chose the extremes of the scale, with as many as 44.7% indicating

that they moderately disagreed with the statement that some historically accurate aspects

had been lost at the museum, as opposed to 26% who strongly disagreed. Similarly, 8%

of visitors indicated that they moderately agreed with the suggestion that some of the

historically accurate and genuine aspects were lost at the museum, as opposed to only

1.3% who strongly agreed. However, perhaps moderate disagreement suggests there

were at least some doubts, if only very slight ones.


**Table 7.2.1: Agreement that some of the historically accurate and genuine
aspects of the Brontë family and their novels were lost at the
museum**

|  | Frequency* | Percentage |
|---|---|---|
| Strongly agree | 2 | 1.3 |
| Moderately agree | 12 | 8.0 |
| Moderately disagree | 67 | 44.7 |
| Strongly disagree | 39 | 26.0 |
| No particular opinion | 30 | 20.0 |
| TOTAL | 150 | 100 |

Note: * Respondents interviewed outside the Brontë Parsonage Museum.


Those visitors who had indicated that some of the historically accurate and genuine

aspects of the Brontë family and their literature had been lost at the museum (9.3% of

visitors) were asked to identify specific reasons for this. This was an open-ended

question, which gave respondents the opportunity to reply in their own words. The

results are presented in Table 7.2.2. The percentages are based on the total number of

responses rather than the total number of respondents, although they should be treated with some caution as there were only 14 responses.

**Table 7.2.2: Reasons stated for loss of historical accuracy in the presentation of the Brontë family and their novels at the museum**

|  | Frequency* | Percentage |
|---|---|---|
| Presentation is too modern | 7 | 50.0 |
| Presentation is too commercialised | 3 | 21.4 |
| Insufficient detail | 2 | 14.3 |
| Other | 2 | 14.3 |
| TOTAL RESPONSES | 14 | 100 |

Note: * Responses of the respondents interviewed outside the Brontë Parsonage Museum.

Reasons given for some of the historically accurate and genuine aspects of the Brontë family and their novels being lost at the museum can be placed into three broad categories. These are, first, that the presentation is too modern; second, that the presentation is too commercialised; and, third, that the museum presents insufficient detail about the Brontë family and their novels. It should be noted that the reasons given for the loss of historical accuracy are associated with the nature of the presentation in the museum. Although the number of responses is only small, half of them were that the presentation was too modern to be historically accurate and genuine to the Brontë family and their literature. One visitor suggested that in order "to keep it entertaining and attractive it's been made too modern and clean", and another pointed out that "the decor looks too modern". Specific 'modern' elements of the parsonage that were identified as detracting from the historically accurate and genuine aspects of the museum included the central heating, the decor and the electric lighting. Visitors also suggested that some genuineness had been lost because of the display boards. One

visitor suggested that "it's too modern, especially with the display boards", and another

explained that "some of the imagery was lost in the display boards". Three comments

on the loss of the historically accurate and genuine aspects of the parsonage related to

commercial pressures. One visitor suggested that "it's a bit touristy", and another

observed that "it's geared towards tourists and revenue. It's too commercial, therefore,

to be absolutely historically accurate". Two responses focused on a lack of detail in the

museum, which they considered prevented it from providing an historically accurate and

genuine picture of the Brontë family. One visitor explained that "there's no emphasis on

who has done what. It's not personal enough to each family member ... it needs a

section on each Brontë member, because there's no deep character portrayal".


## 7.3 'FACT' OR 'FICTION'?

A promotional leaflet for the Brontë Parsonage Museum states that "the Brontës' real

world and their imaginary one merge together". How does the combination of the 'real'

lives of the Brontës and the imaginary world of their novels affect visitor attitudes to the

authentic nature of the museum? Is the museum authentic to both elements? The

following discussion examines visitor attitudes to the authenticity of the Brontë

Parsonage Museum in relation to both the 'real' world of the Brontë family and the way

in which they lived, and to the imaginary world of Brontë novels. First, it identifies

specific aspects of the museum that gave visitors the impression that the museum

accurately presented how the Brontë family had lived. Second, it considers the extent to

which the museum was perceived to evoke images from the Brontë novels or

dramatisations, with the latter included as many Brontë novels have been dramatised for

the television, cinema and theatre.

Visitors were asked to identify specific aspects of the museum presentation that gave them the impression that this was how the Brontë family had actually lived. This was an open-ended question, giving visitors the opportunity to elaborate on these aspects of the presentation. The results are shown in Table 7.3.1, with the percentages being of the total number of responses rather than total number of respondents.

**Table 7.3.1:    Presentational features conveying the sense that this was how the Brontë family lived**

|  | Frequency* | Percentage |
|---|---|---|
| The layout of the rooms | 41 | 17.1 |
| The atmosphere or authentic feel | 40 | 16.7 |
| Written interpretation (eg signs) | 28 | 11.7 |
| Display of furniture | 26 | 10.8 |
| Display of clothes | 21 | 8.8 |
| The original rooms | 18 | 7.5 |
| The original house where they lived | 18 | 7.5 |
| Display of photographs and pictures | 17 | 7.1 |
| Display of documents and books | 14 | 5.8 |
| Other period artefacts | 7 | 2.9 |
| Other presentational features | 5 | 2.1 |
|  |  |  |
| Nothing conveyed that sense | 5 | 2.1 |
| TOTAL RESPONSES | 240 | 100.1 |

Note:  * Responses of the respondents interviewed outside the Brontë Parsonage Museum.

A wide range of presentational features gave visitors the impression that this was how the Brontë family had lived. The most common feature identified in this way related to the layout of the rooms (17.1% of responses). One visitor explained that it was "the look of each room". Another respondent indicated it was "the natural and simple layout with no glitz" that gave him the impression that the museum accurately presented the Brontë's lives, and another indicated it was "the simple layout of the rooms, that I've

read about of these times". Some visitors identified the layout of specific rooms as recreating the scene as if the family was still living there. One visitor explained that this impression was given by "the drawing room with the books on the table as if they were still in use", and another visitor indicated it came from "the old utensils around the kitchen".

As many as 16.7% of responses identified the atmosphere or feel of the museum as conveying for them the sense that the museum presentation was how the Brontë family had lived. A visitor suggested that it was "the general feel of the house", while another explained that the museum had "a sense of realism". It is notable that some visitors used the term 'authenticity', despite it being excluded deliberately from the questionnaire. It was claimed by one visitor that it was "the general feeling and atmosphere of authenticity ... the museum was really homely". Another visitor enthused: "the lights had gone off when we were in there and it was better without them. The atmosphere seemed more authentic to that period".

As many as 11.7% of the responses identified the more formal, written interpretation in the parsonage as conveying the sense that this was how the Brontë family had lived. One visitor suggested that it was "especially the display boards upstairs which related items back to the house". Several visitors stated that this effect was created by the immense amount of information on offer in the museum about the Brontë family, their lifestyle, and their novels. One visitor explained that their impression of the Brontë lifestyle was gained from "the detailed description and the writings of their history", and another visitor explained how "all the signs and the leaflets told you so much about their lifestyles". One respondent also explained that "the description of how they used to live

in the leaflet of the museum also matches articles I've read in magazines at home before I came here".

The fact that the museum was the original house where the family had lived, and that the rooms in the museum were the original rooms used by the Brontës, was mentioned in 7.5% of responses as effective in evoking the Brontë's lives. Specific Brontë possessions or artefacts that were consistent with the Brontë era were also cited by visitors as conveying for them that this was how the family lived. These artefacts included the furniture (10.8% of responses), the clothes (8.8%), the photographs and pictures (7.1%), and the documents and books (5.8%), and other period artefacts (2.9%). One visitor concluded that the sense of the Brontë lives was conveyed by "the general content of the museum, including the pictures, the photos, the Brontë letters, and the actual Brontë furniture and clothing", while another visitor highlighted the importance of "the authentic articles, like the photos and the clothes".

*Authenticity of the Brontë Parsonage Museum to the Brontë novels*

It can be seen that visitors to the Brontë Parsonage Museum identified many features of the museum as conveying the sense of the 'real' Brontë lives. Visitors were then asked their opinions about whether the museum evoked images relating to the 'fictional' outputs of the Brontë family, that is their novels. In order to establish the extent to which the museum evoked images from the Brontë novels, it was imperative to establish whether the respondent had prior knowledge of these novels. Visitors were asked if they had read a Brontë novel, or seen any of them dramatised for television, cinema or theatre, with the options for responses being 'yes', 'no', or 'don't know / unsure'. Table 7.3.2 indicates that as many as 76.7% of visitors claimed such knowledge of a

Brontë novel, compared with 22% who suggested they had neither read a Brontë novel

nor seen one dramatised.


**Table 7.3.2: Knowledge of a Brontë novel(s)**

|  | Frequency* | Percentage |
|---|---|---|
| Yes | 115 | 76.7 |
| No | 33 | 22.0 |
| Don't know / Unsure | 2 | 1.3 |
| TOTAL | 150 | 100 |

Note:  * Respondents interviewed outside the Brontë Parsonage Museum


Respondents who were aware in this way of a Brontë novel were then asked the extent

to which their own images from the books or dramatisations had been evoked by the

Brontë Parsonage Museum.  This was a pre-coded question which asked visitors to

indicate on a five point Likert scale ranging from 'a very large extent' to 'not at all'.

Visitors were also given the opportunity to indicate that they could not recall the books

sufficiently to comment.  The results are presented in Table 7.3.3.


**Table 7.3.3:  Extent to which the Brontë Parsonage Museum evoked images from the books or dramatisations**

|  | Frequency* | Percentage |
|---|---|---|
| To a very large extent | 7 | 6.1 |
| To a large extent | 44 | 38.3 |
| To a small extent | 48 | 41.7 |
| Not at all | 9 | 7.8 |
| No particular opinion | 0 | 0.0 |
| Don't remember the books enough to say | 7 | 6.1 |
| TOTAL | 115 | 100 |

Note:  * Responses of respondents interviewed outside the Brontë Parsonage Museum.

The proportion of visitors indicating that the museum had evoked images from the Brontë books to a small extent or not at all (49.5%) was slightly greater than the proportion stating it had evoked images to a very large or large extent (44.4%). This suggests that the museum is less successful in this respect than might be expected. The extremes of the scale were rarely chosen, with many more visitors indicating that their images from the Brontë fictions were evoked by the museum to a small extent (41.7%) as opposed to a very small extent (7.8%), and to a large extent (38.3%) as opposed to a very large extent (6.1%).

## 7.4 HISTORICAL RE-ENACTMENTS IN THE BRONTË PARSONAGE MUSEUM

Whilst existing exhibitions in the Brontë Parsonage Museum illustrate the daily routine and homelife of the Brontë family, the use of historical re-enactments as an additional tool for education and entertainment might offer the opportunity for the visitor to gain an enhanced experience of the Brontë way of life. Crang (1996:416) suggests that a re-enactment "creates the opportunity for an affinitive link with the people of the past, a sense of identification, a sense of understanding the life of different people ... As such, it tries to offer a privileged vision into the 'back stages' of history, the previously private". While some commentators consider that re-enactments are potentially a very beneficial educational and interpretational tool, others regard them as confected inventions of the tourist industry. For example, Hill (1993) suggests that re-enactments increase the impact of the educational message, while Silverstone (1992) describes them as a marketing tool to attract large numbers of visitors. Walsh (1992) indicates that they act as a "taster" (p.102) which invites people to investigate aspects of history in more depth, while Westwood (1989) contends that they are often used largely to vary the visitor

experience, as they are "another way of conveying information and adding a touch of spectacle and colour" (p.92). Crang (1996) goes as far as to label re-enactments as a typical strategy employed by the heritage and tourism industries to make an 'experience' out of the past.

The use of re-enactments is of particular significance to the issue of authenticity. Walsh (1992) argues that because visitors are merely watching re-enactments, rather than participating in them, the emphasis is on an authenticity of form rather than an authenticity of experience. In the case of the Brontë Parsonage Museum, the building is real and the clothing and furniture can be historically accurate - if not Brontë-owned - but the 'reality' ends here. In a re-enactment the anguish and elation of people in the past cannot be made 'real', the smells cannot be 'real' and neither can the sounds. Crang (1996:421) argues that re-enactments "discard authenticity in the name of education".

Of particular importance is the issue of the balance between education and entertainment achieved through the use of re-enactments of past events. Re-enactments may help to educate visitors by stimulating interest, promoting empathy, providing more information on the historical period and by encouraging further research. But Walsh (1992:113) suggests that "before long some heritage centres, and museums, may be filled with gimmicks, media of spectacle which will engulf the educational message".

A further issue in the use of re-enactments as an interpretational tool is the use of third-person and first-person styles of interpretation. First-person interpretation involves an actor adopting a period character or role and using that character to show visitors what

would have been going on at the time. The actor is absorbed into the role, such as by speaking in the historically accurate dialect of the time. By contrast, third-person interpretation involves an interpreter or narrator who adopts some period characteristics, such as wearing costume, but who also remains in the present by explaining the significance of what is being portrayed. They can comment on what 'they' did 'then', on the connections between past events and the present and on how these events might fit into the social or political trends of the period. In many ways, the costume is decorative and the interpreter works as an 'interactive display' telling visitors the historical story and being available to ask questions.

Whatever form the re-enactment takes and whatever style of interpretation is used, many commentators suggest that re-enactments have to be related to the expectations of increasingly sophisticated visitors (Stevens, 1989; Westwood, 1989). In the words of Stevens (1989:104): "The visitor wants the story told well, in an authentic, well managed environment with effective and trained staff. There is clear evidence that superficial presentations of packaged heritage do not sustain interest or gain support. It is logical to suggest, therefore, that our primary concerns and messages are more likely to be effective and well received if we take more time and effort to get to know, to understand and to stay close to our customers".

It is in the context of the above debates that visitors to the Brontë Parsonage Museum were asked their opinions about the idea of using actors in the museum to re-enact aspects of the lives of the Brontës. After asking whether or not they favoured this idea, they then were asked to explain their response. This latter question was open-ended, with the lack of fixed responses giving visitors the opportunity to reply in their own

words. The results are presented in Table 7.4. Percentages in the first section of the table are of the total number of respondents, whereas percentages in the second section are of the total number of responses. There was a roughly equal proportion of visitors in favour (36.7%) and not in favour (42%) of the use of actors to re-enact the lives of the Brontës. However, a significant 21.3% of visitors were unsure whether or not they favoured the presence of actors re-enacting the events from the Brontë lives. This response might indicate they had not seen any or many historical re-enactments and so felt unable to make such a judgement. The earlier discussion of academic debates about historical re-enactments also suggests that the topic is likely to raise many difficult issues for visitors. Hence, some visitors might have considered it too difficult to come to a definite response in the relatively short time available in a street interview.

The main reason given by those opposed to re-enactments in the museum was that it was unnecessary (12.5% of reasons). One visitor simply stated that "it would be inappropriate for this kind of museum", and another contended that "there's no need. It's better to stick to the traditional manner of museums". It was suggested by one visitor that "everything is documented so there's no need for actors". It is interesting that as many as 8.1% of responses were that re-enactments would detract from the atmosphere or authenticity of the museum. One visitor claimed that "it would detract from the feeling of the Brontë times presently in the museum", and another considered that the presence of actors would damage "the authentic nature of the Brontë lives shown". Some visitors stated that re-enactments in the museum would spoil their personal experience (7.4% of reasons), with one arguing that "the essence should be on your own responses and imagery, not on how other people interpret it". One visitor also asserted that "it would spoil everything. The Brontës were about literature not

dramatisations". Another visitor added that "it's a bad idea. It spoils our own images and impressions. I hated all the T.V. films because they spoiled my own personal thoughts of how the books should be interpreted". Some respondents were against re-enactments due to the size of the parsonage, claiming that the museum was too small or too crowded (8.1% of responses), and thus the dramatisations would be disruptive (3.7%). A visitor explained that the actors "would be a bit distracting and disruptive ... it was overcrowded already when I was in there. It would make it even worse". In addition, a few visitors considered that the presence of actors would be in poor taste (3.7% of reasons), or too commercialised (2.2%), or too modern (0.7%). However, a notable proportion of visitors suggested that a possible solution would be to locate the re-enactments in the grounds of the museum rather than inside the building (5.1% of comments). As one visitor suggested that: "it's a good idea, but not in the museum because it's too small".

**Table 7.4:  Views on the use of actors in the museum to re-enact the lives of the Brontë family**

| WHETHER IN FAVOUR | Frequency | Percentage |
|---|---|---|
| Those in favour | 55 | 36.7 |
| Those not in favour | 63 | 42.0 |
| Those unsure | 32 | 21.3 |
| TOTAL | 150 | 100 |

| | Frequency* | Percentage |
|---|---|---|
| REASONS GIVEN FOR | | 47.1% |
| Increases interest or excitement | 15 | 11.0 |
| Good for children or school groups | 13 | 9.6 |
| Appropriate in the ground outside | 7 | 5.1 |
| Assists understanding | 6 | 4.4 |
| Encourages questions or interaction | 5 | 3.7 |
| Adds another dimension | 5 | 3.7 |
| Other reason in favour | 13 | 9.6 |
| REASONS GIVEN AGAINST | | 53.0% |
| It is unnecessary | 17 | 12.5 |
| Spoils the atmosphere or authenticity | 11 | 8.1 |
| House is too small or crowded | 11 | 8.1 |
| Spoils the personal experience | 10 | 7.4 |
| Tacky or poor taste | 5 | 3.7 |
| Disruptive | 5 | 3.7 |
| Prefer self-guiding | 4 | 2.9 |
| Too commercialised | 3 | 2.2 |
| Too modern | 1 | 0.7 |
| Other reason not in favour | 5 | 3.7 |
| TOTAL | 136 | 100.1 |

Note:  * Responses of the respondents interviewed outside the Brontë Parsonage Museum.

The most common reason among the third of visitors in favour of re-enacting the lives of the Brontës was that this would increase interest and excitement (11% of reasons). One visitor explained that "it's an excellent idea.  It would make it much more enjoyable and more lively, especially for people who aren't very interested".  Some visitors also suggested that re-enactments might be beneficial for children or school groups (9.6% of responses), might encourage questions or interaction (3.7%), or might assist

understanding (4.4%). One visitor observed that "the emphasis would be on helping people understand, and on increasing their knowledge". Another visitor considered "it would be good for school parties and make it more of a two-way thing". It was also suggested that "it would be a good idea to have role play exercises for school groups". One overseas visitor considered re-enactments "a different idea, not normally done in France. I think it would help foreign people to understand and appreciate the museum".

## *Discussion and Conclusion*

This chapter has examined visitor attitudes to the authenticity of the presentation of the Brontë connection in the Brontë Parsonage Museum in Haworth. This was divided into four main themes. First, the chapter examined the expectations of visitors to the museum prior to their visit and considered whether the museum confirmed or disconfirmed such expectations. Second, the chapter has investigated whether visitors considered there was any commercialisation of the Brontë connection in the museum. It then explored visitor attitudes to the authenticity of the museum in relation both to the 'real' lives of the Brontë family and to the imaginary worlds of the Brontë novels. Finally, the chapter examined visitor attitudes to the idea of introducing historical re-enactments in the Brontë Parsonage Museum.

First, the chapter considered the pre-visit expectations of visitors to the museum. Half of the visitors suggested that the museum confirmed their pre-visit expectations, but over a third suggested that the museum differed from their pre-visit expectations. This may be an important finding for the marketing of the museum as it might suggest that a significant proportion of visitors were unaware of the content, layout or nature of the museum.

An assessment was then made of visitor attitudes to the extent to which commercialisation was evident in the museum. The majority of visitors to the museum regarded the museum as historically accurate and genuine to the Brontë family and their novels. However, many more of these visitors indicated that they only moderately disagreed rather than strongly disagreed that some of the historically accurate and genuine aspects of the Brontë family and their novels had been lost at the museum. This might suggest that these visitors had at least some doubts about the historical accuracy of the museum. Among the small number of visitors who agreed that some of the historically accurate and genuine aspects of the Brontë family and their novels had been lost at the museum, most suggested that this was due to commercial pressures or to modern features. It is important to note, however, that many 'modern additions' are important for visitor comfort and convenience, such as the central heating and electric lighting.

This chapter also looked at visitor perceptions of the authenticity of the museum in relation to the 'real' world of the Brontë family and the way they lived, and to the 'imaginary' world of the Brontë novels. Visitors identified specific aspects of the museum that gave the impression that the museum accurately presented how the Brontë family had lived. The most common features were the layout of the rooms as if the house was still in use and the atmosphere or authentic feel of the museum. An extremely small proportion of visitors suggested that nothing about the presentation in the museum conveyed the sense of the Brontë way of life. By contrast, there was a fairly even split between those visitors for whom the museum evoked images of the Brontë novels and those for whom the museum did not evoke any such images.

The chapter then discussed the use of historical re-enactments as an additional tool for education and entertainment that could be used in the museum. Visitor responses about the use of actors re-enacting the lives of the Brontë family in the museum were divided, with fairly similar proportions in favour and against the idea. It is also important to note that a significant proportion of visitors were unsure whether or not they favoured the use of actors in the museum. This might indicate that some visitors were not familiar with historical re-enactments and so felt unable to comment. Many of the reasons given in favour of the use of actors have significant implications for the use of the third-person style of interpretation, with some visitors suggesting that actors would be useful as a form of 'interactive display', and also that the re-enactments would increase interest or excitement for visitors. By contrast, the most common reasons stated against the use of historical re-enactments was that actors would be unnecessary or would spoil the atmosphere and authenticity of the museum. Walsh (1992) suggests that historical re-enactments emphasise the authenticity of form rather than the authenticity of experience (see Section 7.4). Interestingly, the present data might suggest that those visitors opposed to the use of actors were more concerned about the authenticity of experience rather than, or perhaps as well as, the authenticity of form.

The previous chapter identified some of the signs in the village that indicated to visitors that the village was historically accurate and genuine to the 'real' world of the Brontë family and their way of life, and some of the signs that indicated that the village was historically accurate and genuine to the 'imaginary' world of the Brontë novels. This chapter has identified some of the signs in the museum that indicated to visitors that some of the historically accurate and genuine aspects of the 'real' Brontë family and

their lifestyle, and their 'imaginary' world of the novels had been lost. Furthermore, it identified some of the signs in the museum that indicated that the museum conveyed a sense of how the Brontë family had lived. The next chapter takes visitor use of signs a step further by investigating visitor perceptions of, and responses to, signs in Haworth and its environs which may be perceived as markers of authenticity.

# Chapter Eight
## *Visitor Perceptions of, and Responses to, Signs as Markers of Authenticity in Haworth*

## 8.0 INTRODUCTION

This study investigates visitor attitudes to authenticity at a literary tourist destination, with one important aim being to examine the signs visitors may perceive as markers of authenticity. These signs are elements of the literary tourist destination which may indicate to the visitor whether they are gaining an authentic experience or indeed an inauthentic experience. This chapter will look at visitor perceptions of, and responses to, these signs as markers of authenticity. What aspects of the destination depict authenticity to the visitors? What do visitors look for when considering authenticity in Haworth? Jonathon Culler points out that "all over the world, tourists are engaged in semiotic projects, reading cities, landscapes, and cultures as sign systems" (1981:128). It is in this context that this chapter looks at how visitors 'read' and perceive the landscape of Haworth.

Verbal stimuli were considered an inappropriate form of stimulus to investigate visitor attitudes to signs as markers of authenticity. The constructs behind an attitude may often be revealed more effectively in other ways, one of which is through the use of a visual projection technique. For this study this involved showing visitors a set of five visual stimuli depicting social scenes in Haworth and its environs considered significant as potential signs of authenticity. The potential signs of the Brontë connections used for the five visual stimuli are all of specific features found at the destination. The stimulus photographs were of the village, the signboard displaying information about the formal

exhibition of the literary connection in the Brontë Parsonage Museum, the Brontë

Society shopfront, a photograph of what might be perceived as the exploitation of the

literary connection, and a photograph of a building described in a Brontë novel and

which can be perceived as factual or fictional or both (see Appendix 1.3 for a copy of

the photographic stimuli). The photographs were presented to respondents in sequence,

and no explanation was provided as to their subject matter in order to prevent the

interviewer prompting any particular responses.

A combination of quantitative and qualitative questions were asked so as to provide a

rich data base by probing more deeply the respondents' reactions to signs as markers of

authenticity. 100 interviews were conducted in order to examine these issues. They

were administered in both the large gardens next to the busy Haworth train station, and

also at the bottom of the Main Street which contains a large number of shops and tea

rooms (see chapter 4 for further details). These locations were selected to ensure that

the sample was representative of the overall visitor characteristics.

## 8.1 THE VILLAGE OF HAWORTH

Cosgrove argues that "landscape denoted an inscription of human meaning onto the

earth's surface and ... argued that particular landscapes could be 'read' as expressions of

such meaning"(1990:2). What did visitors 'read' from the Haworth landscape? To

begin to assess this, respondents were shown a photograph of the centre of the village of

Haworth (Figure 1). A number of shops are evident in the photograph as it follows the

cobbled street, which is busy with people, down the hill towards the West Yorkshire

moors in the distance. This picture was regarded as significant by the researcher

because it was considered to bring together several elements of the general image of the

village, blending both the contemporary features and the historic features of the village within its rural setting. Visitors were asked, 'What does this picture tell you about Haworth?' This was an open-ended question giving the respondents the opportunity to answer in their own words. Visitor responses to this question, based on the photograph of the centre of the village of Haworth, are summarised in Table 8.1.1. The percentages are for the total number of responses rather than of the total number of respondents.

Many visitors perceived the subject of the picture as a "quaint village on a hill in the countryside," or as a "typical Yorkshire town with its architecture, cobbled streets and countryside". Visitor perceptions of the village of Haworth based on the photograph can be classified into five broad types. These types include the character of the dwelling, the nature of the tourist area, the built environment, the rural environment, and a more general category which includes the various adjectives used to describe the village and the scene more generally. 17% of responses classified Haworth according to a type of dwelling, with as many as 14.8% depicting Haworth as a village. It is a notable finding that 11.3% of responses included reference to Haworth as a tourist area, with 4.4% indicating that the destination is touristy and a further 3.2% indicating that the destination is a 'tourist attraction'.

**Table 8.1.1: Perceptions of Haworth based on photograph 1**

| | Frequency* | Percentage |
|---|---|---|
| **Dwelling** | | **17.0%** |
| Village | 47 | 14.8 |
| Town | 5 | 1.6 |
| Community | 2 | 0.6 |
| **Tourist area** | | **11.3%** |
| Touristy | 14 | 4.4 |
| Tourist attraction | 10 | 3.2 |
| Tourists | 5 | 1.6 |
| Tourist village | 2 | 0.6 |
| Touristic | 2 | 0.6 |
| Tourist town | 1 | 0.3 |
| Tourist area | 1 | 0.3 |
| Tourist industry | 1 | 0.3 |
| **Built environment** | | **11.8%** |
| Streets | 13 | 4.1 |
| Cobbled | 7 | 2.2 |
| Shops | 4 | 1.3 |
| Tourist shops | 3 | 0.9 |
| Buildings | 3 | 0.9 |
| Houses | 2 | 0.6 |
| Stone | 2 | 0.6 |
| Architecture | 1 | 0.3 |
| Museum of Childhood | 1 | 0.3 |
| Double yellow lines | 1 | 0.3 |
| Cars | 1 | 0.3 |
| **Rural environment** | | **13.2%** |
| Hill | 17 | 5.4 |
| Countryside | 15 | 4.7 |
| Rural | 7 | 2.2 |
| Fields | 2 | 0.6 |
| Moors | 1 | 0.3 |

| Adjectives | 46.1% | |
|---|---|---|
| Old | 31 | 9.8 |
| Small | 21 | 6.7 |
| Busy | 16 | 5.0 |
| Quaint | 15 | 4.7 |
| Yorkshire | 9 | 2.8 |
| Quiet | 7 | 2.2 |
| Little | 7 | 2.2 |
| Historic | 5 | 1.6 |
| English | 5 | 1.6 |
| Typical | 5 | 1.6 |
| Hilly | 4 | 1.3 |
| Steep | 3 | 0.9 |
| Narrow | 2 | 0.6 |
| History | 2 | 0.6 |
| Traditional | 2 | 0.6 |
| Modern | 2 | 0.6 |
| Sleepy | 2 | 0.6 |
| Smaller | 1 | 0.3 |
| Close | 1 | 0.3 |
| Oldy worldy | 1 | 0.3 |
| Old people | 1 | 0.3 |
| Woken | 1 | 0.3 |
| Different | 1 | 0.3 |
| French | 1 | 0.3 |
| Textile | 1 | 0.3 |
| Brontë | 1 | 0.3 |
| TOTAL RESPONSES | 317 | 99.4 |

Note: * Responses of the respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth.

Many visitors remarked on more specific attributes of the photograph, with 11.8% of comments highlighting elements of the built environment, such as the streets (4.1%), the cobbles (2.2%), and the shops (1.3%); and 13.2% signifying aspects of the rural environment, such as the village's situation on a hill (5.4%) and in the countryside (4.7%). As many as 46.1% of responses were based on a specific adjective. For example, a significant proportion of visitors commented on the age of the village and its history, with 9.8% of responses depicting the subject of the photograph as old, and

1.6% describing Haworth as historic. Some of the responses described the village of Haworth as small (6.7%), little (2.2%), busy (5.0%), quiet (2.2%) and quaint (4.7%).

Based on the same pictorial stimulus of the centre of the village of Haworth, visitors were asked to identify if there were any appealing characteristics of the subject, and, if so, to explain why they had appealed. The question was open-ended with no fixed choices for response. The responses, based on percentages of responses rather than respondents, are analysed in Table 8.1.2.

It can be seen that the most favoured characteristics of the centre of the village of Haworth as depicted in the photographic stimulus were related to the built environment. The single most appealing aspect was the cobbled street (17.6% of responses), or, more generally, the street or lane (1.9%). Other characteristics that visitors found appealing were the buildings or houses (9.5% of responses), the shops (3.3%), and the architecture (0.5%), especially because of the few modern features apparent in the village (1%). Respondents also appreciated the stone of the buildings (2.4% of responses), and, more specifically, the Yorkshire stone, sandstone or stone (1.4%). The rural environment was also appealing to visitors, with 10.5% of responses related to the countryside (and 0.5% to the scenery). In addition to the physical aspects of the built environment and the rural environment of Haworth, visitors also appreciated the atmosphere of the village (3.3% of responses), and the history of the area (1.4%).

**Table 8.1.2: Characteristics of the subject of photograph 1 that appealed to the respondents, and why**

| CHARACTERISTICS | Frequency* | Percentage 56.2% |
|---|---|---|
| Cobbled street | 37 | 17.6 |
| Countryside | 22 | 10.5 |
| Buildings or houses | 20 | 9.5 |
| Atmosphere | 7 | 3.3 |
| Shops | 7 | 3.3 |
| Stone of buildings | 5 | 2.4 |
| Street or lane | 4 | 1.9 |
| Yorkshire stone or sandstone or stone | 3 | 1.4 |
| History | 3 | 1.4 |
| Few modern features | 2 | 1.0 |
| Architecture | 1 | 0.5 |
| Scenery | 1 | 0.5 |
| Other | 4 | 1.9 |
| | | |
| Nothing | 2 | 1.0 |
| REASONS (including adjectives) | | 44.1% |
| Quaint, cute or sweet | 13 | 6.2 |
| Small or narrow | 13 | 6.2 |
| Historic | 10 | 4.8 |
| Is/looks or seems old | 9 | 4.3 |
| Not changed or not modernised | 8 | 3.8 |
| Different to home | 5 | 2.4 |
| Nice to look at | 4 | 1.9 |
| Looks worth visiting or nice to visit | 4 | 1.9 |
| Like walking | 4 | 1.9 |
| Brontë book connection | 3 | 1.4 |
| Sleepy, quiet, calm or peaceful | 3 | 1.4 |
| Typically English or Yorkshire | 3 | 1.4 |
| Authentic | 2 | 1.0 |
| Not too commercialised | 2 | 1.0 |
| Brontë connection | 2 | 1.0 |
| Reminds me of the past | 2 | 1.0 |
| Reminds me of holidays or childhood holidays | 2 | 1.0 |
| Neat | 1 | 0.5 |
| Touristy | 1 | 0.5 |
| Like gift shopping | 1 | 0.5 |
| Other | 0 | 0 |
| TOTAL RESPONSES | 210 | 100.3 |

Note:  * Responses of the respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth.

Visitors provided a wide range of reasons why these specific characteristics depicted in the photograph of the village were appealing to them. The most common single reason was that the village was quaint, cute or sweet (6.2% of all responses). It was interesting to see that some respondents enjoyed the photograph because it was connected to history. 4.8% of responses were that they enjoyed the historic nature of the village, and 4.3% were that they enjoyed that it is, or it at least looks old. More specifically, 1% of responses were that they found the village of Haworth appealing because of the historic Brontë connection. Some visitors found the village appealing because it has not changed or has not been modernised (3.8% of responses), or because the photograph reminded them of the past (1%), or of holidays or childhood holidays (1%). A few visitors also found the village of Haworth appealing because they perceived it as typically English or as a typical Yorkshire village (1.4% of responses), or felt that it was authentic (1%), or not too commercialised (1%). Visitors also commented on more specific elements of the village that appealed to them, such as the cobbled street running through the centre of the village. The street had appeal because it was small or narrow (6.2% of responses). As one visitor reasoned: "the cobbled streets make it seem older. It's good not to have modernised it. It adds to the atmosphere of the village". However, an older visitor suggested that the "cobbled street isn't very nice because it's hard to walk on, but it's nice to look at because it looks older". Indeed, 1.9% of the responses were that the cobbled street was appealing because it is nice to look at.

## 8.2 THE BRONTË PARSONAGE MUSEUM

Visitors were then shown a photograph of a signboard outside the Brontë Parsonage Museum, which offers guidance on entrance fees to the museum, opening times and also a brief outline of what is displayed in the museum (Figure 2). This researcher

considered this to be an important sign in Haworth as it presents details of the formal exhibition of the Brontë literary connection to the village. Getz, Joncas and Kelly (1994:14) suggest that signs "shape the visitor perceptions and experience", indicating to visitors what to expect at an attraction, and they thus can encourage, or indeed discourage, people from visiting it. How do visitors perceive the signboard conveying information about Brontë Parsonage Museum, which is the formal exhibition of the literary connection to Haworth? Visitors were presented with a photograph of the signboard displayed outside the Brontë Parsonage Museum and were asked to explain what it suggests to them about how the Brontë connection is presented in the building. The question remained open-ended with no fixed choices for response. The results are analysed in Table 8.2.1, with the percentages being of all responses rather than of all the respondents.

**Table 8.2.1:  What photograph 2 suggests about how the Brontë connection is presented in the Brontë Parsonage Museum**

| | Frequency* | Percentage |
|---|---|---|
| Re-creation of the Brontë home or life of the time | 30 | 16.3 |
| A museum | 26 | 14.1 |
| Actual or real Brontë artefacts | 18 | 9.8 |
| Organised or neat | 16 | 8.7 |
| (Quite) formal, official, respectful or academic | 14 | 7.6 |
| Educational | 8 | 4.3 |
| Expensive entry cost | 8 | 4.3 |
| Informative | 6 | 3.3 |
| Interesting | 6 | 3.3 |
| In display cabinets | 5 | 2.7 |
| (A little) boring, dull, unexciting or uninviting | 5 | 2.7 |
| Unattractive, unexciting or not eye-catching sign | 5 | 2.7 |
| Traditional or old fashioned | 4 | 2.2 |
| Accurate or authentic | 4 | 2.2 |
| Browse at own pace | 4 | 2.2 |
| No guide | 4 | 2.2 |
| Exciting | 4 | 2.2 |
| Simply presented | 3 | 1.6 |
| (Quite) informal | 3 | 1.6 |
| In rooms | 2 | 1.1 |
| Will not interest children | 2 | 1.1 |
| Tasteful | 1 | 0.5 |
| Entry cost | 1 | 0.5 |
| Other | 2 | 1.1 |
| Nothing | 3 | 1.6 |
| TOTAL RESPONSES | 184 | 99.9 |

Note:  * Responses of the respondents interviewed in the centre of Haworth, asked specifically
about their views on five different photographs of Haworth.

As many as 16.3% of responses were that the building would be a re-creation of the

Brontë home or life of that time.  14.1% of responses were simply that the signboard

indicated that the building was a museum.  9.8% of responses were that the exhibits

were actual or real Brontë artefacts, and 2.7% that they are presented in display

cabinets.  Visitors perceived that there would be no guide in the building (2.2% of

responses), which would allow visitors to browse round the museum at their own pace

(2.2%). The signboard was perceived by visitors to offer varied ideas as to the nature of

the presentation of the literary connection in the museum. On a more positive note,

some respondents perceived that the presentation of the Brontë connection in the

museum would be organised or neat (8.7% of responses), or that it would be formal,

official, respectful or academic (7.6%). For some the signboard indicated that the

museum would be educational (4.3% of responses), informative (3.3%), interesting

(3.3%), or exciting (2.2%). Rather less positively, some visitors suggested that the

signboard is unattractive, unexciting or not eye-catching (2.7% of responses), or that it

suggests that the museum would be boring, dull, unexciting or uninviting (2.7%), or that

it would be informal (1.6%), or that it would not interest children (1.1%).


Based on the same visual stimulus of the Brontë Parsonage Museum, visitors were then

asked to give a rating to the subject of the photograph on a series of seven five-point

Likert scales. These scales ranged from 'tasteless' to 'tasteful', 'highly associated with

the Brontës' to 'not associated with the Brontës at all', 'not at all commercialised' to

'highly commercialised', 'unacceptably commercialised' to 'acceptably commercialised',

'upmarket' to 'down market', 'low quality' to 'high quality', and from 'respectful of the

literary connection' to 'disrespectful of the literary connection'. The results are

summarised in Tables 8.2.2 to 8.2.8. Respondents could select only one option on each

Likert scale, so the totals are for all respondents in the sample.

**Table 8.2.2:**   Rating of the subject of picture 2 (the formal exhibition of the Brontë connection) on the scale 1 to 5 (tasteless to tasteful)

| | Frequency* | Percentage |
|---|---|---|
| Tasteless  1 | 3 | 3.0 |
| 2 | 10 | 10.0 |
| 3 | 35 | 35.0 |
| 4 | 43 | 43.0 |
| Tasteful  5 | 9 | 9.0 |
| TOTAL | 100 | 100 |

Note:  * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.2.3:**   Rating of the subject of picture 2 (the formal exhibition of the Brontë connection) on the scale 1 to 5 (highly associated with the Brontës to not associated at all with the Brontës)

| | Frequency* | Percentage |
|---|---|---|
| Highly associated  1 | 81 | 81.0 |
| 2 | 14 | 14.0 |
| 3 | 3 | 3.0 |
| 4 | 0 | 0.0 |
| Not associated at all  5 | 2 | 2.0 |
| TOTAL | 100 | 100 |

Note:  * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.2.4:**   Rating of the subject of picture 2 (the formal exhibition of the Brontë connection) on the scale 1 to 5 (not at all commercialised to highly commercialised)

| | Frequency* | Percentage |
|---|---|---|
| Not at all commercialised  1 | 6 | 6.0 |
| 2 | 10 | 10.0 |
| 3 | 56 | 56.0 |
| 4 | 14 | 14.0 |
| Highly commercialised  5 | 14 | 14.0 |
| TOTAL | 100 | 100 |

Note:  * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.2.5:** Rating of the subject of picture 2 (the formal exhibition of the Brontë connection) on the scale 1 to 5 (unacceptably commercialised to acceptably commercialised)

| | Frequency* | Percentage |
|---|---|---|
| Unacceptably 1 | 0 | 0.0 |
| 2 | 1 | 1.0 |
| 3 | 28 | 28.0 |
| 4 | 41 | 41.0 |
| Acceptably 5 | 30 | 30.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.2.6:** Rating of the subject of picture 2 (the formal exhibition of the Brontë connection) on the scale 1 to 5 (upmarket to down market)

| | Frequency* | Percentage |
|---|---|---|
| Upmarket 1 | 9 | 9.0 |
| 2 | 57 | 57.0 |
| 3 | 33 | 33.0 |
| 4 | 1 | 1.0 |
| Down market 5 | 0 | 0.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.2.7:** Rating of the subject of picture 2 (the formal exhibition of the Brontë connection) on the scale 1 to 5 (low quality to high quality)

| | Frequency* | Percentage |
|---|---|---|
| Low quality 1 | 1 | 1.0 |
| 2 | 4 | 4.0 |
| 3 | 27 | 27.0 |
| 4 | 57 | 57.0 |
| High quality 5 | 11 | 11.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.2.8:** Rating of the subject of picture 2 (the formal exhibition of the Brontë connection) on the scale 1 to 5 (respectful of the literary connection to disrespectful of the literary connection)

| | Frequency* | Percentage |
|---|---|---|
| Respectful 1 | 63 | 63.0 |
| 2 | 31 | 31.0 |
| 3 | 5 | 5.0 |
| 4 | 1 | 1.0 |
| Disrespectful 5 | 0 | 0.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

Table 8.2.2 indicates that although the majority of visitors considered that the Brontë Parsonage Museum signboard was tasteful (52%) (points 4 and 5 on the scale), a significant proportion of visitors felt that it was neither tasteful nor tasteless (35%), and only 13% considered it tasteless (points 1 and 2 on the scale). As one may expect, as many as 95% of visitors regarded the museum signboard as highly associated with the Brontës (points 1 and 2 on the scale) (Table 8.2.3). However, visitor opinions were varied with regard to the extent of commercialisation evident from the museum signboard. Table 8.2.4 indicates that 56% of visitors selected point 3 on the scale, suggesting that they felt that the museum signboard displayed evidence of commercialisation but was not highly commercialised. However, a higher proportion of visitors perceived it as highly commercialised (points 4 and 5 on the scale) than not at all commercialised (points 1 and 2 on the scale) (28% compared with 16%). It is interesting to note that the majority of visitors considered that the extent of commercialisation displayed in the sign was largely acceptable (71%) (points 4 and 5 on the scale) (Table 8.2.5). Indeed, the majority of visitor attitudes to the Brontë Parsonage Museum signboard were favourable. Table 8.2.6 indicates that 61% of the

visitors perceived that the signboard was upmarket (points 1 and 2 on the scale), Table 8.2.7 shows that 68% of the visitors regarded it to be of high quality (points 4 and 5 on the scale), and Table 8.2.8 suggests that as many as 94% of respondents perceived the signboard as respectful of the literary connection.

## 8.3 THE BRONTË SOCIETY

Visitors were then shown a third visual stimulus, a photograph of the Brontë Society shopfront, situated on the Main Street in Haworth, and which also shows people outside the shop (Figure 3). This image was considered to be highly significant for the present research because it suggests there is some pride in, and the conservation of, the Brontë literary connection to Haworth. This photograph was labelled the 'upmarket exploitation of the Brontë connection', with this being a potential representation of the commercialisation and exploitation of the Brontë literary connection so as to conserve and celebrate the local heritage. This might be considered to benefit the economy, culture and community of Haworth as a whole and also society's literary heritage in general. Lemon (1993:2) explains that the objectives of the Brontë Society founded in 1893 were for "the compilation of a bibliography of Brontë literature and ... the preservation of such traditions of the Brontës ... [and] the establishment of a Brontë Museum". Visitors were asked to identify what they liked or disliked about the subject of this picture, and to explain why this was their reaction. This was an open-ended question, giving respondents the opportunity to reply in their own words. The visitor responses are analysed in Table 8.3.1, with the percentages being for the total responses rather than the total respondents.

## Table 8.3.1: Likes and dislikes about the subject of photograph 3

| | Frequency* | Percentage |
|---|---|---|
| **LIKES** | | 68.6% |
| Existence or objectives of Brontë Society | 33 | 22.6 |
| In keeping with old village | 16 | 11.0 |
| Like old shop | 11 | 7.5 |
| Good prominent site for Brontë Society work and information | 11 | 7.5 |
| Accurate information and goods in Brontë Society shop | 8 | 5.5 |
| Old building | 6 | 4.1 |
| Not modernised | 4 | 2.7 |
| Colours of shops in keeping with conservation | 3 | 2.1 |
| Free entrance to Brontë Society shop | 3 | 2.1 |
| Old or original windows or windows | 1 | 0.7 |
| Old or Yorkshire stone or stone | 1 | 0.7 |
| Other like | 3 | 2.1 |
| | | |
| **DISLIKES** | | 28.9% |
| Dull, uninviting or insufficiently eye-catching building or shop front | 20 | 13.7 |
| Board on the pavement | 4 | 2.7 |
| Too much emphasis on Brontë connection | 4 | 2.7 |
| Specific modern aspects e.g. burglar alarm | 3 | 2.1 |
| A little commercialised | 3 | 2.1 |
| Too modern | 2 | 1.4 |
| Pictures in window | 2 | 1.4 |
| Too many windows | 1 | 0.7 |
| Unattractive | 1 | 0.7 |
| Rather scruffy | 1 | 0.7 |
| Gifts in shop too expensive | 1 | 0.7 |
| Other dislike | 0 | 0 |
| | | |
| None / Nothing | 4 | 2.7 |
| | | |
| TOTAL RESPONSES | 146 | 100.2 |

Note: * Responses of the respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth.

As many as 68.6% of responses were broadly positive, and only 28.9% were broadly negative toward the subject matter of the Brontë Society shopfront photograph. This may suggest that visitors are generally in favour of such literary societies. The most

frequently mentioned appealing element was the existence of the Brontë Society itself, including their objectives (22.6% of responses). One visitor explained that "I like the fact that there is a Brontë Society shop. It provides information because there are signs all over the village but you can get more background there that is accurate". Another visitor stated that "I like the Brontë Society. It makes sure nothing becomes too commercialised". Several visitors liked the Brontë Society shop because it was an old shop (7.5% of responses), an old building (4.1%), or because it had not been modernised (2.7%), or because it was in keeping with the rest of the village (11%). One visitor suggested that he "like[d] the old shop because it's in keeping with the rest of the village", and another that she "like[d] the old style of it".

Others appreciated the subject of the Brontë Society photograph because the shop has a good, prominent site for its work and information provision (7.5% of responses), because it was a place where accurate information and goods could be sought (5.5%), or because it did not have an entrance fee (2.1%). One visitor declared: "the wonderful Brontë Society. It's good to have a shop to inform people of their services". Another visitor added that "it's a good idea to have it on the Main Street, so visitors can see it and be aware of the Brontë Society". This was reiterated by another visitor, who stated that "I like the shop being on the main street, otherwise I wouldn't have known the Society existed". One visitor explained that the Brontë Society shop "gave us a chance to learn more by talking to people in the shop", and that "everything in there is factual, whereas Brontë things in other shops are just made for tourists". It was also stated by another visitor that they "like the way you don't have to pay to go in, and you can still afford to find out about the Brontës".

However, 28.9% of responses were negative about the subject of the photograph of the Brontë Society shop. Some visitors explained that they disliked the Brontë Society shop photograph because the building or shop front looked dull, uninviting or insufficiently eye-catching (13.7% of responses). Methods used to catch the attention of visitors were also disliked, such as the board on the pavement (2.7% of responses). For some it was the 'modern' features of the scene which detracted from their enjoyment, some considering it generally too modern (1.4% of responses), and some identified specific modern features, such as the burglar alarm (2.1%). Other responses were that it was a little commercialised (2.1% of responses).

Using the same pictorial stimulus of the Brontë Society shop front, visitors were asked to rate their attitudes to the subject matter on the same seven five point Likert scales as used in the previous photograph. In this case, the researcher considered it likely to be perceived as an upmarket exploitation of the Brontë literary connection, because the potential motives underlying such commercialisation are to benefit the preservation and conservation of the local literary heritage. The scales ranged from 'tasteless' to 'tasteful', 'highly associated with the Brontës' to 'not associated with the Brontës at all', 'not at all commercialised' to 'highly commercialised', 'unacceptably commercialised' to 'acceptably commercialised', 'upmarket' to 'down market', 'low quality' to 'high quality', and from 'respectful of the literary connection' to 'disrespectful of the literary connection'. The results are shown in Tables 8.3.2 to 8.3.8. As with the earlier photograph, the percentages are for the total respondents in the sample.

**Table 8.3.2:** Rating of the subject of photograph 3 (evidence of upmarket exploitation of the Brontë connection) on the scale 1 to 5 (tasteless to tasteful)

|  | Frequency* | Percentage |
|---|---|---|
| Tasteless  1 | 6 | 6.0 |
| 2 | 7 | 7.0 |
| 3 | 21 | 21.0 |
| 4 | 40 | 40.0 |
| Tasteful  5 | 26 | 26.0 |
| TOTAL | 100 | 100 |

Note:  * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.3.3:** Rating of the subject of photograph 3 (evidence of upmarket exploitation of the Brontë connection) on the scale 1 to 5 (highly associated with the Brontës to not associated at all with the Brontës)

|  | Frequency* | Percentage |
|---|---|---|
| Highly associated  1 | 80 | 80.0 |
| 2 | 15 | 15.0 |
| 3 | 4 | 4.0 |
| 4 | 0 | 0.0 |
| Not associated at all  5 | 1 | 1.0 |
| TOTAL | 100 | 100 |

Note:  * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.3.4:** Rating of the subject of photograph 3 (evidence of upmarket exploitation of the Brontë connection) on the scale 1 to 5 (not at all commercialised to highly commercialised)

|  | Frequency* | Percentage |
|---|---|---|
| Not at all commercialised  1 | 8 | 8.0 |
| 2 | 10 | 10.0 |
| 3 | 40 | 40.0 |
| 4 | 28 | 28.0 |
| Highly commercialised  5 | 14 | 14.0 |
| TOTAL | 100 | 100 |

Note:  * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.3.5:** Rating of the subject of photograph 3 (evidence of upmarket exploitation of the Brontë connection) on the scale 1 to 5 (unacceptably commercialised to acceptably commercialised)

|  | Frequency* | Percentage |
|---|---|---|
| Unacceptably  1 | 0 | 0.0 |
| 2 | 2 | 2.0 |
| 3 | 37 | 37.0 |
| 4 | 28 | 28.0 |
| Acceptably  5 | 33 | 33.0 |
| TOTAL | 100 | 100 |

Note:  * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.3.6:** Rating of the subject of photograph 3 (evidence of upmarket exploitation of the Brontë connection) on the scale 1 to 5 (upmarket to down market)

|  | Frequency* | Percentage |
|---|---|---|
| Upmarket  1 | 10 | 10.0 |
| 2 | 52 | 52.0 |
| 3 | 31 | 31.0 |
| 4 | 7 | 7.0 |
| Down market  5 | 0 | 0.0 |
| TOTAL | 100 | 100 |

Note:  * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.3.7:** Rating of the subject of photograph 3 (evidence of upmarket exploitation of the Brontë connection) on the scale 1 to 5 (low quality to high quality)

|  | Frequency* | Percentage |
|---|---|---|
| Low quality  1 | 1 | 1.0 |
| 2 | 4 | 4.0 |
| 3 | 36 | 36.0 |
| 4 | 55 | 55.0 |
| High quality  5 | 4 | 4.0 |
| TOTAL | 100 | 100 |

Note:  * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.3.8:** Rating of the subject of photograph 3 (evidence of upmarket exploitation of the Brontë connection) on the scale 1 to 5 (respectful of the literary connection to disrespectful of the literary connection)

|  | Frequency* | Percentage |
|---|---|---|
| Respectful  1 | 60 | 60.0 |
| 2 | 31 | 31.0 |
| 3 | 9 | 9.0 |
| 4 | 0 | 0.0 |
| Disrespectful  5 | 0 | 0.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

A relatively high proportion of attitudes to the subject of the Brontë Society shop photograph were broadly positive. Table 8.3.2 indicates that 66% of respondents considered the Brontë Society shopfront to be tasteful (points 4 and 5 on the scale), with only 13% regarding the subject as tasteless (points 1 and 2 on the scale). As one may anticipate, as many as 95% of visitors perceived the subject of the Brontë Society shopfront scene to be highly associated with the Brontës (points 1 and 2 on the scale) and only 1% felt that it was not associated at all with the Brontës (points 4 and 5 on the scale) (Table 8.3.3). It is a notable finding that the visitor attitudes were so varied toward the extent of commercialisation evident in the subject matter of this photograph (Table 8.3.4). 18% of visitors considered that the shop is not commercialised (points 1 and 2 on the scale) and an interestingly higher percentage suggested that it is commercialised (32%) (points 4 and 5 on the scale). As many as 40% of visitors opted for the mid-point of the scale, indicating that they perhaps regarded the shop as commercialised but not over commercialised. However, it is interesting to note that Table 8.3.5 indicates that 61% of the visitors considered the extent of the commercialisation to be acceptable (points 4 and 5 on the scale), with only 2% regarding

it as unacceptable (points 1 and 2). It is a notable finding that although visitor opinions were varied about the extent of the commercialisation of the Brontë Society, the majority of visitors considered it to be acceptable. This is an important finding for literary tourist destinations in general as it points to the fact that visitors are largely in favour of financing the conservation and preservation of literary heritage through more 'upmarket' facilities and presentation, such as literary societies. Table 8.3.6 shows that 62% of the visitors regarded the Brontë Society shopfront as upmarket (points 1 and 2 on the scale), as opposed to only 7% who felt that it was down market (points 4 and 5). Further, 59% of visitors considered the Brontë Society shopfront was 'high quality' (points 4 and 5 on the scale), in comparison with 5% who considered it to be of 'low quality' (points 1 and 2 on the scale) (Table 8.3.7). Finally, Table 8.3.8 illustrates that all the visitors regarded the Brontë Society as at least broadly respectful of the literary connection, with as many as 91% selecting points 1 and 2 on the scale, and 9% selecting the mid-point of the scale.

## 8.4 SOUVENIRS

The fourth visual stimulus depicts a tea-towel, hanging outside a shop in Haworth with an image of the Brontë sisters printed on it (Figure 4). For this research this was regarded as an important aspect of Haworth because it may be perceived as evidence of intense and less sensitive commercialisation and could be regarded as a sign of the less acceptable exploitation of the literary connection. This was labelled as 'tasteless exploitation of the literary connection', with this being a potential representation of the commercialisation and exploitation of the Brontë literary heritage so as to benefit the individual commercial venture rather than the culture and community of Haworth in general or the conservation of literary heritage. Culler (1981:132) explains that "the

proliferation of markers frames something as a sight for tourists; the proliferation of reproductions is what makes something an original, the real thing: the original of which the souvenirs, postcards, statues etc. are reproductions". However, how did the visitors feel about the souvenirs such as the Brontë tea-towels that are available in Haworth? What do they associate with such memorabilia? Visitors were asked to identify if there were any aspects of the subject of the photograph that they particularly liked or disliked, and to explain why this was their reaction. The question remained open-ended to enable visitors to respond in their own words. Table 8.4.1 analyses the visitor responses, with the percentages being of the total responses rather than of the total respondents.

## Table 8.4.1: Likes and dislikes about the subject of photograph 4

| | Frequency* | Percentage |
|---|---|---|
| **LIKES** | | 40.5% |
| **Built environment** | | 17.8% |
| Old shop or the shop | 23 | 14.6 |
| Shop in keeping with the village | 2 | 1.3 |
| Old signs | 2 | 1.3 |
| Stone buildings | 1 | 0.6 |
| **Merchandise** | | 6.3% |
| Tea-towel is necessary for Haworth or shops to make money | 4 | 2.5 |
| Most things in the shop are nice, but not the tea-towel | 3 | 1.9 |
| Everything in the shop is nice | 2 | 1.3 |
| Tea-towel is fine for others but not for me | 1 | 0.6 |
| **Souvenirs** | | 16.4% |
| Likes all the souvenir shops | 9 | 5.7 |
| Likes all souvenirs | 6 | 3.8 |
| Likes other souvenirs but not necessarily the tea-towel | 5 | 3.2 |
| Likes the tea-towel as a souvenir | 4 | 2.5 |
| It is a souvenir | 1 | 0.6 |
| Likes souvenirs like the tea-towel | 1 | 0.6 |
| | | |
| Other like | 0 | 0 |
| | | |
| **DISLIKES** | | 57.3% |
| **Tea-towel** | | 48.4% |
| Tea-towel is tacky | 24 | 15.3 |
| Tea-towel is too commercialised | 16 | 10.2 |
| Tea-towel (without explanation) | 10 | 6.4 |
| Tea-towel is sold everywhere | 6 | 3.8 |
| Tea-towel is touristy | 5 | 3.2 |
| Tea-towel undermines historical accuracy or authenticity | 4 | 2.5 |
| Tea-towel is tatty | 2 | 1.3 |
| Tea-towel exploits Brontë connection | 2 | 1.3 |
| Tea-towel undermines history of the village | 2 | 1.3 |
| Tea-towel spoils atmosphere of the village | 2 | 1.3 |
| Tea-towel is poor quality | 1 | 0.6 |
| Tea-towel is over-the-top | 1 | 0.6 |
| Tea-towel devalues Brontë connection | 1 | 0.6 |
| **Brontë environment** | | 4.5% |
| Brontës are everywhere | 4 | 2.6 |
| Brontë Country label | 3 | 1.9 |

| Tourist environment | | 2.5% |
|---|---|---|
| Everything is geared to tourists | 2 | 1.3 |
| Too many shops | 1 | 0.6 |
| Shops should sell local handicrafts | 1 | 0.6 |
| | | |
| Other dislike | 3 | 1.9 |
| | | |
| Nothing | 3 | 1.9 |
| TOTAL RESPONSES | 157 | 99.7 |

Note: * Responses of the respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth.

Many of the favourable responses to the tea-towel photograph were more general positive comments concerning the shops and souvenirs in Haworth. Those aspects of the pictorial stimulus enjoyed by the visitors can be placed in three main categories. These include the built environment (17.8% of responses), souvenirs (16.4%), and merchandise (6.3%). Visitors frequently liked the old shop or shop (14.6% of responses) evident in the background of the picture, with a few particularly liking the fact that it is in keeping with the rest of the village (1.3%). One visitor explained that she "like[s] that it has not been modernised because it adds to the character of the village". A number of visitors expressed their enjoyment of all the souvenir shops (5.7% of responses), or all the souvenirs (3.8%), although 3.2% liked other souvenirs but not necessarily the tea-towel. Some simply acknowledged that the tea-towel was necessary for Haworth or the shops to make money (2.5% of responses). One visitor explained that "I like all the shops here. There wouldn't be much to do here if there weren't as many shops". Another visitor stated that "I like all the nick-nacks for sale. The shops are really quite quaint".

By contrast, as many as 48.4% of responses were unfavourable, with most of these averse specifically to the tea-towel. Some regarded the tea-towel as tacky (15.3% of responses), felt that it was too commercialised (10.2%), or stated that it was sold everywhere in the Haworth shops (3.8%). Some stated that this was a contributory factor in making the village appear touristy (3.2% of responses), or that this undermines the historical accuracy or authenticity of the village (2.5%). One visitor stated that the tea-towel "is dreadful. It undermines the history of the village", and went on to explain that "when I see things like the tea-towel, the village doesn't seem as historically accurate". Another visitor suggested that "it's tacky and touristy. It spoils it and makes it too commercialised". Most of the remaining unfavourable comments about the tea-towel photograph can be classified as related to the tourist environment (2.5% of responses) and to the Brontë environment (4.5%). A few visitors condemned the tea-towel as evidence of everything in the village being geared towards tourists (1.3% of responses), while a few stated that this reminded them that the Brontë name is all over the village (2.6%). One visitor suggested that the "Brontë souvenirs have ruined the whole identity of the village. It's so over-commercialised". Another visitor exclaimed that the tea-towel is "absolutely dreadful and horrendous. It's a lovely old shop which spoils itself with dross. The whole village has gone too far on the Brontë theme. For example, the Brontë Balti House, Brontë Estate Agents, etc. It spoils the authentic nature of the village".

Again based on the same pictorial stimulus of the Brontë-related tea-towel, the visitors were asked to rate the subject matter on the same seven five-point Likert scales used with the previous visual stimuli. The researcher considered the image significant as it may be perceived to be a tasteless exploitation of the Brontë literary connection. This

was because the potential motives underlying such commercialisation might be identified as an economic benefit to the individual commercial venture rather than to the community of Haworth and to literary heritage in general. The scales ranged from 'tasteless' to 'tasteful', 'highly associated with the Brontës' to 'not associated with the Brontës at all', 'not at all commercialised' to 'highly commercialised', 'unacceptably commercialised' to 'acceptably commercialised', 'upmarket' to 'down market', 'low quality' to 'high quality', and from 'respectful of the literary connection' to 'disrespectful of the literary connection'. The visitor responses are summarised in Tables 8.4.2 to 8.4.8, with the percentages being of all respondents.

**Table 8.4.2:** **Rating of the subject of photograph 4 (evidence of tasteless exploitation of the Brontë connection) on the scale 1 to 5 (tasteless to tasteful)**

|  | Frequency* | Percentage |
|---|---|---|
| Tasteless 1 | 56 | 56.0 |
| 2 | 19 | 19.0 |
| 3 | 10 | 10.0 |
| 4 | 8 | 8.0 |
| Tasteful 5 | 7 | 7.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.4.3:** Rating of the subject of photograph 4 (evidence of tasteless exploitation of the Brontë connection) on the scale 1 to 5 (highly associated with the Brontës to not associated at all with the Brontës)

| | Frequency* | Percentage |
|---|---|---|
| Highly associated 1 | 21 | 21.0 |
| 2 | 16 | 16.0 |
| 3 | 26 | 26.0 |
| 4 | 17 | 17.0 |
| Not associated at all 5 | 20 | 20.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.4.4:** Rating of the subject of photograph 4 (evidence of tasteless exploitation of the Brontë connection) on the scale 1 to 5 (not at all commercialised to highly commercialised)

| | Frequency* | Percentage |
|---|---|---|
| Not at all commercialised 1 | 1 | 1.0 |
| 2 | 3 | 3.0 |
| 3 | 5 | 5.0 |
| 4 | 11 | 11.0 |
| Highly commercialised 5 | 80 | 80.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.4.5:** Rating of the subject of photograph 4 (evidence of tasteless exploitation of the Brontë connection) on the scale 1 to 5 (unacceptably commercialised to acceptably commercialised)

|  | Frequency* | Percentage |
|---|---|---|
| Unacceptably 1 | 27 | 27.0 |
| 2 | 34 | 34.0 |
| 3 | 19 | 19.0 |
| 4 | 13 | 13.0 |
| Acceptably 5 | 7 | 7.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.4.6:** Rating of the subject of photograph 4 (evidence of tasteless exploitation of the Brontë connection) on the scale 1 to 5 (upmarket to down market)

|  | Frequency* | Percentage |
|---|---|---|
| Upmarket 1 | 0 | 0.0 |
| 2 | 7 | 7.0 |
| 3 | 23 | 23.0 |
| 4 | 41 | 41.0 |
| Down market 5 | 29 | 29.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.4.7:** Rating of the subject of photograph 4 (evidence of tasteless exploitation of the Brontë connection) on the scale 1 to 5 (low quality to high quality)

|  | Frequency* | Percentage |
|---|---|---|
| Low quality 1 | 29 | 29.0 |
| 2 | 32 | 32.0 |
| 3 | 32 | 32.0 |
| 4 | 5 | 5.0 |
| High quality 5 | 2 | 2.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

**Table 8.4.8:** Rating of the subject of photograph 4(evidence of tasteless exploitation of the Brontë connection) on the scale 1 to 5 (respectful of the literary connection to disrespectful of the literary connection)

|  | Frequency* | Percentage |
|---|---|---|
| Respectful 1 | 1 | 1.0 |
| 2 | 2 | 2.0 |
| 3 | 20 | 20.0 |
| 4 | 28 | 28.0 |
| Disrespectful 5 | 49 | 49.0 |
| TOTAL | 100 | 100 |

Note: * Respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth

It is interesting to note that the visitor attitudes towards the Brontë-illustrated tea-towel were so frequently negative. Table 8.4.2 indicates that as many as 75% of the visitors considered the tea-towel was tasteless (points 1 and 2 on the scale), and only 15% regarded the tea-towel as tasteful (points 4 and 5). There was an even division between those visitors who felt that the tea-towel was associated with the Brontës (points 1 and 2 on the scale) and those visitors who felt that the tea-towel was not associated with the Brontë family (points 4 and 5). Specifically, Table 8.4.3 shows that 37% of visitors dismissed any associations between the tea-towel and the Brontës, and 37% of visitors considered it had clear associations with them. Table 8.4.4 indicates there was an overwhelming opinion that the tea-towel is commercialised, with as many as 91% of visitors suggesting it is highly commercialised (points 4 and 5 on the scale), compared with 4% who felt that it was not commercialised. Furthermore, 61% of visitors considered the extent of commercialisation was unacceptable (points 1 and 2 on the scale), as opposed to 20% who saw it as acceptable (Table 8.4.5). Table 8.4.6 indicates that 70% of visitors considered the tea-towel to be down market (points 4 and 5 on the scale), and Table 8.4.7 indicates that the tea-towel was widely perceived to be of low

quality (61% of respondents identifying it with points 1 and 2 on the scale). In addition, as many as 77% of visitors felt that the tea-towel was disrespectful to the Brontë literary connection (Table 8.4.8).

## 8.5 FACT OR FICTION?

The final visual stimulus presented visitors with a photograph of Top Withens, a building on the West Yorkshire moors reputed to have been the house that Emily Brontë wrote about in the novel Wuthering Heights (Figure 5). The photograph of Top Withens included an inset of a plaque visible on a wall of the building, which reads 'Top Withens. This farmhouse has been associated with 'Wuthering Heights', the Earnshaw home in Emily Brontë's novel. The building, even when complete, bore no resemblance to the house she described, but the situation may have been in her mind when she wrote of the moorland setting of the Heights. Brontë Society 1964. This plaque has been placed here in response to many inquiries'. Top Withens was considered to be significant for this research because it represents an intriguing blend of fact and fiction within the area's tourism industry based on the Brontë connection. The building can be regarded as factual because it can be seen and touched, and fictional because it is possible it was an inspiration for a location in a work of fiction.

Culler asserts that "to be fully satisfying the sight needs to be certified as authentic. It must have markers of authenticity attached to it" (1981:137). How did visitors to Haworth feel when presented with a factual marker of a potential location in a work of fiction, which is located more generally in a literary tourist destination? Respondents were asked if they would be interested in visiting the building even when the events which may have occurred there in a Brontë novel are fictional and did not really happen.

The question was open-ended, giving respondents the opportunity to comment in their own words on the combination of fact and fiction apparent in this tourist destination. The visitor responses are analysed in Table 8.5, with the percentages being of total responses rather than of total respondents.

It can be seen that there was a fairly even spilt between those visitors intended in visiting Top Withens and those who were not interested, with 52% interested and 43% expressing no interest. The most common reasons given for wanting to visit were connected with the Brontë novels. Some visitors wanted to see what had inspired the Brontës (15.1% of responses), and others wanted to appreciate or re-live the atmosphere of the books (13.7%). As one visitor stated "I would certainly visit to see the inspiration of historic literature. It brings the literature alive and adds to the imagination. There are wonderful descriptions in the books, and you can see where they got their ideas from". Another visitor enthused "I love the novels so I'd love to see Wuthering Heights. It'll bring the story even more to life".

**Table 8.5:** Interest in visiting the place in photograph 5 (Top Withens) even when the events which may have occurred here in a Brontë novel are fictional and did not really happen

| INTEREST IN VISITING | Frequency* | Percentage |
|---|---|---|
| Yes | 52 | 52.0 |
| No | 43 | 43.0 |
| Unsure | 5 | 5.0 |
| TOTAL | 100 | 100 |

| REASONS FOR INTEREST OR NO INTEREST | Frequency* | Percentage |
|---|---|---|
| **Reasons for interest** | | **57.6%** |
| To see what inspired the Brontës | 21 | 15.1 |
| To appreciate or re-live the atmosphere of the books | 19 | 13.7 |
| Unconcerned that the link may be tenuous, unsure or only fictional | 9 | 6.5 |
| Brontës still went there | 8 | 5.8 |
| It is a nice walk | 7 | 5.0 |
| To help with an education course using a Brontë novel | 4 | 2.9 |
| Enjoy walking | 3 | 2.2 |
| The countryside is nice | 2 | 1.4 |
| To say I have been there | 2 | 1.4 |
| It is still an historical building even if fictional in the novel | 1 | 0.7 |
| Enjoy ruins | 1 | 0.7 |
| Other reason for interest | 3 | 2.2 |
| | | |
| **Reasons for no interest** | | **42.5%** |
| The link is too tenuous, unsure or only fictional | 14 | 10.1 |
| Not interested in the books | 11 | 7.9 |
| Not interested in the Brontë family | 10 | 7.2 |
| Our own imagination is better than buildings | 8 | 5.8 |
| It is just a derelict building | 6 | 4.3 |
| Too touristy | 4 | 2.9 |
| Too far to walk | 4 | 2.9 |
| Things didn't actually happen there | 2 | 1.4 |
| Other reason for disinterest | 0 | 0 |
| | | |
| TOTAL RESPONSES | 139 | 100.1 |

Note:  * Responses of the respondents interviewed in the centre of Haworth, asked specifically about their views on five different photographs of Haworth.

Some visitors who were interested in visiting Top Withens even stated that they were unconcerned that the link between the Brontë novel and the building may be tenuous, unsure or only fictional (6.5% of responses). One visitor explained that "I'm not particularly bothered that it's only a tenuous link with the novel, because the Brontës still went there", and another reasoned: "I don't mind if it's only fictional because it's interesting to know where they had in mind". Hence, some visitors were certainly interested in visiting Top Withens for reasons related to the historical accuracy and basis of the Brontë novels. For example, some visitors expressed an interest because they considered that the Brontës must still have visited Top Withens in order to have written it (5.8% of responses), and a further 5% of the responses indicated that visitors would like to visit Top Withens because of the pleasant surroundings for a walk, and 2.2% of responses related to enjoying walking. A number of visitors expressed an interest in Top Withens as it could help with an education course involving a Brontë novel. Hence, one visitor suggested that "I'd take my daughter there to help with her English literature GCSE", explaining that "it helps to imagine things when you're reading the books, and easier to remember and enjoy if you have a picture in your head to base the story around".

By contrast, 43% of visitors expressed little or no interest in visiting Top Withens. One important reason for this was that the link between Top Withens and the Brontë family and their novels is too tenuous, unsure or only fictional (10.1% of responses). As one visitor argued: "the sign isn't sure whether it's connected to the Brontës at all. I'd be annoyed if I'd walked three miles to find it may not have been that building at all". While a proportion of visitors interested in visiting Top Withens reasoned that it would help them gain a picture in their mind when reading the novels, 5.8% of responses were

that their own imagination was better than visiting a building. One visitor suggested that "we all have our own imagination, so the building spoils it. The books are always better when we use our imagination", and another visitor explained how "I read the novels about 50 years ago. It would spoil my memories if my imaginary picture was different from the one Emily based it on". Other reasons for disinterest included a lack of interest in the Brontë family or their fictions. For example, 7.9% of the responses expressed were that they were disinterested in visiting as they were not interested in the books, and 7.2% of responses were disinterested due to their limited interest in the Brontë family.

## *Discussion and Conclusion*

This chapter has examined some of the signs visitors may encounter when visiting literary tourist destinations and which may represent markers of the destination's authenticity. It has considered the different ways visitors 'read' the Haworth landscape, and analysed those aspects most favoured. Visitors perceptions of, and responses to, signs as markers of authenticity have been analysed for five different visual stimuli showing social scenes in Haworth considered potentially to be significant. Although visitors were asked to comment on specific features of Haworth as presented in each photograph, there was a tendency among visitors to comment on wider aspects of their visit rather than just on the subject matter of the photographs asked about. In other words, the photographs acted as a stimulus for more in-depth discussions. It was shown that visitors varied in the aspects of the destination that for them evoked an authentic experience, a sense of place and also a sense of the inauthentic. This suggests that it would be useful for literary tourist destinations to identify the elements of the location that are most important for the quality of the experience and the satisfaction of visitors of different types.

Before considering visitor responses to more specific features of Haworth, the chapter established a general picture of how visitors perceived the village. The visual stimulus showing the centre of Haworth (including a number of shops on the populated and busy cobbled street) was perceived by many visitors as presenting an old village which is situated in a rural environment and which attracts tourists. The most appealing characteristics were the cobbled street, the surrounding countryside, the buildings, its historic character, and its relative absence of modern features. This is an important finding for the tourism industry of the area, because it suggests that it is the historic environment of the destination, with its features having a broadly historical "feel", which plays a major part in attracting visitors.

Visitors then responded to the photographic image of the signboard outside the Brontë Parsonage Museum, which offers information about the presentation in the museum, entrance fees and opening times. Many visitors considered the presentation in the museum would be a re-creation of the Brontë home or life of the time. A notable proportion of visitors indicated that the building was a museum showing actual or real Brontë artefacts in an organised and formal display. The signboard led visitors to expect a presentation which is strongly focused on the Brontës, is respectful of the literary connection, of fairly high quality, is broadly of upmarket appeal and is produced in a tasteful manner. Some visitors considered the presentation in the museum would be commercialised, but almost all considered it likely to be broadly acceptably commercialised. This might indicate that visitors expect museums in general to have a standard style of presentation. MacDonald (1997) suggests that there is a "heritage format" (p.156) or a standardised model that heritage and cultural centres have a tendency to adhere to. This includes a number of staged sets, displays (which are often

in cabinets), and mannequins. The present data suggests that visitors have recognised and come to expect such a format.

In response to the visual image of the Brontë Society shopfront and shop, it was the very existence of the Brontë Society and their objectives which was seen by visitors as the most appealing aspect. This might indicate that the very existence of an establishment celebrating the heritage or culture of a place, such as a museum or the Brontë Society, "is in itself a generalised sign of 'being' or 'having' a culture" (MacDonald, 1997:156), and might add to visitor perceptions of the authenticity of the literary connection to Haworth and of the place itself. In this way, the literary society perhaps supports the myth of place that the Brontës wove into their fiction and also increases the authenticity of the village as the home of the Brontë family. Some visitors expressed pleasure that it gave them the opportunity to get more information about the Brontë family and their lives. It can be noted that one of the main objectives of the Brontë Society is to gather "literary, artistic, and family memorials ... illustrating the Novels, and the districts in which the Brontës resided ... and to offer them for public examination" (Lemon, 1993:4). However, some visitors did consider the Brontë Society shopfront dull or uninviting. The quantitative data indicated that the Brontë Society shop was generally perceived by visitors as highly associated with the Brontës, reasonably upmarket, of fairly high quality and as presented in a relatively tasteful way. A significant proportion of visitors perceived the Brontë Society shop as commercialised, but almost all visitors saw it as broadly acceptably so. Perhaps of most significance was that almost all visitors considered the Brontë Society shopfront and shop as being respectful of the literary connection.

Visitors then responded to the photographic image of a literary-inspired souvenir, a Brontë illustrated tea-towel. A larger proportion of responses to the tea-towel were largely negative and, while a significant proportion were positive, most of these were about the image in general, such as about the old shop selling the tea-towel or about souvenirs as a whole in Haworth, rather than about the tea-towel itself. The visitors indicated that this photographic image conveyed a sense of the commercialisation and exploitation of the literary connection in Haworth. Many visitors perceived the tea-towel to be tacky, of low quality or touristy. It was widely seen as tasteless and down market, and almost all visitors perceived the tea-towel as commercialised and a substantial proportion considered it to be broadly unacceptably so. Visitor perceptions about the extent to which the tea-towel is associated with the Brontës were very varied, with similar proportions of visitors regarding it as highly associated with the Brontës and not associated at all with the Brontës. However, a very large proportion of visitors perceived the tea-towel as disrespectful of the literary connection. It should be noted that visitors might be more critical in their evaluation of the tea-towel because it has been highlighted by the researcher as a note-worthy feature of Haworth. Nevertheless, visitor responses to the photographic image of the Brontë-related tea-towel show that different tourists attach different meanings to this touristic souvenir.

The chapter also assessed visitor attitudes to the visual image of Top Withens, rumoured to have been the house that Emily Brontë wrote about in her novel Wuthering Heights. Top Withens represents a fascinating combination of fact and fiction evident in the tourism industry of the area. The building may be perceived as factual because it can be seen and touched, and fictional because it is reputed to have been an inspiration for a fictional place in a novel. There was a relatively even split in the proportions of visitors

who were interested and not interested in visiting Top Withens. It is a significant finding that a large proportion of reasons for the visitor interest in visiting Top Withens were connected with memories and enjoyment of the Brontë novels and associations with the Brontës. Many visitors were not discouraged by the tenuous link between the building and Emily Brontë's novel, and they wanted to see the inspiration for the novel and to appreciate or re-live the atmosphere of the books. By contrast, among visitors who expressed little or no interest in visiting Top Withens a considerable proportion were discouraged by the tenuous link between the building and the novel. Many visitors expressed little interest in the Brontë family or their novels. However, it is notable that some visitors also suggested that their perception of the landscape from the novels was better than any physical or 'real' landscape, which might spoil their personal interpretations of the books.

To conclude, it is a notable finding that the five photographic stimuli produced a wide variety of responses. For example, with regard to the photograph of Top Withens, a similar proportion of visitors were discouraged to visit (10.1% of responses) as were encouraged to visit (6.5% of responses) by the tenuous link between the novel and the building. This finding provides support for the hypothesis that visitors vary in their interpretations of signs and markers (Littrell *et al*, 1993; Rojek and Urry, 1997; Shenhav-Keller, 1995; Urry, 1990, 1995; Watson and Kopachevsky, 1994). It is therefore important for the tourism industry to recognise this and strive to alter those features of the markers which visitors may perceive negatively, including marketing leaflets, souvenirs or signboards. When there are positive perceptions of markers this is likely to increase visitor enjoyment and satisfaction, thereby increasing the likelihood of

repeat visits and increasing the time visitors spend at a destination, and, by extension,

increasing visitor expenditure.

## 9.0 INTRODUCTION

This study examines the visitors to a literary tourist destination through an evaluation of the motivations and experiences of visitors in Haworth, West Yorkshire, a literary tourist destination. More specifically, this study examines visitor attitudes to the character of authenticity at the literary tourist destination. A primary consideration is the extent to which visitors seek and then consider they gain an 'authentic' experience. In addition, the study examines the 'signs' visitors may perceive and use as indicators of authenticity.

Three analytical frameworks were constructed in order to assist in the investigation and explanation of visitor attitudes to authenticity at the literary tourist destination of Haworth, West Yorkshire. The first framework was constructed to distinguish between different types of visitor to this destination. The second framework relates visitor motivations to their concern for authenticity, and the third framework relates the attitudes of different types of visitor to the authenticity of specific destination products. This chapter analyses the research findings which relate to these analytical frameworks.

## 9.1 RESEARCH HYPOTHESES

Three objectives were developed to assess literary tourism in Haworth. These are, first, to investigate visitor attitudes to the authenticity of the contemporary or present-day features of the destination, with this investigating the present-day village as the place

where the Brontë family lived, as the inspiration and setting for some of the Brontë novels, and also as a village more generally. The second objective is to examine visitor attitudes to the authenticity of the presentation of the literary connection of the tourist destination, with this focusing on the presentation of the Brontë links at the Brontë Parsonage Museum. Finally, the third objective investigates visitor perceptions of, and responses to, signs which may be perceived as markers of authenticity at the literary tourist destination, and this involves an examination of different features of the destination that indicated to visitors that their experience was either authentic or inauthentic.

The objectives were further developed for this study into five more specific hypotheses and these form the bases for the analytical frameworks. The first hypothesis examines whether visitors display different motivations for visiting the literary tourist destination, and the second considers whether such motivations for visiting affect the degree to which visitors are concerned about authenticity. The study assesses whether the different reasons people have for visiting Haworth affect the extent to which they seek 'authentic' experiences. The third hypothesis examines visitors attitudes to the authenticity of five different tourism products within the literary tourist destination. The five broad categories of products examined include the literary connection to the Brontë family, the literary connection to the Brontë novels, the village of Haworth, the more formal presentation of the literary connection at the Brontë Parsonage Museum and, finally, the Brontë-related signs which are often related to more informal representations of the literary connections. This study examines the notion that visitors might evaluate the authenticity of these aspects as distinct products within the literary tourist destination. The fourth hypothesis assesses whether visitors will vary in how authentic

they find the experience of visiting the literary tourist destination. An assessment is made of the potential variation between different visitor types in relation to the extent to which they consider their experiences to be 'authentic'. Finally, the fifth hypothesis for this study considers whether there are differences between visitors in the aspects of the literary tourist destination that evoke a sense of an authentic experience and also a sense of place, with this considering specific features that might indicate to different visitor types that their experiences are 'authentic' or 'inauthentic'. These hypotheses are placed within three analytical frameworks, with these used to report the research findings in this chapter.

## 9.2 FRAMEWORK TO DISTINGUISH BETWEEN DIFFERENT TYPES OF VISITORS

The position adopted in this study is that there is unlikely to be just one visitor type, and that different types of visitor will vary in their attitude to authenticity at this literary tourist destination. The first framework is based on the hypothesis that there are many different types of visitor to the literary tourist destination. It segments visitors in two distinct ways. They are segmented, first, into literary visitors and non-literary visitors, and, second, into allocentric visitors and psychocentric visitors.

Literary visitors and non-literary visitors were distinguished on the basis of how important the literary connection was in their decision to visit Haworth. Those for whom the connection was either very important or moderately important were classified as literary visitors, whereas visitors who attached only a little importance or no importance were classified as non-literary visitors. Quantitative data revealed that, on this basis, almost two-thirds of the visitors to the literary tourist destination of Haworth

were literary visitors and just over a third of the visitors can be described as non-literary visitors (see section 5.1.2 for further discussion). It seems that a large proportion of visitors to Haworth were aware of the literary connection before visiting the destination, and that this literary awareness was a significant factor in their decision to visit.

In addition to this, visitors were also distinguished on the basis of personality traits using Plog's (1974) continuum of visitor types, ranging from the independent and adventuresome allocentric visitors at one extreme to the familiar-loving and somewhat self-inhibited psychocentric visitors at the other. Visitors were identified as either allocentric or psychocentric based on several aspects of their preferences when choosing a holiday destination. Visitors were asked to rate themselves on eight different five-point semantic-differential scales which ranged from allocentric traits to psychocentric traits, according to aspects they would normally choose when selecting a holiday destination. Visitor responses were weighted from one, for the allocentric traits, to five, for the psychocentric traits, and the type of visitor is indicated by the mean of these scores. According to Plog's descriptions and findings, the majority of people fall in the middle of these two extremes. Correspondingly, as many as 64.8% of visitors to Haworth can be classified as mid-centric. However, as one may expect of visitors to a literary tourist destination, a higher proportion of visitors were identified as allocentric visitors as opposed to psychocentric visitors (20.3% compared with 14.8%).

Ashworth (1995) contends that cultural tourism is no longer solely concerned with aspects of high culture. Rather a widening range of cultural products increasingly are offered under the umbrella term 'cultural tourism'. He suggests that one consequence of this trend "is that a wider proportion of the tourism market is familiar with, and can

thus be attracted to, cultural events and facilities while on holiday" (Ashworth, 1995:274). It is relatively simple to present a general profile of the cultural tourist market as those aged between 40-60, with above-average incomes and levels of education, and includes more women than men who spend more time in an area while on vacation (Silberberg, 1995). However, such general profiles tend to conceal the wide variety of sub-markets which can exist even within a distinct form of cultural tourism, such as literary tourism. As the products and markets of 'cultural tourism' widen, such general profiles are usually of little assistance in aiding management strategies. The present evidence shows that there are distinct differences between visitors to Haworth and hence that there is no one type of visitor to the literary tourist destination. The literary tourism market can be segmented in distinct ways to identify different types of visitors. These broad groupings were then used to assess whether there were varied associated patterns of visitor behaviour at the literary tourist destination, and also to identify how different groups of visitors respond to authenticity at this destination.

## 9.3 FRAMEWORK TO RELATE VISITOR MOTIVATIONS TO THEIR CONCERN FOR AUTHENTICITY

The second analytical framework relates visitor motivations to their concern for authenticity during their visit to Haworth (Table 9.1). It is based on the hypotheses that visitors display different motivations for visiting the literary tourist destination, and simultaneously that the different reasons visitors have for visiting affect the extent to which they seek authenticity. This matrix enables distinctions to be made between different types of visitors to the literary tourist destination, based on both visitor motivation and depth of concern for authenticity during their visit.

**Table 9.1: Framework to relate motivations for visits to concern for authenticity among visitors**

| Motivation for visit | Concern for authenticity | | | |
| --- | --- | --- | --- | --- |
| | Very important | Moderately important | Of little importance | Of no importance at all |
| To have fun 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| To learn 5 | | | | |

This framework identifies two dimensions which differentiate between visitors. First, visitor motivation for visiting the literary tourist destination and, second, the extent of concern for authenticity during their visit. On the first of these dimensions, a five-point semantic differential scale distinguishes between those visitors who were more motivated to visit Haworth by the desire to have fun (which was point one on the scale) and visitors who were more motivated by the desire to learn (which was point five on the scale). Those visitors who indicated either points one or two are categorised as being more motivated by the desire to have fun. Point three is taken to describe visitors who were motivated by the desire to have fun and also to learn. And those visitors who indicated either points four or five are categorised as being more motivated by the desire to learn during their visit. On the second dimension of visitor concern for authenticity, a distinction is made between four depths of concern. This is a scaled distinction on a Likert scale, which ranges from 'very important' to 'of no importance at all'. These distinctions result in a matrix within which potential differences can be identified

between literary visitors and non-literary visitors, and between allocentric visitors and psychocentric visitors.

### 9.3.1  *Visitor motivation for visiting Haworth*

On the first dimension of visitor motivation, it is hypothesised that visitors display different motivations for visiting the literary tourist destination. In other words, the different visitor types outlined in section 9.2 may tend to have different reasons for visiting Haworth. Hence, it is necessary to establish the main motives for visitors in visiting this literary tourist destination. Visitors were asked to identify their preferred balance between entertainment and education during their visit to Haworth. More specifically, visitors were asked how important it was for their visit to have a fun day out or to learn something. The empirical data indicates that the responses were fairly wide-ranging, but were slightly skewed to have fun rather than to learn (see section 5.1.4). Almost a third of visitors were motivated to visit Haworth by the desire to learn and also to have fun. However, a larger proportion of visitors indicated that they were more motivated by the desire to have fun than by the desire to learn. Nevertheless, a significant minority viewed the visit to Haworth as a chance to learn something. This evidence offers an insight into the nature of the sample of visitors to Haworth. The opportunity to spend a few hours in an interesting small town surrounded by picturesque countryside may have been as important as achieving some empathy with the lives of the authors and with their literary works. Such motivations varied between visitor types, that is between literary visitors and non-literary visitors, and also between allocentric visitors and psychocentric visitors. The present findings, discussed in detail in section 5.1.6, indicate that literary visitors were more likely to be motivated by the desire to learn, whereas non-literary visitors were more likely to be motivated by the desire to

have fun. For example, over three-quarters of non-literary visitors expressed the desire to have fun compared with only 4.2% of non-literary visitors who expressed the desire to learn something during their visit to Haworth. In a similar vein, allocentric visitors tended to express a greater desire to learn during their visit than psychocentric visitors who were more inclined to express a greater desire to have fun (see section 5.1.7). As many as 61.2% of psychocentric visitors were more motivated to visit by the desire to have fun compared with 28.4% of allocentric visitors. By contrast, 40.3% of allocentrics expressed the desire to learn during their trip compared with only 12.2% of psychocentrics.

### 9.3.2 Visitor concern for authenticity

This study suggests that the different visitor groups might look for contrasting experiences during their visit. It is suggested that different visitor types may display different depths of concern for authenticity during their visit, and visitors might be looking for authentic experiences to varying degrees depending on their reason for visiting Haworth. The second dimension of this framework assesses visitors' concern for the authenticity of three specific attributes of Haworth, these being the history of the village of Haworth, the connection to the Brontë family and the connection to the Brontë novels. To prevent any risk of confusion among visitors concerning the use of the term 'authenticity', they were asked about the importance of gaining an historically accurate understanding of these three attributes. The present findings, analysed in detail in section 5.2, illustrate that generally visitors were fairly concerned that they gained an historically accurate understanding of both the history of the village of Haworth and also of the connection to the Brontë family. 59% of visitors indicated that it was either very important or moderately important to gain an historically accurate understanding of the

history of the village and 63.1% attached the same importance to gaining an historically accurate understanding of the Brontë family. Responses concerning the connection to the Brontë novels were quite varied, with a similar proportion of visitors indicating that an historically accurate understanding was either very important or moderately important as indicated that it was of little importance or of no importance at all. Overall, visitors expressed a greater concern to gain an historically accurate understanding of the Brontë family than of the history of the village or of the Brontë novels. Variations in the extent of concern for historical accuracy also emerged between different visitor types. It was found that literary visitors were more likely to express a concern than non-literary visitors. Similarly, allocentric visitors tended to place greater importance on historical accuracy than psychocentric visitors. Did the reason for visitors visiting the destination affect the extent of such concern?

This study proposes that the motivations of visitors in visiting the destination will affect the degree to which they are concerned about the authenticity of their experience. Tables 9.2.1 to 9.2.15 relate visitor motivations to concern to gain an historically accurate understanding of the history of the village of Haworth, of the connection to the Brontë family, and of the connection to the Brontë novels. It does this for all visitors in the sample and, more specifically, for literary visitors and non-literary visitors and allocentric visitors and psychocentric visitors.

Tables 9.2.1 to 9.2.3 relate the motivations of all visitors to their concern to gain an historically accurate understanding of the history of the village of Haworth (Table 9.2.1), of the Brontë family (Table 9.2.2), and of the Brontë novels (Table 9.2.3). Tables 9.2.4 to 9.2.6 relate the motivations of literary visitors to their concern to gain an

historically accurate understanding of the three attributes of Haworth, while Tables 9.2.7 to 9.2.9 relate the motivations of non-literary visitors to their concern to gain an historically accurate understanding of the same features. Tables 9.2.10 to 9.2.12 relate the motivations of allocentric visitors to their concern to gain an historically accurate understanding of the three attributes; and, finally, Tables 9.2.13 to 9.2.15 relate the motivations of psychocentric visitors to their concern to gain an historically accurate understanding of the same features.

Table 9.2.1 indicates that those visitors who were more motivated by the desire to have fun tended to attach less importance to gaining an historically accurate understanding of the history of the village than those visitors who were more motivated by the desire to learn. As many as 63.4% of visitors who were more motivated to visit Haworth to have fun (categories 1 and 2) attached either a little importance or no importance to gaining an historically accurate understanding of the history of the village. By contrast, only 5.5% of visitors who were more motivated by the chance to learn (categories 4 and 5) attached only a little importance or no importance to gaining an historically accurate understanding of the history of the village. The relationship between visitor motivations and their concern for gaining an historically accurate understanding of the history of the village is statistically significant at a chi-square probability of 0.000. This pattern is mirrored with the importance of gaining an historically accurate understanding of both the Brontë family and their novels. As many as 95.9% of visitors more motivated by the opportunity to learn indicated that gaining an historically accurate understanding of the Brontë family was either very important or moderately important, whereas only 39.8% of visitors more motivated by the desire to have fun attached the same degree of importance (Table 9.2.2). Similarly, 16.4% of visitors motivated to visit to learn

something attached either a little or no importance to gaining an historically accurate understanding of the Brontë novels (Table 9.2.3). This compares with as many as 70.2% of visitors who were more motivated by the desire to have fun. The relationship between motivation for visiting and concern to gain an historically accurate understanding of the Brontë family is statistically significant at a chi-square probability of 0.000, and the relationship between visitor motivation and their concern to gain an historically accurate understanding of the Brontë novels is also statistically significant at a chi-square probability of 0.000. See Appendix 4.1 for details of the calculations of the chi-square values relating the motivations of different visitor types to their concern for authenticity. Overall, these tables illustrate that those visitors who were more motivated by the desire to have fun were more inclined to attach less importance to gaining an historically accurate understanding, whereas those visitors who were more motivated by the desire to learn were more inclined to attach a greater importance to such an accurate historical understanding.

### 9.3.3  *Motivations of literary visitors and non-literary visitors and their concern for authenticity*

This study assesses whether the motivations of different visitor types affect their concern for authenticity. Tables 9.2.4 to 9.2.6 interestingly show that those literary visitors who were more motivated by the desire to learn and also those literary visitors who were more motivated by the desire to have fun tended to express a strong concern to gain an historically accurate insight. Table 9.2.4 illustrates that almost all literary visitors who were more motivated to visit Haworth by the opportunity to learn indicated that it was either very important or moderately important to gain an historically accurate understanding of the history of the village (97.1%). In addition to this, 55.2% of literary

visitors who were more motivated to visit to have fun expressed the same concern. Similarly, as many as 98.5% of literary visitors more motivated by the desire to learn indicated that it was either very important or moderately important to gain an historically accurate understanding of the Brontë family (Table 9.2.5). Again, almost two-thirds of literary visitors who were more motivated by the desire to have fun also attached the same importance. Opinions of literary visitors on the importance of gaining an historically accurate understanding of the Brontë novels present similar findings (Table 9.2.6). These relationships between the motivations of literary visitors to visit Haworth and their concern to gain an historically accurate understanding of the history of the village, of the Brontë family, and also of their novels are all statistically significant at a chi-square probability of 0.000.

The sample of non-literary visitors to Haworth was too small for statistically significant results as the cell values did not satisfy the chi-square criteria. The chi-square test indicates whether the responses are roughly what one would expect if two measures were not related. Accordingly, the observed frequencies are compared with the expected frequencies. One of the conditions to apply this test indicates that more than 80% of the expected frequencies must be larger than 5 (see chapter four for further discussion). Although the present data on non-literary visitors failed to meet this condition, certain notable characteristics did emerge, although they cannot be regarded as statistically significant. In contrast to literary visitors, Tables 9.2.7 to 9.2.9 indicate that non-literary visitors who were more motivated by the desire to have fun tended to express little concern to gain an historically accurate understanding, whereas non-literary visitors who were more motivated by the opportunity to learn tended to express a strong concern. Table 9.2.7 indicates that only 22.8% of non-literary visitors who were more

motivated by the desire to have fun attached a greater importance to gaining an historically accurate insight into the history of the village. Correspondingly, as many as 76.1% of non-literary visitors motivated to visit for the same reason attached either a little importance or no importance. However, a larger proportion of non-literary visitors who were more motivated by the opportunity to learn something during their visit indicated that it was either very important or moderately important to gain an historically accurate understanding of the history of the village than attached only a little importance or no importance at all (60% compared with 40%). The relationship between the motivations of non-literary visitors and their concern to gain an historically accurate understanding of the Brontë family present similar results (Table 9.2.8). Non-literary visitors more motivated by the opportunity to learn were more likely to express greater concern to gain an historically accurate understanding of the Brontë family than those non-literary visitors who were more motivated by the desire to have fun (60% as opposed to 22.8%). However, non-literary visitor concern for gaining an historically accurate understanding of the Brontë novels presented interestingly varied results (Table 9.2.9). Non-literary visitors tended to attach little importance to gaining an historically accurate understanding of the novels irrespective of their motivation to visit Haworth. As many as 84.8% of non-literary visitors more motivated by the desire to have fun and 60% of non-literary visitors more motivated by the desire to learn attached either a little importance or no importance at all. This could be because respondents felt that they were required to have a reasonable amount of knowledge of the Brontë novels and also because, by definition, the Brontë connection was of little importance to non-literary visitors in their decision to visit the literary tourist destination.

**Table 9.2.1** Framework to relate visitor motivations to their concern to gain an historically accurate understanding of the history of the village of Haworth

| Motivation for visit | Concern for authenticity | | | | |
|---|---|---|---|---|---|
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
| To have fun 1 | 1.5 | 32.3 | 32.3 | 33.8 | n=65 99.9% |
| 2 | 0.0 | 37.9 | 51.6 | 10.5 | n=95 100% |
| 3 | 10.4 | 60.4 | 27.1 | 2.1 | n=96 100% |
| 4 | 41.8 | 52.7 | 3.6 | 1.8 | n=55 99.9% |
| To learn 5 | 83.3 | 11.1 | 5.6 | 0.0 | n=18 100% |

Note:     * All respondents except those interviewed outside the Brontë Parsonage Museum.


**Table 9.2.2** Framework to relate visitor motivations to their concern to gain an historically accurate understanding of the Brontë family

| Motivation for visit | Concern for authenticity | | | | |
|---|---|---|---|---|---|
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
| To have fun 1 | 3.0 | 31.8 | 31.8 | 33.3 | n=66 99.9% |
| 2 | 0.0 | 43.2 | 48.4 | 8.4 | n=95 100% |
| 3 | 15.6 | 61.5 | 22.9 | 0.0 | n=96 100% |
| 4 | 47.3 | 49.1 | 3.6 | 0.0 | n=55 100% |
| To learn 5 | 83.3 | 11.1 | 5.6 | 0.0 | . n=18 100% |

Note:     * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table 9.2.3** Framework to relate visitor motivations to their concern to gain an historically accurate understanding of the Brontë novels

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
| --- | --- | --- | --- | --- | --- |
| To have fun 1 | 3.0 | 27.3 | 24.2 | 45.5 | n=66 100% |
| 2 | 2.1 | 27.4 | 57.9 | 12.6 | n=95 100% |
| 3 | 8.3 | 44.8 | 39.6 | 7.3 | n=96 100% |
| 4 | 34.5 | 49.1 | 16.4 | 0.0 | n=55 100% |
| To learn 5 | 66.7 | 16.7 | 5.6 | 11.1 | n=18 100.1% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table 9.2.4** Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the history of the village of Haworth among literary visitors

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
| --- | --- | --- | --- | --- | --- |
| To have fun 1 | 3.7 | 48.1 | 33.3 | 14.8 | n=27 99.9% |
| 2 | 0.0 | 57.5 | 32.5 | 10.0 | n=40 100% |
| 3 | 11.1 | 68.1 | 19.4 | 1.4 | n=72 100% |
| 4 | 45.1 | 51.0 | 2.0 | 2.0 | n=51 100.1% |
| To learn 5 | 88.2 | 11.8 | 0.0 | 0.0 | n=17 100% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as literary visitors.

**Table 9.2.5** Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the Brontë family among literary visitors

| Motivation for visit | Concern for authenticity | | | | |
| --- | --- | --- | --- | --- | --- |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
| To have fun 1 | 7.4 | 51.9 | 33.3 | 7.4 | n=27 100% |
| 2 | 0.0 | 67.5 | 30.0 | 2.5 | n=40 100% |
| 3 | 18.1 | 69.4 | 12.5 | 0.0 | n=72 100% |
| 4 | 49.0 | 49.0 | 2.0 | 0.0 | n=51 100% |
| To learn 5 | 88.2 | 11.8 | 0.0 | 0.0 | n=17 100% |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as literary visitors.

**Table 9.2.6** Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the Brontë novels among literary visitors

| Motivation for visit | Concern for authenticity | | | | |
| --- | --- | --- | --- | --- | --- |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
| To have fun 1 | 7.4 | 44.4 | 29.6 | 18.5 | n=27 99.9% |
| 2 | 0.0 | 50.0 | 50.0 | 0.0 | n=40 100% |
| 3 | 9.7 | 51.4 | 31.9 | 6.9 | n=72 99.9% |
| 4 | 37.3 | 49.0 | 13.7 | 0.0 | n=51 100% |
| To learn 5 | 70.6 | 17.6 | 5.9 | 5.9 | n=17 100% |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as literary visitors.

**Table 9.2.7** Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the history of the village of Haworth among non-literary visitors

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
|---|---|---|---|---|---|
| To have fun 1 | 0.0 | 21.6 | 32.4 | 45.9 | n=37 99.9% |
| 2 | 0.0 | 24.1 | 64.8 | 11.1 | n=54 100% |
| 3 | 4.5 | .36.4 | 54.5 | 4.5 | n=22 99.9% |
| 4 | 0.0 | 75.0 | 25.0 | 0.0 | n=4 100% |
| To learn 5 | 0.0 | 0.0 | 100.0 | 0.0 | n=1 100% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as non-literary visitors.

**Table 9.2.8** Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the Brontë family among non-literary visitors

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
|---|---|---|---|---|---|
| To have fun 1 | 0.0 | 18.4 | 31.6 | 50.0 | n=38 100% |
| 2 | 0.0 | 25.9 | 61.1 | 13.0 | n=54 100% |
| 3 | 4.5 | 40.9 | 54.5 | 0.0 | n=22 99.9% |
| 4 | 25.0 | 50.0 | 25.0 | 0.0 | n=4 100% |
| To learn 5 | 0.0 | 0.0 | 100.0 | 0.0 | n=1 100% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as non-literary visitors.

**Table 9.2.9** Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the Brontë novels among non-literary visitors

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
|---|---|---|---|---|---|
| To have fun 1 | 0.0 | 15.8 | 21.1 | 63.2 | n=38 100.1% |
| 2 | 3.7 | 11.1 | 63.0 | 22.2 | n=54 100% |
| 3 | 0.0 | 27.3 | 63.6 | 9.1 | n=22 % |
| 4 | 0.0 | 50.0 | 50.0 | 0.0 | n=4 % |
| To learn 5 | 0.0 | 0.0 | 0.0 | 100 | n=1 100% |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as non-literary visitors.

**Table 9.2.10** Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the history of the village of Haworth among allocentric visitors

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
|---|---|---|---|---|---|
| To have fun 1 | 0.0 | 44.4 | 33.3 | 22.2 | n=9 99.9% |
| 2 | 0.0 | 60.0 | 40.0 | 0.0 | n=10 100% |
| 3 | 4.8 | 61.9 | 28.6 | 4.8 | n=21 100.1% |
| 4 | 42.9 | 57.1 | 0.0 | 0.0 | n=21 100% |
| To learn 5 | 83.3 | 16.7 | 0.0 | 0.0 | n=6 100% |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as allocentric visitors.

**Table 9.2.11**   **Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the Brontë family among allocentric visitors**

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
| --- | --- | --- | --- | --- | --- |
| To have fun 1 | 0.0 | 44.4 | 22.2 | 33.3 | n=9 99.9% |
| 2 | 0.0 | 60.0 | 40.0 | 0.0 | n=10 100% |
| 3 | 14.3 | 61.9 | 23.8 | 0.0 | n=21 100% |
| 4 | 52.4 | 47.6 | 0.0 | 0.0 | n=21 100% |
| To learn 5 | 83.3 | 16.7 | 0.0 | 0.0 | n=6 100% |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as allocentric visitors.


**Table 9.2.12**   **Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the Brontë novels among allocentric visitors**

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
| --- | --- | --- | --- | --- | --- |
| To have fun 1 | 0.0 | 44.4 | 11.1 | 44.4 | n=9 99.9% |
| 2 | 0.0 | 50.0 | 40.0 | 10.0 | n=10 100% |
| 3 | 4.8 | 57.1 | 23.8 | 14.3 | n=21 100% |
| 4 | 42.9 | 42.9 | 14.3 | 0.0 | n=21 100.1% |
| To learn 5 | 66.7 | 16.7 | 0.0 | 16.7 | n=6 100.1% |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as allocentric visitors.

**Table 9.2.13**  Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the history of the village of Haworth among psychocentric visitors

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
| --- | --- | --- | --- | --- | --- |
| To have fun 1 | 0.0 | 36.4 | 27.3 | 36.4 | n=11 % |
| 2 | 0.0 | 33.3 | 55.6 | 11.1 | n=18 % |
| 3 | 30.8 | 30.8 | 38.5 | 0.0 | n=13 % |
| 4 | 0.0 | 100.0 | 0.0 | 0.0 | n=5 % |
| To learn 5 | 100.0 | 0.0 | 0.0 | 0.0 | n=1 100% |

Note:    * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as psychocentric visitors.

**Table 9.2.14**  Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the Brontë family among psychocentric visitors

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
| --- | --- | --- | --- | --- | --- |
| To have fun 1 | 0.0 | 33.3 | 41.7 | 25.0 | n=12 100% |
| 2 | 0.0 | 16.7 | 61.1 | 22.2 | n=18 100% |
| 3 | 38.5 | 15.4 | 46.2 | 0.0 | n=13 100.1% |
| 4 | 20.0 | 80.0 | 0.0 | 0.0 | n=5 100% |
| To learn 5 | 100.0 | 0.0 | 0.0 | 0.0 | n=1 100% |

Note:    * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as psychocentric visitors.

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**Table 9.2.15** Framework to relate motivations for visiting to the concern to gain an historically accurate understanding of the Brontë novels among psychocentric visitors

| Motivation for visit | Concern for authenticity | | | | |
| | Very important | Moderately important | Of little importance | Of no importance | TOTAL * |
|---|---|---|---|---|---|
| To have fun 1 | 0.0 | 41.7 | 16.7 | 41.7 | n=12 100.1% |
| 2 | 0.0 | 16.7 | 50.0 | 33.3 | n=18 100% |
| 3 | 15.4 | 30.8 | 46.2 | 7.7 | n=13 100.0% |
| 4 | 0.0 | 80.0 | 20.0 | 0.0 | n=5 100% |
| To learn 5 | 100.0 | 0.0 | 0.0 | 0.0 | n=1 100% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum that are categorised as psychocentric visitors.


### 9.3.4 Motivations of allocentrics and psychocentrics and their concern for authenticity

Differences also emerged between allocentric, mid-centric and psychocentric visitors according to the depth of their concern to gain an historically accurate understanding of the history of the village, of the Brontë family, and of their novels. Tables 9.2.10 to 9.2.12 indicate that among allocentric visitors, those more motivated by the opportunity to learn tended to attach greater importance to gaining an historically accurate understanding than those who were more motivated by the desire to have fun. Table 9.2.10 shows that all allocentric visitors who were more motivated to learn expressed a deep concern to gain an historically accurate understanding of the history of the village. The table also indicates that among allocentric visitors who were more motivated to have fun the depth of this concern was fairly evenly split, with a marginally higher proportion indicating that it was either very important or moderately important (52.6%)

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than of little importance or of no importance (47.4%). This overall relationship is statistically significant at a chi-square probability of 0.000. The relationship between the motivations of allocentrics and their concern for gaining an historically accurate understanding of the Brontë family cannot be regarded as statistically significant because it fails to meet the requirements of the chi-square test. However, Table 9.2.11 illustrates that a similar pattern is followed. The effect of the motivations of allocentric visitors on the depth of their concern to gain an historically accurate understanding of the Brontë novels follows a slightly different pattern (Table 9.2.12). Again, the majority of allocentrics more motivated by the opportunity to learn expressed a deep concern (85.2%). However, the greatest proportion of allocentrics more motivated to have fun shifted from a great importance expressed for the concern for both the history of the village and for the Brontë family to of less importance for their novels. These figures are statistically significant at a chi-square probability of 0.022.

The data relating the motivations of psychocentric visitors to Haworth to their concern for authenticity cannot be regarded as statistically significant because they fail to meet the chi-square test criteria. However, some noteworthy findings emerged. Those psychocentric visitors who were more motivated to learn tended to attach a greater importance to gaining an historically accurate understanding, whereas those psychocentric visitors who were more motivated to have fun attached little importance to it. All psychocentrics motivated to learn indicated that it was either very important or moderately important to gain an historically accurate understanding of the history of the village (Table 9.2.13). This compares with only 33.3% of psychocentrics who were more motivated by the desire to have fun. By contrast, no psychocentrics who were more motivated by the desire to learn attached either a little or no importance to gaining

an historically accurate understanding of the history of the village (compared with as many as 63.3% of psychocentrics more motivated to have fun). Concern among psychocentric visitors to gain an historically accurate understanding of the Brontë family (Table 9.2.14) and their novels (Table 9.2.15) follows similar patterns.

In summary, the results for the sample of visitors to Haworth suggest that their reasons for visiting tended to be related to their depth of concern for authenticity. It was found that visitors were motivated to visit Haworth to have a fun day out or to learn to varying degrees, and that such motivations for visiting were often related to the intensity of their concern to gain an historically accurate understanding. In general, the stronger the motivation is to learn during the visit, the greater is the importance of gaining an historically accurate understanding of the history of the village of Haworth, of the Brontë family, and also of their novels. The findings indicate that visitors who were more motivated by the desire to have fun were inclined to attach less importance to gaining an historically accurate insight, whereas visitors more motivated by the desire to learn were more inclined to attach a greater importance to such an accurate understanding. The segmentation of visitors into different visitor types highlighted some interesting variations in how the reasons for visiting may be related to differing degrees of concern for authenticity. Differences emerged between literary visitors and non-literary visitors and also between allocentric and psychocentric visitors. It was found that the depth of concern for authenticity among literary visitors did not appear to be related to their reason for visiting Haworth. The quantitative evidence indicates that among literary visitors both those who were more motivated by the desire to learn and also those more motivated by the desire to have fun tended to attach great importance to gaining historically accurate experiences. By comparison with literary visitors, the

motivations of non-literary visitors were more likely to be strongly related to the depth of their concern for authenticity. Those non-literary visitors who were more motivated by the desire to have fun tended to express little concern for historical accuracy, whereas non-literary visitors who were more motivated by the opportunity to learn did tend to express a strong concern. Differences were also apparent between allocentric visitors and psychocentric visitors. However, both visitor types tended to follow a similar overall trend, with both allocentric visitors and psychocentric visitors who were more motivated by the desire to learn tending to attach significant importance to gaining an historically accurate understanding. At the same time, those who were more motivated by the desire to have fun were more inclined to attach a little importance. However, differences were more prominent when considering the relationship between the motivation of allocentrics and of psychocentrics to have fun and their concern for authenticity. For example, 47.4% of allocentrics as opposed to 63.3% of psychocentrics more motivated to have fun attached either a little or no importance to gaining an historically accurate understanding of the history of the village. Similar patterns are evident when considering allocentric visitors and psychocentric visitors more motivated to have fun and their concern to gain an historically accurate understanding of the Brontë family and of their novels. Just under a half of allocentrics compared with over three-quarters of psychocentrics attached only a little or no importance to gaining an historically accurate understanding of the Brontë family. And just over half of allocentric visitors as opposed to almost three-quarters of psychocentrics attached the same importance to gaining an historically accurate understanding of the Brontë novels.

## 9.4 FRAMEWORK TO IDENTIFY VISITOR ATTITUDES TO THE AUTHENTICITY OF TOURISM PRODUCTS WITHIN THE LITERARY TOURIST DESTINATION

The third framework developed by the researcher relates the attitudes of different types of visitor to the authenticity of five distinct products within the literary tourist destination of Haworth (Table 9.3). The matrix distinguishes between two dimensions. The first dimension identifies different types of visitors to the literary tourist destination. These visitor types include literary visitors and non-literary visitors, allocentric visitors and psychocentric visitors, and visitors who were more motivated by the desire to learn and visitors who were more motivated by the desire to have fun. The second dimension classifies features or elements within Haworth's overall literary tourism product. These elements are examined as tourist products for consumption by visitors, with consideration given to five products: the literary connection to the Brontë family, the literary connection to the Brontë novels, the village of Haworth, the formal presentation of the literary connection in the Brontë Parsonage Museum, and Brontë-related signs (which are often related to more informal representations of the literary connections).

**Table 9.3:** Framework to identify visitor attitudes to the authenticity of tourism products within the literary tourist destination

| Visitor types | Attitudes to the authenticity of tourism products within the literary tourist destination | | | | |
|---|---|---|---|---|---|
| | Literary connection Brontë family | Brontë novels | Village of Haworth | Museum | Signs |
| Literary visitors | | | | | |
| Non-literary visitors | | | | | |
| Allocentric visitors | | | | | |
| Psychocentric visitors | | | | | |
| Visitors more motivated to learn | | | | | |
| Visitors more motivated to have fun | | | | | |

The framework is based on the hypothesis that visitors assess the authenticity of different aspects of the literary tourist destination, and it enables any differences to be identified between different visitor types and their attitudes to the authenticity of aspects of the overall literary tourism product. This framework also enables differences to be identified in how authentic different types of visitors find their experiences. And, finally, the framework facilitates identification of the various aspects of the destination that evoke a sense of an authentic experience and a sense of place for different visitor types. The issues of how authentic visitors found their experiences of the destination and also the aspects of the destination which indicate this authenticity relate to both the real lives of the Brontë family and also the authenticity of the worlds of their novels. Questions of authenticity affect both areas. Was this the dress that Charlotte wore? Is the parsonage as they saw it over 150 years ago? Can any of their characters or buildings in the novels

be placed in these settings?  As already suggested, it may well be the case that real and imagined worlds fuse in the minds of visitors.

### 9.4.1  Literary connection to the Brontë family

First, visitors were asked their opinions about the authenticity of the literary connection to the Brontë family.  More specifically, visitors were asked if they had gained an insight into the life of the Brontë family from the village of Haworth.  Almost two-thirds of visitors suggested that they had not gained such an insight (see section 6.3 for further discussion).  However, differences emerged between the attitudes of different visitor types, most notably between allocentric visitors and psychocentric visitors.  Just over half of psychocentric visitors indicated that they had gained an insight into the life of the Brontës (Table 9.4).  By contrast, almost three-quarters of allocentric visitors suggested that they had not gained such an insight (71.4%).  These figures are statistically significant at a chi-square probability of 0.071.  For details of chi-square calculations throughout this section see Appendix 4.2.

Further differences in attitudes of visitors to the authenticity of the literary connection to the Brontë family were revealed when visitors considered whether they had gained a sense of Haworth as the place where the Brontë family lived.  In particular, attitudes varied between literary visitors and non-literary visitors (Table 9.5.1) and especially between those visitors who were more motivated by the desire to have fun and those who were more motivated by the chance to learn (Table 9.5.2).  First, a larger proportion of literary visitors than non-literary visitors indicated that they had gained a sense of Brontë Haworth.  Correspondingly, a larger proportion of non-literary visitors than literary visitors suggested that they had not gained this sense (15.7% compared to

5.6%).  This overall relationship is statistically significant at a chi-square probability of

0.009.  Secondly, all visitors motivated to learn considered that they had gained a sense

that Haworth is the place where the Brontës lived compared with less than three-

quarters of visitors motivated to have fun.  By contrast, 14.5% of visitors motivated to

have fun considered that they had not gained a sense of Brontë Haworth as opposed to

no visitors who were more motivated to learn.  The relationship between visitor

motivation and the gaining of a sense of Haworth as the place where the Brontë family

lived is statistically significant at a chi-square value of 0.002.

**Table 9.4:     Gaining of an insight into the life of the Brontës from the village
itself among allocentric visitors and psychocentric visitors**

|  | Allocentric Visitors | | Psychocentric Visitors | |
|---|---|---|---|---|
|  | Frequency* | Percentage | Frequency** | Percentage |
| Yes | 12 | 28.6 | 18 | 51.4 |
| No | 30 | 71.4 | 17 | 48.6 |
| TOTAL | 42 | 100 | 35 | 100 |

Note:    *    Respondents interviewed in the centre of Haworth asked specifically about the
village of Haworth that are categorised as allocentric visitors.
        **   Respondents interviewed in the centre of Haworth asked specifically about the
village of Haworth that are categorised as psychocentric visitors.

**Table 9.5.1:** Literary visitors and non-literary visitors who gained a sense that Haworth is the place where the Brontë family lived

| | Literary Visitors | | Non-literary Visitors | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| Yes | 125 | 87.4 | 62 | 74.7 |
| No | 8 | 5.6 | 13 | 15.7 |
| Don't know | 10 | 7.0 | 8 | 9.6 |
| TOTAL | 143 | 100 | 83 | 100 |

Note:  *  Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as literary visitors.
 **  Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as non-literary visitors.

**Table 9.5.2:** Visitors more motivated to have fun and visitors more motivated to learn who gained a sense that Haworth is the place where the Brontë family lived

| | Visitors motivated to have fun | | Visitors motivated to learn | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| Yes | 87 | 74.4 | 52 | 100.0 |
| No | 17 | 14.5 | 0 | 0.0 |
| Don't know | 13 | 11.1 | 0 | 0.0 |
| TOTAL | 117 | 100 | 52 | 100 |

Note:  *  Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as visitors motivated to have fun.
 **  Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as visitors motivated to learn.

### 9.4.2 Literary connection to the Brontë novels

The second aspect of Haworth's literary tourism product which was explored was the authenticity of the literary connection to the Brontë novels. Those visitors who were aware of the Brontë novels, or of their subsequent dramatisation for the television, cinema or theatre, were asked to consider the extent to which the village of Haworth evoked images from the novels or dramatisations. Opinions varied as to how authentic the visitors considered the village to be to the Brontë novels. The opinions especially

varied between literary visitors and non-literary visitors (Table 9.6.1) and between

visitors more motivated to learn and visitors more motivated to have fun (Table 9.6.2).

First, as many as 47.1% of literary visitors indicated that the village of Haworth had

evoked their images from the novels to either a very large extent or to a large extent

compared with only 18.4% of non-literary visitors. Second, as many as 55.3% of

visitors more motivated to learn indicated that the village had evoked their images from

the novels either to a very large extent or to a large extent, compared with 27.8% of

visitors more motivated to have fun. By contrast, 63% of visitors more motivated to

have fun indicated that the village had either evoked their images to a small extent or not

at all, as opposed to 42.6% of visitors more motivated to learn. Both these overall

relationships are statistically significant at chi-square probabilities of 0.01.

**Table 9.6.1:** **Extent to which the village of Haworth evoked images from the books or dramatisations among literary visitors and non-literary visitors**

|  | Literary Visitors | | Non-literary Visitors | |
|---|---|---|---|---|
|  | Frequency* | Percentage | Frequency** | Percentage |
| To a very large extent | 8 | 7.5 | 1 | 2.6 |
| To a large extent | 42 | 39.6 | 6 | 15.8 |
| To a small extent | 43 | 40.6 | 18 | 47.4 |
| Not at all | 12 | 11.3 | 7 | 18.4 |
| No particular opinion | 0 | 0.0 | 1 | 2.6 |
| Don't remember the books | 1 | 0.9 | 5 | 13.2 |
| TOTAL | 106 | 99.9 | 38 | 100 |

Note:    *    Respondents interviewed in the centre of Haworth asked specifically about the
             village of Haworth that are categorised as literary visitors.
         **   Respondents interviewed in the centre of Haworth asked specifically about the
             village of Haworth that are categorised as non-literary visitors.

**Table 9.6.2: Extent to which the village of Haworth evoked images from the books or dramatisations among visitors more motivated to have fun and visitors more motivated to learn**

| | Visitors motivated to have fun | | Visitors motivated to learn | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| To a very large extent | 1 | 1.9 | 4 | 8.5 |
| To a large extent | 14 | 25.9 | 22 | 46.8 |
| To a small extent | 25 | 46.3 | 14 | 29.8 |
| Not at all | 9 | 16.7 | 6 | 12.8 |
| No particular opinion | 1 | 1.9 | 0 | 0.0 |
| Don't remember the books | 4 | 7.4 | 1 | 2.1 |
| TOTAL | 54 | 100.1 | 47 | 100 |

Note: * Respondents interviewed outside the Brontë Parsonage Museum that are categorised as visitors motivated to have fun.

** Respondents interviewed outside the Brontë Parsonage Museum that are categorised as visitors motivated to learn.

### 9.4.3 The village of Haworth

Differences in attitudes between visitor types are also apparent from assessing the authenticity of the third aspect of the literary tourism product, the village of Haworth. Visitors were asked about the importance of a place like Haworth striving to be as historically accurate and genuine as possible. Overall, as many as 91.7% of visitors indicated that such a quest is either very important or moderately important (see section 6.1 for further discussion). However, the segmentation of the sample into visitor types identified some differences in attitudes between literary visitors and non-literary visitors (Table 9.7.1) and also between visitors more motivated to learn and visitors more motivated to have fun (Table 9.7.2). First, the vast majority of both literary visitors and

non-literary visitors regarded the endeavour for historical accuracy to be important. However, a larger proportion of literary visitors than non-literary visitors regarded it as either very important or moderately important and, correspondingly, a significantly larger proportion of non-literary visitors than literary visitors attached either a little importance or no importance (13.2% compared to 4.2%). These figures are statistically significant at a chi-square probability of 0.012. Second, there is also a statistically significant relationship between motivation for visiting and the importance of a place like Haworth striving to be as historically accurate and genuine as possible with a chi-square probability of 0.005. Again the majority of visitors considered the endeavour for historical accuracy to be of great importance regardless of their motivation for visiting. However, differences emerged in the extent to which visitors more motivated to learn considered it to be important, compared with visitors more motivated to have fun. A greater proportion of visitors who were more motivated by the desire to learn than visitors more motivated by the desire to have fun indicated that it was either very important or moderately important for a place like Haworth to strive to be as historically accurate and genuine as possible. Accordingly, a greater percentage of visitors more motivated to have fun than visitors who were more motivated to learn regarded such a quest to be of little importance or of no importance (9.4% compared with 1.9%).

Visitors then considered the importance of a place like Haworth striving to be as historically accurate and genuine as possible even if in consequence some modern facilities for tourists could not be provided. Among all visitors, 85.6% indicated that the endeavour for historical accuracy was either very important or moderately important (see section 6.1 for a detailed discussion). However, as many as 92.3% of literary visitors compared to 73.5% of non-literary visitors attached the same importance to this

endeavour (Table 9.8). On the other hand, as many as 24.1% non-literary visitors suggested that such a quest is of little importance or of no importance at all, as opposed to 7.7% of literary visitors. These values are statistically significant at a chi-square probability of 0.000.

Some variation in visitor attitudes to the authenticity of the village is also evident from an examination of visitor attitudes to the number of tourist shops in Haworth. Certain differences in attitudes can be seen between literary visitors and non-literary visitors (Table 9.9.1) and, especially between allocentric visitors and psychocentric visitors (Table 9.9.2). First, a larger proportion of literary visitors than non-literary visitors indicated that the village of Haworth should have fewer tourist shops (24.5% compared with 14.5%). Correspondingly, a larger proportion of non-literary visitors than literary visitors suggested that they were happy with the number of tourist shops in Haworth. Second, a much greater percentage of allocentric visitors than psychocentric visitors considered the village to have too many tourist shops (31% as opposed to only 8.6%). Accordingly, a larger proportion of psychocentrics than allocentrics indicated that they were happy with the number of tourist shops. The relationship between literary visitors and non-literary visitors and their attitudes to the number of tourist shops in Haworth is statistically significant at a chi-square probability of 0.071, and there is also a statistically significant relationship between allocentric visitors and psychocentric visitors and their attitudes to the number of tourist shops with a chi-square probability of 0.082.

Visitors also varied in the extent to which they considered their experience of the village of Haworth to be authentic. More specifically, visitors considered whether some of the historically accurate and genuine aspects of the village were lost due to commercial

pressures from tourism. The data indicates that there were no major differences either between literary visitors and non-literary visitors or between visitors more motivated to have fun and visitors more motivated to learn. However, variations in opinions did emerge between allocentric visitors and psychocentric visitors (Table 9.10). A significantly larger proportion of allocentric visitors than psychocentric visitors either strongly agreed or moderately agreed with the notion that some of the historically accurate and genuine aspects of the village were lost due to commercial pressures from tourism (57.2% as opposed to 31.5%). Correspondingly, as many as 54.2% of psychocentrics compared with 30.9% of allocentrics disagreed with such a suggestion. These figures are statistically significant at a chi-square probability of 0.057.

In addition to this, there were some variations among visitors in the Brontë-related signs evident around the destination that indicated to them that some of the historically accurate and genuine aspects were lost due to commercial pressures from tourism. The figures cannot be regarded as statistically significant because they do not fulfil the chi-square test criteria. However, a number of interesting findings can be seen. The most common response among literary visitors was that the Brontë connection is used everywhere (29.4%) (Table 9.11.1). This compares to 20% of the responses of non-literary visitors. Among non-literary visitors the most common explanation was that the village of Haworth was too commercialised or tacky to be fully historically accurate and genuine (34% of responses). Interestingly, a similar proportion of the responses of literary visitors (23.5%) and non-literary visitors (26%) were that some historically accurate and genuine aspects had been lost due to the high number of tourist shops. As in the case of literary visitors, among allocentric visitors the most widely cited reason for Haworth losing some historically accurate and genuine aspects was that the Brontë

connection is used everywhere (34.3% compared with only 6.3% of responses of psychocentric visitors) (Table 9.11.2). However, among psychocentric visitors the most widely cited reason was that there are so many tourist shops (25%). It is interesting to note that a similar proportion (25.7%) of the responses of allocentric visitors also highlighted this issue. Moreover, Table 9.11.3 shows that the largest percentage of responses of visitors more motivated to learn suggested that it was the tourist shops that indicated to them that some of the historically accurate and genuine aspects of the village had been lost (24.3% of responses). By contrast, the largest proportion of responses of visitors more motivated to have fun were that it was the widespread use of the Brontë connection that detracted from the historical accuracy of the village (33.3% compared with 18.9% of responses of visitors more motivated to learn).

**Table 9.7.1: Attitudes of literary visitors and non-literary visitors to the importance of a place like Haworth striving to be as historically accurate and genuine as possible**

|  | Literary Visitors | | Non-literary Visitors | |
|---|---|---|---|---|
|  | Frequency* | Percentage | Frequency** | Percentage |
| Very important | 89 | 62.2 | 49 | 59.0 |
| Moderately important | 48 | 33.6 | 22 | 26.5 |
| Of little importance | 6 | 4.2 | 8 | 9.6 |
| Of no importance | 0 | 0.0 | 3 | 3.6 |
| No particular opinion | 0 | 0.0 | 1 | 1.2 |
| TOTAL | 143 | 100 | 83 | 99.9 |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as literary visitors.

** Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as non-literary visitors.

**Table 9.7.2:** Attitudes of visitors more motivated to have fun and visitors more motivated to learn to the importance of a place like Haworth striving to be as historically accurate and genuine as possible

| | Visitors motivated to have fun | | Visitors motivated to learn | |
| | Frequency* | Percentage | Frequency** | Percentage |
|---|---|---|---|---|
| Very important | 64 | 54.7 | 42 | 80.8 |
| Moderately important | 41 | 35.0 | 9 | 17.3 |
| Of little importance | 9 | 7.7 | 1 | 1.9 |
| Of no importance | 2 | 1.7 | 0 | 0.0 |
| No particular opinion | 1 | 0.9 | 0 | 0.0 |
| TOTAL | 117 | 100 | 52 | 100 |

Note:  *  Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as visitors more motivated to have fun.
 **  Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as visitors more motivated to learn.

**Table 9.8:** Attitudes of literary visitors and non-literary visitors to the importance of a place like Haworth striving to be as historically accurate and genuine as possible even if this means it is not possible to provide some modern facilities for visitors

| | Literary Visitors | | Non-literary Visitors | |
| | Frequency* | Percentage | Frequency** | Percentage |
|---|---|---|---|---|
| Very important | 52 | 36.4 | 23 | 27.7 |
| Moderately important | 80 | 55.9 | 38 | 45.8 |
| Of little importance | 10 | 7.0 | 19 | 22.9 |
| Of no importance | 1 | 0.7 | 1 | 1.2 |
| No particular opinion | 0 | 0.0 | 2 | 2.4 |
| TOTAL | 143 | 100 | 83 | 100 |

Note:  *  Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as literary visitors.
 **  Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as non-literary visitors.

**Table 9.9.1:** Attitudes of literary visitors and non-literary visitors to the number of tourist shops in Haworth

| | Literary Visitors | | Non-literary Visitors | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| Yes | 35 | 24.5 | 12 | 14.5 |
| No | 99 | 69.2 | 61 | 73.5 |
| Don't know | 9 | 6.3 | 10 | 12.0 |
| TOTAL | 143 | 100 | 83 | 100 |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as literary visitors.

** Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as non-literary visitors.

**Table 9.9.2:** Attitudes of allocentric visitors and psychocentric visitors to the number of tourist shops in Haworth

| | Allocentric Visitors | | Psychocentric Visitors | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| Yes | 13 | 31.0 | 3 | 8.6 |
| No | 27 | 64.3 | 27 | 77.1 |
| Don't know | 2 | 4.8 | 5 | 14.3 |
| TOTAL | 42 | 100.1 | 35 | 100 |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as allocentric visitors.

** Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth that are categorised as psychocentric visitors.

**Table 9.10:** Agreement that some of the historically accurate and genuine aspects of the village of Haworth were lost due to commercial pressures from tourism among allocentric visitors and psychocentric visitors

| | Allocentric Visitors | | Psychocentric Visitors | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| Strongly agree | 7 | 16.7 | 1 | 2.9 |
| Moderately agree | 17 | 40.5 | 10 | 28.6 |
| Moderately disagree | 9 | 21.4 | 13 | 37.1 |
| Strongly disagree | 4 | 9.5 | 6 | 17.1 |
| No particular opinion | 5 | 11.9 | 5 | 14.3 |
| TOTAL | 42 | 100 | 35 | 100 |

Note:   *    Respondents interviewed in the centre of Haworth asked specifically about the village that are categorised as allocentric visitors.

       **   Respondents interviewed in the centre of Haworth asked specifically about the village that are categorised as psychocentric visitors.

**Table 9.11.1  Ways in which literary visitors and non-literary visitors considered some of the historically accurate and genuine aspects of the village of Haworth are lost due to commercial pressures from tourism**

| | Literary Visitors | | Non-literary Visitors | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| Brontë connection used everywhere | 25 | 29.4 | 10 | 20.0 |
| Commercialised or tacky | 18 | 21.2 | 17 | 34.0 |
| So many tourist shops | 20 | 23.5 | 13 | 26.0 |
| Motorised traffic | 7 | 8.2 | 3 | 6.0 |
| Busier than in the past | 6 | 7.1 | 3 | 6.0 |
| Modern features | 5 | 5.9 | 3 | 6.0 |
| Other | 4 | 4.7 | 1 | 2.0 |
| TOTAL RESPONSES | 85 | 100 | 50 | 100 |

Note:  *   Responses of respondents interviewed outside the Brontë Parsonage Museum that are categorised as literary visitors.

\**   Responses of respondents interviewed outside the Brontë Parsonage Museum that are categorised as non-literary visitors.

**Table 9.11.2** Ways in which allocentric visitors and psychocentric visitors considered some of the historically accurate and genuine aspects of the village of Haworth are lost due to commercial pressures from tourism

| | Allocentric Visitors | | Psychocentric Visitors | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| Brontë connection used everywhere | 12 | 34.3 | 1 | 6.3 |
| Commercialised or tacky | 7 | 20.0 | 2 | 12.5 |
| So many tourist shops | 9 | 25.7 | 4 | 25.0 |
| Motorised traffic | 1 | 2.9 | 3 | 18.8 |
| Busier than in the past | 1 | 2.9 | 2 | 12.5 |
| Modern features | 3 | 8.6 | 2 | 12.5 |
| Other | 2 | 5.7 | 2 | 12.5 |
| TOTAL RESPONSES | 35 | 100.1 | 16 | 100.1 |

Note:   *   Responses of respondents interviewed outside the Brontë Parsonage Museum that are categorised as allocentric visitors.

      **   Responses of respondents interviewed outside the Brontë Parsonage Museum that are categorised as psychocentric visitors.

**Table 9.11.3** Ways in which visitors more motivated to have fun and visitors more motivated to learn considered some of the historically accurate and genuine aspects of the village of Haworth are lost due to commercial pressures from tourism

| | Visitors motivated to have fun | | Visitors motivated to learn | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| Brontë connection used everywhere | 22 | 33.3 | 7 | 18.9 |
| Commercialised or tacky | 20 | 30.3 | 7 | 18.9 |
| So many tourist shops | 15 | 22.7 | 9 | 24.3 |
| Motorised traffic | 3 | 4.5 | 4 | 10.8 |
| Busier than in the past | 3 | 4.5 | 3 | 8.1 |
| Modern features | 2 | 3.0 | 5 | 13.5 |
| Other | 1 | 1.5 | 2 | 5.4 |
| TOTAL RESPONSES | 66 | 99.8 | 37 | 99.9 |

Note:   *   Responses of respondents interviewed outside the Brontë Parsonage Museum that are categorised as visitors more motivated to have fun.

   **   Responses of respondents interviewed outside the Brontë Parsonage Museum that are categorised as visitors more motivated to learn.

### 9.4.4 The formal presentation of the literary connection at the Brontë Parsonage Museum

Some differences in the attitudes of different visitor types also emerged when considering the authenticity of the fourth aspect of the literary tourism product, the formal presentation of the literary connection at the Brontë Parsonage Museum. Visitors were asked about the authenticity of the museum in relation to both the 'real' world of the Brontë family and the way in which they lived, and to the 'imaginary' world of the Brontë novels. First, visitors explained the extent to which they considered the museum to be authentic to the Brontë family, and also identified specific aspects of the

museum that gave them this impression. Second, visitors also explained the extent to which they considered the museum to be authentic to the Brontë novels.

First, visitors assessed the degree to which they found their experiences of the Brontë Parsonage Museum to be authentic to the Brontë family and the way in which they lived. More specifically, visitors were asked about the extent to which they agreed with the statement that some of the historically accurate and genuine aspects of the Brontë family and their novels were lost at the museum. The great majority of visitors appeared to consider that the museum presentation was historically accurate and genuine, with almost three-quarters of visitors either moderately disagreeing or strongly disagreeing with the suggestion (see section 7.2 for a detailed discussion). However, the segmentation of visitors into visitor types suggests there are interesting variations in attitudes. The figures cannot be regarded as statistically significant because they fail to meet the criteria for the chi-square test. Nevertheless, a number of interesting distinctions between literary visitors and non-literary visitors are evident (Table 9.12). Again, the majority of both literary visitors and non-literary visitors considered the presentation in the museum to be historically accurate and genuine to the Brontë family and their novels. However, the differences emerged in the proportions of visitors, with almost three-quarters of literary visitors as opposed to just over a half of non-literary visitors expressing this view. Not one non-literary visitor suggested that some of the historically accurate and genuine aspects of the Brontë family and their novels had been lost at the museum, compared with 11.4% of literary visitors.

Visitors also identified specific aspects of the museum that gave them the impression that the museum accurately presented how the Brontë family had actually lived. While

the data fails to meet the criteria for the chi-square test and thus cannot be regarded as statistically significant, some distinctions can be seen between the opinions of different types of visitors. Generally, visitors mentioned a wide range of presentational features as giving them the impression that this was how the Brontë family had lived (Table 9.13). The most common features identified in this way by literary visitors related to the atmosphere or authentic feel of the museum (17.8% of the total responses) and also related to the layout of the rooms (17.8%). It is interesting that the most common feature of the museum mentioned in this context by non-literary visitors also related to the atmosphere or authentic feel of the museum (15% of responses). However, non-literary visitors placed slightly less emphasis on the layout of the rooms (12.5% of responses). Rather, emphasis was also placed to the same extent on other aspects of the museum, these being the original rooms (12.5% of responses), the display of documents and books (12.5%), and also the display of photographs and pictures (12.5%).

In addition to the real life aspects of the Brontë family, visitors were also asked about the museum in relation to its presentation of the Brontë literature. More specifically, visitors assessed the extent to which the museum evoked images from the novels or dramatisations. The most notable differences in attitudes emerged between visitors who were motivated to visit Haworth more to learn than to have fun. 58.7% of visitors more motivated by the opportunity to learn suggested that the museum evoked their images from the novels either to a very large extent or to a large extent. By contrast, 53.2% of visitors more motivated by the desire to have fun indicated that the museum evoked their images from the novels either to a small extent or not at all (Table 9.14). This overall relationship is statistically significant at a chi-square probability of 0.06.

**Table 9.12:** Agreement among literary visitors and non-literary visitors that some of the historically accurate and genuine aspects of the Brontë family and their novels were lost at the museum

| | Literary Visitors | | Non-literary Visitors | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| Strongly agree | 2 | 1.6 | 0 | 0.0 |
| Moderately agree | 12 | 9.8 | 0 | 0.0 |
| Moderately disagree | 54 | 43.9 | 12 | 46.2 |
| Strongly disagree | 37 | 30.1 | 2 | 7.7 |
| No particular opinion | 18 | 14.6 | 12 | 46.2 |
| TOTAL | 123 | 100 | 26 | 100.1 |

Note:  *  Respondents interviewed outside the Brontë Parsonage Museum that are categorised as literary visitors.
     **  Respondents interviewed outside the Brontë Parsonage Museum that are categorised as non-literary visitors.

**Table 9.13:** Presentational features of the Brontë Parsonage Museum conveying the sense to literary visitors and non-literary visitors that this was how the Brontë family lived

| | Literary Visitors | | Non-literary Visitors | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| The layout of the rooms | 35 | 17.8 | 5 | 12.5 |
| The atmosphere or authentic feel | 35 | 17.8 | 6 | 15.0 |
| Written interpretation | 23 | 11.7 | 3 | 7.5 |
| Display of furniture | 22 | 11.2 | 4 | 10.0 |
| Display of clothes | 19 | 9.6 | 2 | 5.0 |
| The original rooms | 12 | 6.1 | 5 | 12.5 |
| The original house where they lived | 16 | 8.1 | 2 | 5.0 |
| Display of photographs and pictures | 12 | 6.1 | 5 | 12.5 |
| Display of documents and books | 9 | 4.6 | 5 | 12.5 |
| Other period artefacts | 7 | 3.6 | 0 | 0.0 |
| Other presentational features | 3 | 1.5 | 2 | 5.0 |
| Nothing conveyed this sense | 4 | 2.0 | 1 | 2.5 |
| TOTAL RESPONSES | 197 | 100 | 40 | 100 |

Note:  \*  Responses of respondents interviewed outside the Brontë Parsonage Museum that are categorised as literary visitors.

\*\*  Responses of respondents interviewed outside the Brontë Parsonage Museum that are categorised as non-literary visitors.

**Table 9.14:** Extent to which the museum evoked images from the books or dramatisations among visitors more motivated to have fun and visitors more motivated to learn

| | Visitors motivated to have fun | | Visitors motivated to learn | |
|---|---|---|---|---|
| | Frequency* | Percentage | Frequency** | Percentage |
| To a very large extent | 0 | 0.0 | 6 | 13.0 |
| To a large extent | 10 | 31.3 | 21 | 45.7 |
| To a small extent | 14 | 43.8 | 15 | 32.6 |
| Not at all | 3 | 9.4 | 3 | 6.5 |
| No particular opinion | 0 | 0.0 | 0 | 0.0 |
| Don't remember the books | 5 | 15.6 | 1 | 2.2 |
| TOTAL | 32 | 100.1 | 46 | 100 |

Note:    *    Respondents interviewed outside the Brontë Parsonage Museum that are categorised as visitors more motivated to have fun.

       **   Respondents interviewed outside the Brontë Parsonage Museum that are categorised as visitors more motivated to learn.

## *Summary*

This chapter has examined the empirical findings in relation to three analytical frameworks. First, the chapter has discussed the segmentation of visitors into four broad groups. Second, it examined the motivations of visitors for their visit to the literary tourist destination and explored for different types of visitors whether their motivations are related to the degree to which they are concerned about authenticity. And, finally, this chapter examined the attitudes of visitors to distinct tourism products in the literary tourist destination. It considered whether visitors varied in the extent to which they considered their experience of the destination was authentic and also whether

visitors varied in the aspects of the destination that indicated that their experience of the destination was authentic or inauthentic.

The first framework segmented the sample of visitors to Haworth into different groups based on similarities in lifestyle, motivation and activity. It distinguished between literary and non-literary visitors and between allocentric and psychocentric visitors. The framework indicates that there is no one type of visitor to the literary tourist destination. The second framework links the motivations of visitors to their concern for authenticity during their visit to Haworth. It was found that visitors were motivated to visit the destination by the desire to learn and by the desire to have fun to varying degrees. Such motivations were shown sometimes to be related to the extent of their concern for the authenticity of the history of the village of Haworth, of the Brontë family and also of the Brontë novels. Very broadly, it was found that the stronger the motivation to learn something during their visit the greater was the concern for authenticity. By contrast, the stronger the motivation to have fun during the visit the weaker the concern was for authenticity.

The final framework distinguished between five tourism products within the overall literary tourism product: the literary connection to the Brontë family, the literary connection to the Brontë novels, the village of Haworth, the Brontë Parsonage Museum, and the Brontë-related signs around the destination. The framework facilitated identification of the extent to which visitors considered their experience of these aspects to be authentic and also helped in the identification of features which signified that their experience had been authentic or inauthentic by different visitor types. Empirical data showed that there was variation in how authentic visitors considered their experience

had been of the literary tourism product, and that there were also differences between the features of the destination that visitors used as markers of authenticity or as markers of inauthenticity.

These important findings point to the conclusion that the literary tourist destination of Haworth attracts many different types of visitors, and the visitor groups often respond to authenticity in distinct and particular ways. A key suggestion based on this research is that the visitor experience of authenticity is confirmed during each and every visit to the destination. It is a negotiation between the demands of the visitor and their perceptions of the literary tourism product. When assessing the authenticity of their experience, the visitor selects those representations or features of the destination which are meaningful to him or her and which indicate to them that their experience has been authentic.

# Chapter Ten
## Conclusion

## 10.0 INTRODUCTION

This concluding chapter summarises the main arguments of the study, and considers some of the potential contributions and implications of the findings of the research. It is divided into three main sections. First, the chapter provides a summary and review of the study, including the main aims and objectives, the methodology employed to examine these, and also the findings of the research. This study is not solely or even predominantly about the Brontë family, their novels and tourism in Haworth as the research was designed as a case study exploring broader issues related to literature, authenticity and tourism. Hence, the second section of the chapter discusses the contributions of the study to the examination of visitor attitudes to authenticity at literary tourist destinations and also explores some wider implications of the study that are linked with key issues in tourism studies, authenticity and semiology. Prior to that, consideration is also given to the implications of this study for the management of tourism in Haworth. Finally, the chapter considers the opportunity for further research in this field.

## 10.1 SUMMARY AND REVIEW

The nature of the links between literature, authenticity and tourism remain under-researched. This assessment of literary tourism evaluates relationships between literature, authenticity and tourism through a case study of the Brontë family and their literature as it relates to their home village of Haworth. It has examined the visitors to

this literary tourist destination. In particular, it has provided a detailed examination of visitor attitudes to the character of authenticity at an important literary tourist destination.

Chapter 1 outlined the main aims and objectives of the study and explained the selection of the Brontë family and their connection to Haworth as a case study location. There were three specific objectives behind the present examination of a literary tourist destination. First, to investigate visitor attitudes to the authenticity of the contemporary or present-day features of the literary tourist destination. Second, to investigate visitor attitudes to the authenticity of the presentation of the literary connections of the destination, that is of the Brontë links. And, third, to investigate visitor perceptions of, and responses to, signs which may be perceived as markers of authenticity. In addition to this, the introductory chapter discussed literary tourism as a form of cultural tourism, and highlighted the problems associated with definitions of cultural tourism. It explained how different definitions of culture affect the forms of tourism that may be encompassed within the term 'cultural tourism'. The chapter also considered the power of literature to both initiate and promote a tourist destination, and argued that literary tourism may stem from several forms of literary associations with a place or a destination, and discussed briefly the popularity of literary tourist destinations. The chapter put forward the key proposition that authenticity is a socially constructed concept, which adds urgency to the call to investigate the attitudes of different visitor types, and it also considered some of the issues underlying authenticity and literary tourist destinations. Finally, it provided an overview and synopsis of the organisation of this thesis.

The aims and scope of the research necessitated the consideration of literature from a broad range of related research fields. This literature was reviewed critically in Chapter 2, with it being divided into four research fields and related chapter headings. The first research field related to the emergence and development of literary tourist destinations, and the second research field is concerned with tourist attitudes to authenticity. A critical assessment was conducted of the concept of authenticity and its complexities, with this evaluation clarifying its use in the present study. The third section of the chapter explored the notion that different elements of the literary tourist destination might be perceived by visitors as markers of authenticity, and it examined the assistance of semiological theories in identifying and analysing the signs visitors use as markers of authenticity. The final section of the chapter developed the argument that there are likely to be different types of visitor to a tourist destination, and it outlined the typology used to segment visitors to the literary tourist destination of Haworth, West Yorkshire.

Chapter 3 examined in greater depth the main objectives of the study, and placed them within three analytical frameworks. The three frameworks were devised to examine visitor attitudes to authenticity at this literary tourist destination. The first framework allows distinctions to be made between different types of visitors to Haworth. The second framework relates visitor motivations to their concern for authenticity, and the third framework classifies different visitor attitudes to the authenticity of products within the literary tourist destination. Chapter 3 also discussed the selection of Haworth as the case study location, and outlined the history of tourism in the area.

Chapter 4 was explicitly concerned with methodology and a preliminary analysis of the sample characteristics of the social survey. The first section of the chapter focused on

the methodology employed in this empirical case study. The case study of the village of Haworth was used to investigate the issues. The case study employed a social survey comprising three different questionnaires, each of which focused on a different aspect of visitor attitudes to authenticity. In addition, Chapter 4 explored the use made in this study of visual stimuli as a projection technique. A series of photographs were described, which include various features of the literary connection to Haworth or of the character of the village, and these were used to investigate in more depth visitor attitudes to the character of authenticity at the destination. Chapter 4 then presented some general characteristics of the sample included in the social survey.

Chapter 5 examined the types of visitors to Haworth, and explored their interest in, and concern for, authenticity. The chapter revealed that the majority of visitors to Haworth were interested in the Brontë family prior to their visit, and that this literary connection was fairly important in their decision to visit Haworth. This provided the basis to distinguish between literary visitors and non-literary visitors, and quantitative data suggested that almost two-thirds of visitors could be classified as literary visitors, leaving just over a third classified as non-literary visitors. Visitors were also categorised on the basis of Plog's (1974) continuum of visitor types, ranging from independent allocentrics to familiar-loving psychocentrics. The majority of visitors to Haworth were midcentrics, with this distribution of types being in accordance with the pattern suggested as typical by Plog (1974). However, as one may expect of visitors to a literary tourist destination, a higher proportion of visitors were identified as allocentric visitors as opposed to psychocentric visitors. Further categorisations of visitors were highlighted on the basis of their motivation to visit. Almost a third of visitors were motivated to visit Haworth by the desire to both learn something and to have a fun day

out. However, a larger proportion of visitors were more motivated by the desire to have fun than by a desire to learn. Further analysis revealed variations in motivations between visitor types. Literary visitors were more motivated by the desire to learn than were non-literary visitors, with the latter group comparatively more motivated by the desire to have a fun day out. It was also found that allocentric visitors were more motivated by the desire to learn, whereas psychocentric visitors were more motivated by the desire to have fun.

The discussion then illustrated the differences between visitor types and the extent of their concern for authenticity. It was evident that literary visitors tended to place greater importance on gaining an historically accurate understanding of the history of the village of Haworth, of the Brontë family and also of their novels than did non-literary visitors, and that allocentric visitors placed greater importance on gaining historically accurate understandings of the same features than psychocentrics. It was also found that the reasons for visiting Haworth tended to be related to visitor concern for authenticity. In general the stronger the motivation to learn during the visit, the greater is the concern for authenticity. By contrast, the greater the motivation to have a fun day out, the weaker is the concern for authenticity.

Chapters 6, 7 and 8 discussed in more detail the many issues surrounding visitor attitudes to authenticity at this literary tourist destination. Chapter 6 examined visitor attitudes to authenticity in relation to the village of Haworth. It considered the attitudes of visitors to the village as it is written about in the Brontë novels, to the village as the home of the Brontës, and also to the present-day village. The chapter shows that many visitors considered they had gained a sense of Haworth as the place there the Brontë

family had lived. By contrast, most visitors considered that the village had not evoked images from the Brontë novels or dramatisations. Chapter 6 also discussed issues surrounding the commercialisation of the village of Haworth, and also examined some of the features of Haworth that provided an educational insight into the life of the Brontë family. It revealed that the majority of visitors to this literary tourist destination regarded it as very important for such places to strive to be as historically accurate and genuine as possible. However, the majority of visitors indicated that this became less important when it was suggested that in consequence some tourist conveniences might not be provided. It was found that the majority of visitors were broadly satisfied with the amount of commercial activity in Haworth, with a fairly equal split between visitors who considered that some of the historically accurate and genuine aspects of the village had been lost and visitors who considered these aspects had not been lost due to commercial pressures from tourism.

Chapter 7 examined the attitudes of visitors to the authenticity of the presentation of the literary connection at the Brontë Parsonage Museum. It addressed issues surrounding both visitor expectations prior to visiting the museum, and the commercialisation of the museum. Half of the visitors suggested that the museum confirmed their pre-visit expectations, but over a third suggested that the museum differed from their pre-visit expectations, and this finding has important implications for the marketing of the attraction. An assessment of visitor attitudes to the extent to which commercialisation was evident in the museum revealed that the majority of visitors regarded it as historically accurate and genuine to the Brontë family and their novels. The chapter also examined visitor attitudes to the authenticity of the museum in relation to the 'real' world of the Brontë family and the way in which they lived, and to their 'imaginary'

world of the Brontë novels. The most common features of the museum that gave visitors the impression that the museum accurately presented how the family had lived were the layout of the rooms as if the house was still in use and the atmosphere or authentic feel of the museum. By contrast, there was a fairly even split between those visitors for whom the museum evoked images of the Brontë novels and those for whom the museum did not evoke such images. Finally, Chapter 7 showed that visitor responses were divided about the use of historical re-enactments as an additional tool for education and entertainment in the museum, with a similar proportion of visitors in favour as were against.

While this study has primarily been concerned with visitor attitudes to the authenticity of a visit to Haworth, the discussion in chapter 8 shifted to a more direct consideration of the markers of the literary tourist destination that indicated to visitors that their experiences of Haworth had been authentic or inauthentic. Visitor responses were analysed to five visual stimuli showing social scenes of Haworth considered potentially to be significant. Chapter 8 illustrated the aspects of the destination that evoked an authentic experience and also a sense of place for visitors. For example, visitor responses to the photograph of the centre of Haworth suggested that it is the historic environment of the destination, with its features having a broadly historical 'feel', which plays a major part in attracting visitors to the destination. Second, the photographic image of the signboard outside the Brontë Parsonage Museum indicated to many visitors that the presentation is respectful of the literary connection and is produced in a tasteful manner. Some visitors also considered the presentation in the museum would be commercialised, but almost all considered it broadly acceptably so. The analysis of visitor responses to the visual image of the Brontë Society shopfront and shop led to the

suggestion that the very existence of an establishment celebrating the heritage or culture

of a place, such as the Brontë Society or the Brontë Parsonage Museum, might add to

visitor perceptions of the authenticity of the literary connection to Haworth and of the

place itself. The chapter then discussed visitor responses to the fourth visual stimulus: a

Brontë-related tea-towel. Many visitors indicated that the photograph conveyed a sense

of the commercialisation and exploitation of the literary connection in Haworth. The

literary-inspired souvenir was widely seen as tasteless, down market and as disrespectful

of the literary connection. Fifth, the visual stimulus of Top Withens, rumoured to have

been the house that Emily Brontë wrote about in her novel Wuthering Heights,

provoked a relatively even split between visitors interested and not interested in visiting

the building.


Chapter 9 examined in detail the research findings in relation to the three analytical

frameworks used throughout this study to examine visitors to Haworth. The first

framework was constructed to distinguish between different visitor types to this literary

tourist destination. The second framework relates visitor motivations to their concern

for authenticity, and the third framework relates the attitudes of different types of visitor

to the authenticity of products within Haworth. What were the key findings of the study

in relation to these frameworks and what are the implications and contributions of the

study to wider issues in the tourism literature?


The first framework distinguishes between different visitor types, segmenting visitors

into literary and non-literary visitors; and also into allocentric, mid-centric and

psychocentric visitors. Approximately two-thirds of the sample of visitors to Haworth

were classified as literary visitors and a third were considered non-literary visitors.

Although almost two-thirds of visitors to Haworth were identified as mid-centric, this literary tourist destination attracted a higher proportion of allocentric visitors than of psychocentric visitors. This illustrates different ways in which visitors to Haworth can be segmented, as well as indicating that there is no one type of visitor to Haworth. These classifications of visitors were used subsequently to examine how patterns of behaviour differed between visitor types and to examine how different visitor types respond to authenticity at the literary tourist destination.

The second framework related visitor motivation to their concern for authenticity during their visit to Haworth. It assesses whether the varied motives visitors have for visiting the literary tourist destination affect the degree to which they seek authenticity. It was found that visitors were motivated to varying degrees to visit Haworth to have a fun day out or to learn, and that such motivations for visiting affected the intensity of their concern to gain an authentic experience. This is especially interesting because the literary tourist destination of Haworth can be described as a 'monofunctional destination' (Ashworth and Tunbridge, 1990), whereby tourism in the area is based upon one resource. But, despite the tourism industry being based around a single theme, visitors were found to be motivated to visit for different reasons and to gain contrasting experiences.

In addition to this, the empirical data shows that in general the stronger the motivation to learn during the visit the greater the importance of achieving an historically accurate understanding of the history of the village of Haworth, of the Brontë family and also of their novels. By contrast, the stronger the motivation for visitors to have a fun day out the weaker the concern for authenticity. This matrix also enables differences to be

identified between literary visitors and non-literary visitors, and between allocentric

visitors and psychocentric visitors. First, it was found that literary visitors to Haworth

were more motivated to learn than non-literary visitors, and that such visitors also

expressed a comparatively greater concern about authenticity than did non-literary

visitors. It was also found that, compared to psychocentric visitors, the allocentric

visitors were more motivated by the opportunity to learn during their visit to Haworth

and they also expressed a greater concern for authenticity.

The third framework related the attitudes of different visitor types to the authenticity of

specific products within the literary tourist destination. The framework highlights three

particular aspects of visitor attitudes to authenticity during their visit to Haworth. First,

the framework identifies differences between visitor types and their opinions about

authenticity at the destination; and second, variations are revealed in the extent to which

different visitor types considered their experience of visiting Haworth to be authentic.

And, third, the framework reveals that different types of visitors vary in the aspects of

the destination that evoked a sense of an authentic experience and a sense of place.

## 10.2 RESEARCH IMPLICATIONS AND CONTRIBUTIONS

This study has the potential to make some practical contributions in terms of future site

management in Haworth in particular, and also literary tourist destinations in general.

However, even more importantly it also has a range of implications for contemporary

debates about tourism, literature and authenticity. The remainder of this chapter situates

the research findings in a context of wider discourses about tourism, literature and

authenticity, looks at some possible management suggestions, and notes possible

directions for future research.

### 10.2.1  Tourism, literature and authenticity

The nature of the links between literature, authenticity and tourism have been under-researched. Most of the existing empirical research conducted in this field concentrates on the emergence and historical development of literary tourism areas. The present research represents an advance in the study of literary tourism by examining in depth the visitors to these destinations.

This study has also examined visitor attitudes to the character of authenticity. In exploring visitor attitudes to authenticity in Haworth, this study attempts to situate authenticity into the specific links between literature and tourism. Cohen (1995:12) explains that

> "early work in the sociology of tourism ... was concerned at first with the changes which occurred in the motivation and role of pre-modern travellers as they became modern tourists (Boorstin, 1964), and, later on, with the nature of the relationship between tourism and modernity (MacCannell 1973, 1976). Here the principle question of concern became that of the 'authenticity' of the tourist experience (MacCannell 1973; Cohen, 1988): in effect, to what degree modern tourists are in quest of authenticity and, if they are, whether they are able to realise their aim".

However, the relationships between authenticity and tourism and literature take on another dimension as tourists may be drawn to literary sites not only out of respect for, and interest in, the author and his or her work, but also to break down the barrier between their perceptions and those in books and dramatisations. In other words, visitors are also attracted to literary sites in order to anchor in reality the dramas and characters that are fictional (fortunately or unfortunately).

Undoubtedly one of the main reasons why researchers have barely scratched the surface of the links between literature, tourism and authenticity concerns methodology. Among the contributions of the present study is its attempt to integrate semiological theories into tourism research. It also uses a relatively new technique for tourism research, as little use has been made of projection techniques in tourism studies. The research studied the semiological aspects of literary tourism by the use of visual stimuli as a projection technique. This method of investigation involved asking visitors a number of open-ended questions about five photographic stimuli, or asking them to rate the pictures on a range of semantic-differential scales. The set of photographs drew on what were considered key signs of the destination, including signs reflecting the literary connection and tensions between tourism and authenticity, so as to examine visitor attitudes to the signs they may use as markers of authenticity. The use of such indirect methods of investigation enabled subtler and deeper attitudes to be revealed.

The research also contributes to a continuing discussion about distinctions between visitor types and appropriate methods of segmentation in tourist destinations. The present researcher developed and applied an innovative technique to segment visitors based on centrism. This technique drew on Plog's (1974) segmentation of tourists by personality traits. Accordingly, allocentric visitors are adventurous travellers who usually prefer to take independent holidays particularly to highly fashionable destinations, whereas the familiar-loving psychocentric visitors normally prefer short-haul holiday destinations where they speak the same language. Visitors to Haworth were segmented on the basis of eight semantic-differential scales which ranged from allocentric traits at one end to psychocentric traits at the opposite end. Visitor responses were weighted from one for allocentric traits to five for psychocentric traits

and the visitor type is indicated by the mean of these scores. The success of this original method of segmentation in the present study suggests its applicability and its reliability for use in future research.

The segmentation of visitors in Haworth suggests it may reflect what Rojek and Urry (1997:3) call the "culturalisation of society", where the traditional distinctions between social and cultural spheres of society, such as between high and low cultures, have been broken down. In this way, 'classical' literature and tourist destinations depending on classical literature are now perceived as attractive, accessible and enjoyable tourist areas by many types of visitor, including visitors who might be classified as members of lower status cultural groups in addition to visitors classified as members of high or elite society. Curtis (1985:14) accurately summarises this idea when, based on a study of tourism related to Mark Twain, he suggests that "for Twain, the fictional world and the characters he created now belong as much to the realm of popular culture as to the realm of literature".

The present research identifies specific aspects of Haworth that visitors use as markers of authenticity or of inauthenticity. Various commentators have demonstrated that tourist practices do not simply entail the purchase of specific goods and services but involve the consumption of signs. Tourists are semioticians (Culler, 1988; MacCannell, 1976; Urry, 1990). This study develops this notion and, through the use of photographs as visual stimuli, has identified the distinct signs that indicated to different visitor types that their experience of the literary tourist destination was authentic or inauthentic. The results suggests there is no uniform reading of a sight by visitors. This confirms a notion proposed by Rojek and Urry (1997:14), who suggest that "even the most apparently

unambiguous of museums or heritage centres will be 'read' in different and paradoxical ways by different groups of visitors". There are no grounds to suggest that visitors always interpret sites in the same way.

The diversity of readings of the literary tourist site by visitor types has wider significance. Tourists are active creators of meaning in their tourism experiences rather than passive receivers. What one type of visitor interprets as authentic may be interpreted as inauthentic by a different type of visitor. In addition, what marks the touristic experience of one type of visitor as authentic may indicate to another type of visitor that their experience is inauthentic. This questions MacCannell's (1976) notion that the authentic is viewed as a stringent and objectively defined entity that can be found and enjoyed, and that tourism is the constant endeavour for the authentic. Rather, it provides substantial evidence to support Cohen's (1988) notion that the authentic is a socially-constructed, contextual, and dynamic concept.

### 10.2.2 Site management

This study has revealed that the literary tourist destination of Haworth attracts different types of visitor and that the different visitor groups relate to the destination in a number of specific ways. Although the services provided by the tourism industry may be uniform, different visitor types tend to consume these products in distinctive ways. These findings coincide with the views held by Walle (1996:886), who suggests that "by realising that different types of tourists will create unique stresses which need to be considered and mitigated, the professional will be better prepared to deal with the impact of the industry upon local people and the environment". In order for tourism professionals to serve more effectively all those impacted, including hosts and visitors,

this diversity and how it impacts all parties involved must be considered and woven into industry strategies.

This research has revealed that half of the visitors interviewed outside the Brontë Parsonage Museum suggested that the museum confirmed their pre-visit expectations, but over a third suggested that the museum differed from their pre-visit expectations. For the museum marketeers this might indicate that a significant proportion of visitors were unaware of the content, layout or nature of the museum. Visitor satisfaction can be seen as the consequence of an evaluation of the gap between their expected and their perceived experiences (Parasuraman, Zeithaml and Berry, 1985). Management policies which strive to reduce such a potential gap are therefore important, and marketing strategies are an essential element of these policies. Expectations can be generated through many channels, one of which is place-marketing which generates an image of a destination or an attraction (Page, 1995). However, this image might not be met in reality, and this gap may result in visitor dissatisfaction. Hence, accurate place-marketing strategies are important elements in the pursuit of visitor satisfaction.

The research also showed that visitors vary in aspects of the destination that for them evoked an authentic experience, a sense of place and of the inauthentic. This suggests that it would be useful for literary tourist destinations to identify elements of the location that are most important for the quality of the experience and the satisfaction of visitors of different types. For example, this study indicates that it is the historic character of the destination, with its broadly historically accurate features, which plays a major part in attracting visitors. Similar findings were reported by Craik (1997), who shows how certain literary locations provide sights for nostalgic reminiscence, and by Squire (1994),

who suggests that Beatrix Potter tourism in the English Lake District is read by some visitors as a reminder of childhood. The present research provides much support for the notion that some places are visited "because they are almost timeless, they have (it seems) not been ravaged by time, or at least not by instantaneous or clock times" (Rojek and Urry, 1997:15).

By extension, it is essential that literary tourist destinations note that Haworth's built environment is a key element that many visitors used as a marker of authentic experiences. The buildings were perceived as the most influential feature of the village in providing a sense of the Brontë's 'factual' Haworth (that is, of the 'real' world of the Brontë family), of the fictional images from the novels (that is, of the 'imaginary' world of the Brontë novels) and also in providing an educational insight into the life of the Brontë family. The general ambience and interpretational features of the village were also emphasised more when discussing markers of the 'real' world of the Brontë family, including a sense of the Brontë Haworth and the educational insights into the life of the Brontës, whereas the rural environment was stressed more when discussing the 'imaginary' world of the Brontë novels.

In relation to the visitor experience of the museum, the layout of the rooms and the atmosphere of the house are important features that often made it feel like the place where the Brontë family had lived. Management policies should acknowledge this and also reflect the importance of such features in the presentation of the literary connection. This study also indicates that the literary society helps support the myth of place that the Brontës wove into their fiction and also supports the authenticity of the village as the home of the Brontë family. Many visitors found the very existence of the Brontë

Society and their objectives very appealing. It can be seen as a sign of Haworth celebrating the possession of a cultural heritage. As MacDonald (1997:156) suggests, the very existence of an establishment celebrating the heritage or culture of a place, such as a museum or a literary society, " is in itself a sign of 'being' or 'having' a culture". For many visitors the existence of the Brontë Parsonage Museum and of the Brontë Society increases the authenticity of the literary connection to the destination.

Visitor responses to the photographic images showed that different visitor types interpret, define and attach varied meanings to different aspects of the literary tourist destination. In particular, the photograph of the Brontë-related tea-towel, as an example of a literary-inspired touristic souvenir on offer at the destination, highlighted how perceptions of a souvenir vary by visitor types. It is important to recognise that visitors vary in their interpretations of signs and markers, and the tourism industry should strive to alter those features of markers, including marketing leaflets, souvenirs or signboards, which visitors perceive negatively. For example, the largest proportion of visitor responses to the tea-towel were largely negative. This photographic image conveyed to them a sense of the commercialisation and exploitation of the literary connection in Haworth. Although a significant minority of responses were positive, most of these were about the image in general, such as the old shop selling the tea-towel or about souvenirs as a whole in Haworth, rather than about the tea-towel itself. It is essential for tourist destinations in general and literary tourist destinations in particular to note that positive visitor perceptions of such markers are likely to increase enjoyment and satisfaction, thereby increasing the likelihood of repeat visits, increasing the time visitors spend at a destination, and, by extension, increasing the financial expenditure of visitors.

At the same time, destinations and academic observers may feel cautious about being perceived as dictating the tastes and preferences of others.

## 10.3 FUTURE RESEARCH

This study opens up several possibilities for future work. For example, first, it would be useful for future research in this field to use greater triangulation in its methods to increase confidence in the validity of the findings. In the present study it would have been beneficial to assess the findings of the questionnaires through in-depth small discussion focus groups. The flexibility of focus groups permits the deeper penetration of attitudes and facilitates a greater insight and understanding of significant issues. Burgess, Limb and Harrison (1988:311) applaud the use of small groups in social research because " they provide a forum in which people can share and test out their views with others rather than responding in an isolated interview. The groups may be used heuristically in order to outline the broad strands of a problem which may then be incorporated into a more quantitative social survey". In this sense, issues emanating from the results of the group work can then be investigated and substantiated further through the use of quantitative questionnaires. The considerable complexity of the present study through the use of three different research tools meant that there was little scope to conduct focus group work, however the author acknowledges that this would be a way of developing further research in this field.

Secondly, there is great potential to explore in more depth the pre-visit expectations of visitors to literary tourist destinations and to cultural tourist destinations more generally. As already suggested, the pre-visit expectations of visitors play an important part in the satisfaction gained from a visit. Accordingly, it would also be interesting to assess,

compare and contrast the expectations of visitors with their levels of satisfaction. This would be beneficial for the construction of marketing strategies for literary sites, and it would also assist policy-makers in the pursuit of visitor satisfaction.

Thirdly, there is scope for much more case study research which assesses other literary tourist destinations, domestic and international, to see if similar attitudes recur concerning authenticity, commodification or commercialisation. Fourth, it would be interesting to examine the attitudes and opinions of the ever increasing number of Japanese visitors in Haworth. At present the destination caters for the market to a minimal extent. For example, there are a number of route markers in Japanese in Haworth, particularly in the countryside. However, due to the language barrier the present research did not investigate the attitudes and opinions of Japanese visitors.

Fifth, there is scope for more use of semiological theories in the field of tourism studies. This could help gain a better understanding of the meanings visitors attach to aspects of a destination. For example, more use could be made of photographic images as stimulus material in tourism studies. Sixth, this research suggests that more attention should be paid in future studies to the role of shopping, the meaning attached to souvenirs in the tourist experience, and the relationships between these and different visitor types. The present study was concerned with visitor interpretation of literary-inspired souvenirs, but this theme was not its exclusive preoccupation, with attention also being paid to visitor attitudes to the authenticity of the souvenir and how this relates to the destination as a whole. As Watson and Kopachevsky (1994:656) suggest: " The question of what has been called 'commodity-sign' (MacCannell, 1976) is germane to the discussion of tourist behaviour, because perhaps in no other type of consumer behaviour is the attribution of

symbolic meaning to products more pronounced ... What is being sold is not the direct use of the commodity, but its symbolic significance as a particular ingredient of a cohesive lifestyle".

Finally, and perhaps the most pressing need for future research, relates to the effects of the Brontë novels being transferred from literature to other forms of media, including theatre, cinema, television and dance. Hence, audiences are continuously presented with alternative interpretations of the novels. This present research could be extended by asking further questions about the role of literature in shaping visitor attitudes about authenticity in an increasingly visual, television and video-oriented society.

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# *Appendix One*
## *Methodology*

Appendix 1.1  Questionnaires

Appendix 1.2  Showcards

Appendix 1.3  Photographic stimuli

Appendix 1.4  Table to relate survey questions to the research hypotheses

# Visitor Attitudes to the Authenticity of Contemporary Haworth

*Introductory remarks prior to each interview:*
*Good morning / afternoon. My name is ...... and I am conducting research for the*
*Centre for Tourism at Sheffield Hallam University. I am doing a survey of people's*
*opinions about tourism in Haworth. The interview will take about fifteen minutes,*
*and I would be very grateful if you could spare the time to answer a few questions.*

Questionnaire No............
Site code........................
Date..............................

Time:  Up to 10.00  ☐        14.01-16.00  ☐
       10.01-12.00  ☐        16.01-18.00  ☐
       12.01-14.00  ☐        After 18.00  ☐

Remarks about the weather.............................        Sex of interviewee:
                                                             Male    ☐
                                                             Female  ☐

**1)** Do you live in Haworth ?

                                                             Yes  ☐
                                                             No   ☐
                                              If yes, unsuitable.
                                              If no, go to question 2.

**2)** Show picture of map.
      Do you live in the Haworth area as shown on the map ?

                                                             Yes  ☐
                                                             No   ☐
                                              If yes, unsuitable.
                                              If no, go to question 3.

**3)** Are you visiting Haworth mainly for leisure or work reasons ?

                                                   Leisure  ☐
                                                   Work     ☐
                                    If leisure, go to question 4.
                                            If work, unsuitable.

**4)** Prior to your visit, how interested were you in the Bronte family and their novels ?
                                            Very interested        ☐
                                            Moderately interested  ☐
                                            A little interested     ☐
                                            Not interested at all   ☐
                                            No particular opinion   ☐

1

**5)** How important was the Bronte connection for you in your decision to visit Haworth ?

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

**6)** Where do you normally live ?

UK (county & nearest town)................. ☐
Europe (country)............................. ☐
USA ☐
Canada ☐
Japan ☐
Australia / New Zealand ☐
UK temporary resident ☐
When not in the UK, where do you normally live ?........................
Other (specify)...............................

**7)** Which of the following applies to your visit to Haworth ?

Are you visiting:
for the day, or part of the day from home. ☐
*or* while staying in Haworth for one or more nights. ☐
*or* while staying overnight elsewhere, away from home, for one or more nights. ☐
*or* none of the above (specify)..........................................................

**8)** On a scale from 1 to 5, when choosing a holiday destination do you normally prefer:                                                                           **SHOW CARD 1**

| | | | | | |
|---|---|---|---|---|---|
| Package holidays | 1 | 2 | 3 | 4 | 5 | Independent holidays |
| Foreign food | 1 | 2 | 3 | 4 | 5 | Familiar food |
| Long-haul holiday destinations (outside Europe) | 1 | 2 | 3 | 4 | 5 | Short-haul holiday destinations (within Europe) |
| Holiday destinations where they speak the same language as you | 1 | 2 | 3 | 4 | 5 | Holiday destinations where they speak a different language to you |
| A highly fashionable holiday destination | 1 | 2 | 3 | 4 | 5 | Not normally important that the holiday destination is fashionable |

| To travel around and explore the holiday destination on your own | 1 | 2 | 3 | 4 | 5 | To stay put within one holiday destination or perhaps go on some organised excursions |
|---|---|---|---|---|---|---|
| To visit foreign or strange cultures | 1 | 2 | 3 | 4 | 5 | To visit familiar cultures |
| Holiday destinations that offer everyday experiences and activities | 1 | 2 | 3 | 4 | 5 | Holiday destinations that offer unusual experiences and activities, or to visit new destinations before others have visited them |

**9)** On the following scale, how important for your visit to Haworth is it to learn something or have a fun day out ?                                  **SHOW CARD 2**

| A fun day out | 1 | 2 | 3 | 4 | 5 | Learn something |
|---|---|---|---|---|---|---|

**10)** Which of the following statements best describes the main purpose of your visit to Haworth ?                                  **SHOW CARD 3**

Is it to.....

Learn about the history of the village                          ☐

Learn about the history of the Bronte family connection to Haworth          ☐

Learn about the village today                          ☐

Learn about all of the above                          ☐

Learn about all or some of the above and also have a fun day out          ☐

Have a fun day out                          ☐

**11)** How important is it for your visit today that you gain an historically accurate understanding of the history of the village of Haworth ?

Very important                          ☐

Moderately important                          ☐

Of little importance                          ☐

Of no importance at all                          ☐

No particular opinion                          ☐

**12)** Now talking about the Bronte family, how important is it for your visit today that you gain an historically accurate understanding of the Bronte family ?

Very important                          ☐

Moderately important                          ☐

Of little importance                          ☐

Of no importance at all                          ☐

No particular opinion                          ☐

**13)** And the Bronte novels, how important is it for your visit today that you gain an historically accurate understanding of the Bronte novels ?

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

**14)** In general, how important do you think it is for a place like Haworth to strive to be as historically accurate and genuine as possible ?

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

**15)** In general, how important do you think it is for a place like Haworth to strive to be as historically accurate and genuine as possible even if this means it is not possible to provide some modern facilities for visitors ?

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

**16)** Would you be happier if there were fewer tourist shops, and Haworth was more of an historic village ?

Yes ☐
No ☐
Don't know/Unsure ☐

**17)** Why ?

..............................................................................................................................
..............................................................................................................................
..............................................................................................................................
..............................................................................................................................

**18)** To what extent do you consider that Haworth is using its link with the Bronte family for tourism ?

To a very large extent ☐
To a large extent ☐
To a small extent ☐
Not at all ☐
No particular opinion ☐

4

**19)** Do you agree that some of the historically accurate and genuine aspects of the village of Haworth were lost due to commercial pressures from tourism ?

Strongly agree ☐
Moderately agree ☐
Moderately disagree ☐
Strongly disagree ☐
No particular opinion ☐

**20)** If agree, in what particular ways ?

.................................................................................................................
.................................................................................................................
.................................................................................................................
.................................................................................................................

**21)** From your visit have you gained a sense that this is the place where the Bronte family lived ?

Yes ☐
No ☐
Don't know / Unsure ☐

If yes, go to question 22.
If no, go to question 23.

**22)** What is it from your visit that has helped you gain a sense of Haworth as a place where the Brontes lived ?

.................................................................................................................
.................................................................................................................
.................................................................................................................
.................................................................................................................

**23)** Have you read a Bronte novel, or seen any of them dramatised for the television, cinema or the theatre ?

Yes ☐
No ☐
Don't know / Unsure ☐

If yes, go to question 24.
If no, go to question 26.

**24)** To what extent were your own images from the books or the dramatisations evoked by the village of Haworth ?

To a very large extent ☐
To quite an extent ☐
To a small extent ☐
Not at all ☐
No particular opinion ☐
Don't remember the book(s) ☐
    enough to say

**25)** What aspect of your visit, if anything, evoked your images from the novels or the dramatisations ?

..................................................................................................................
..................................................................................................................
..................................................................................................................
..................................................................................................................

**26)** Did you gain much of an insight into the life of the Brontes from the village itself ?

Yes ☐
No ☐

If yes, go to question 27.
If no, go to question 28.

**27)** How and from what did you gain this insight ?

..................................................................................................................
..................................................................................................................
..................................................................................................................
..................................................................................................................

**28)** In which age category do you fit ?

Under 18 ☐
18 - 24 ☐
25 - 34 ☐
35 - 44 ☐
45 - 54 ☐
55 - 64 ☐
65 - 70 ☐
Over 70 ☐

**29)** Which of the following categories best describes your situation ?

Employed full time ☐
Employed part time ☐
Full time parent ☐
Retired ☐
Unemployed ☐
Full time education ☐
At home with no dependent children ☐
Other (specify)....................................
....................................................

**30)** Which category best describes the occupation of the main income earner in your household ?

Professional / Higher managerial ☐
Intermediate managerial ☐
Supervisory / Clerical ☐
Skilled manual ☐
Unskilled manual ☐
Other (eg.student, retired)...............
.................................................

**Thank you for giving up your time to express your views and opinions.
It is very much appreciated.**

**Visitor Attitudes to the Authenticity of the Presentation of the Literary Connection at the Bronte Parsonage Museum**

*Introductory remarks prior to each interview:*
*Good morning / afternoon. My name is Sarah Tetley and I am a member of the Centre for Tourism at Sheffield Hallam University. I am doing a survey of people's opinions about tourism in Haworth and the Bronte Parsonage Museum. The interview will take about fifteen minutes, and I would be very grateful if you could spare the time to answer a few questions.*

Questionnaire No..........
Site code...................
Date........................

Time: Up to 10.00 ☐        14.01-16.00 ☐
      10.01-12.00 ☐        16.01-18.00 ☐
      12.01-14.00 ☐        After 18.00 ☐

Remarks about the weather............................

Sex of interviewee:
   Male     ☐
   Female   ☐

**1)  Do you live in Haworth ?**

Yes ☐
No ☐
If yes, unsuitable.
If no, proceed to question 2.

**2)  Have you visited the Bronte Parsonage Museum ?**

Yes ☐
No ☐
If yes, go to question 3.
If no, unsuitable.

**3)  Show picture of map.**
     Do you live in the Haworth area as shown on the map ?

Yes ☐
No ☐
If yes, unsuitable.
If no, go to question 4.

**4)  Are you visiting Haworth mainly for leisure or work reasons ?**

Leisure ☐
Work ☐
If leisure, go to question 5.
If work, unsuitable.

1

5) Prior to your visit, how interested were you in the Bronte family and their novels ?

Very interested ☐
Moderately interested ☐
A little interested ☐
Not interested at all ☐
No particular opinion ☐

6) How important was the Bronte connection for you in your decision to Visit Haworth ?

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

7) Where do you normally live ?

UK (county & nearest town).................... ☐
Europe (country)............................... ☐
USA ☐
Canada ☐
Japan ☐
Australia / New Zealand ☐
UK temporary resident ☐
When not in the UK, where do you normally live ?...........................
Other (specify)....................................

8) Which of the following applies to your visit to Haworth ?
    Are you visiting:
    for the day, or part of the day from home.       ☐
    *or* while staying in Haworth for one or more nights.   ☐
    *or* while staying overnight elsewhere, away from home, for one or more nights. ☐
    *or* none of the above (specify)..............................................................

9) On a scale from 1 to 5, when choosing a holiday destination do you normally prefer:                                                    **SHOW CARD 1**

| | | | | | |
|---|---|---|---|---|---|
| Package holidays | 1 | 2 | 3 | 4 | 5 | Independent holidays |
| Foreign food | 1 | 2 | 3 | 4 | 5 | Familiar food |
| Long-haul holiday destinations (outside Europe) | 1 | 2 | 3 | 4 | 5 | Short-haul holiday destinations (within Europe) |
| Holiday destinations where they speak the same language as you | 1 | 2 | 3 | 4 | 5 | Holiday destinations where they speak a different language to you |

2

| A highly fashionable holiday destination | 1 | 2 | 3 | 4 | 5 Not normally important that the holiday destination is fashionable |
|---|---|---|---|---|---|
| To travel round and explore the holiday destination on your own | 1 | 2 | 3 | 4 | 5 To stay put within one holiday destination or perhaps go on some organised excursions |
| To visit foreign or strange cultures | 1 | 2 | 3 | 4 | 5 To visit familiar cultures |
| Holiday destinations that offer everyday experiences and activities | 1 | 2 | 3 | 4 | 5 Holiday destinations that offer unusual experiences and activities, or to visit new destinations before others have visited them |

**10)** On the following scale, how important for your visit to Haworth is it to learn something or have a fun day out ?  **SHOW CARD 2**

| A fun day out | 1 | 2 | 3 | 4 | 5 | Learn something |
|---|---|---|---|---|---|---|

**11)** Which of the following statements best describes the main purpose of your visit to Haworth ?  **SHOW CARD 3**
Is it to.....

Learn about the history of the village ☐
Learn about the history of the Bronte family connection to Haworth ☐
Learn about the village today ☐
Learn about all of the above ☐
Learn about all or some of the above and also have a fun day out ☐
Have a fun day out ☐

**12)** How important is it for your visit today that you gain an historically accurate understanding of the history of the village of Haworth ?

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

**13)** Now talking about the Bronte family, how important is it for your visit today that you gain an historically accurate understanding of the Bronte family ?

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

**14)** And the Bronte novels, how important is it for your visit today that you gain an historically accurate understanding of the Bronte novels ?

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

**15)** Have you read a Bronte novel, or seen any of them dramatised for the television, cinema or the theatre ?

Yes ☐
No ☐
Don't know / Unsure ☐
If yes, go to question 16.
If no, go to question 17.

**16)** To what extent were your own images from the books or the dramatisations evoked by the Bronte Parsonage Museum ?

To a very large extent ☐
To a large extent ☐
To a small extent ☐
Not at all ☐
No particular opinion ☐
Don't remember the book(s) ☐
enough to say

**17)** What was it about the presentation in the Bronte Parsonage Museum that gave you the impression that this is how the Bronte family actually lived ?

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.......................................................................................................
.......................................................................................................

**18)** Was the Museum as you had imagined prior to your visit ?

.......................................................................................................
.......................................................................................................
.......................................................................................................
.......................................................................................................
.......................................................................................................

**19)** Do you agree with the statement that some of the historically accurate and genuine aspects of the Bronte family and their novels were lost at the museum ?

Yes ☐
No ☐
Don't know / Unsure ☐

**20)** If so, in what specific ways ?

..........................................................................................................
..........................................................................................................
..........................................................................................................
..........................................................................................................
..........................................................................................................

**21)** How would you feel about the presence of actors in the museum re-enacting the lives of the Bronte family ?

..........................................................................................................
..........................................................................................................
..........................................................................................................
..........................................................................................................
..........................................................................................................

**22)** In which age category do you fit ?

Under 18 ☐
18 - 24 ☐
25 - 34 ☐
35 - 44 ☐
45 - 54 ☐
55 - 64 ☐
65 - 70 ☐
Over 70 ☐

**23)** Which of the following categories best describes your situation ?

Employed full time ☐
Employed part time ☐
Full time parent ☐
Retired ☐
Unemployed ☐
Full time education ☐
At home with no dependent children ☐
Other (specify)..............................
..............................................

**24)** Which category best describes the occupation of the main income earner in your household ?

Professional / Higher managerial ☐
Intermediate managerial ☐
Supervisory / Clerical ☐
Skilled manual ☐
Unskilled manual ☐
Other (eg.student, retired)...............
..............................................

**Thank you for giving up your time to express your views and opinions.
It is very much appreciated.**

**Visitor Perceptions of, and Responses to, Signs as Markers of Authenticity in Haworth**

*Introductory remarks prior to each interview:*
*Good morning / afternoon.  My name is Sarah Tetley and I am a member of the Centre for Tourism at Sheffield Hallam University.  I am doing a survey of people's opinions about tourism in Haworth.  The interview will take about fifteen minutes, and I would be grateful if you could spare the time to answer a few questions.*

Questionnaire No..........
Site code...................
Date.......................

Time:  Up to 10.00 ☐          14.01-16.00 ☐
       10.01-12.00 ☐          16.01-18.00 ☐
       12.01-14.00 ☐          After 18.00 ☐

Remarks about the weather.............................          Sex of interviewee:
                                                               Male   ☐
                                                               Female ☐

**1)  Do you live in Haworth ?**

Yes ☐
No  ☐
If yes, unsuitable.
If no, proceed to question 2.

**2)  Show picture of map.**
        Do you live in the Haworth area as shown on the map ?

Yes ☐
No  ☐
If yes, unsuitable.
If no, go to question 3.

**3)  Are you visiting Haworth mainly for leisure or work reasons ?**

Leisure ☐
Work    ☐
If leisure, go to question 4.
If work, unsuitable.

**4)  Prior to your visit, how interested were you in the Bronte family and their novels ?**

Very interested       ☐
Moderately interested ☐
A little interested   ☐
Not interested at all ☐
No particular opinion  ☐

1

5) How important was the Bronte connection for you in your decision to visit Haworth ?

<div style="text-align:right">

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

</div>

6) Where do you normally live ?

UK (county & nearest town).................... ☐
Europe (country)................................ ☐
USA ☐
Canada ☐
Japan ☐
Australia / New Zealand ☐
UK temporary resident ☐

When not in the UK, where do you normally live ?....................
Other (specify)......................................

7) Which of the following applies to your visit to Haworth ?

Are you visiting:

for the day, or part of the day from home. ☐

*or* while staying in Haworth for one or more nights. ☐

*or* while staying overnight elsewhere, away from home, for one or more nights. ☐

*or* none of the above (specify)......................................................................

8) On a scale from 1 to 5, when choosing a holiday destination do you normally prefer:                                              **SHOW CARD 1**

| | | | | | |
|---|---|---|---|---|---|
| Package holidays | 1 | 2 | 3 | 4 | 5 | Independent holidays |
| Foreign food | 1 | 2 | 3 | 4 | 5 | Familiar food |
| Long-haul holiday destinations (outside Europe) | 1 | 2 | 3 | 4 | 5 | Short-haul holiday destinations (within Europe) |
| Holiday destinations where they speak the same language as you | 1 | 2 | 3 | 4 | 5 | Holiday destinations where they speak a different language to you |
| A highly fashionable holiday destination | 1 | 2 | 3 | 4 | 5 | Not normally important that the holiday destination is fashionable |

2

| To travel round and explore the holiday destination on your own | 1 | 2 | 3 | 4 | 5 | To stay put within one holiday destination or perhaps go on some organised excursions |
|---|---|---|---|---|---|---|
| To visit foreign or strange cultures | 1 | 2 | 3 | 4 | 5 | To visit familiar cultures |
| Holiday destinations that offer everyday experiences and activities | 1 | 2 | 3 | 4 | 5 | Holiday destinations that offer unusual experiences and activities, or to visit new destinations before others have visited them |

**9)** On the following scale, how important for your visit to Haworth is it to learn something or have a fun day out ?                               **SHOW CARD 2**

| A fun day out | 1 | 2 | 3 | 4 | 5 | Learn something |
|---|---|---|---|---|---|---|

**10)** Which of the following statements best describes the main purpose of your visit to Haworth ?                               **SHOW CARD 3**
Is it to.....

Learn about the history of the village ☐
Learn about the history of the Bronte family connection to Haworth ☐
Learn about the village today ☐
Learn about all of the above ☐
Learn about all or some of the above and also have a fun day out ☐
Have a fun day out ☐

**11)** How important is it for your visit today that you gain an historically accurate understanding of the history of the village of Haworth ?

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

**12)** Now talking bout the Bronte family, how important is it for your visit today that you gain an historically accurate understanding of the Bronte family ?

Very important ☐
Moderately important ☐
Of little importance ☐
Of no importance at all ☐
No particular opinion ☐

**13)** And the Bronte novels, how important is it for your visit today that you gain an historically accurate understanding of the Bronte novels ?

| | |
|---|---|
| Very important | ☐ |
| Moderately important | ☐ |
| Of little importance | ☐ |
| Of no importance at all | ☐ |
| No particular opinion | ☐ |

PICTURE 1: *General village shot*

**14)** What does this picture tell you about Haworth ?

.................................................................................................................
.................................................................................................................
.................................................................................................................
.................................................................................................................
.................................................................................................................

**15)** Which characteristics of the subject appeal to you, if any, and why ?

.................................................................................................................
.................................................................................................................
.................................................................................................................
.................................................................................................................
.................................................................................................................

PICTURE 2 : *Formal exhibition of the Bronte connection*

**16)** What does this picture tell you about how the Bronte connection is presented in this building ?

.................................................................................................................
.................................................................................................................
.................................................................................................................
.................................................................................................................
.................................................................................................................

**17)** On the following scales, do you consider that the subject is:

SHOW CARD 6

| Tasteful | 1 | 2 | 3 | 4 | 5 | Tasteless |
|---|---|---|---|---|---|---|
| Highly associated with the Brontes | 1 | 2 | 3 | 4 | 5 | Not associated with the Brontes at all |
| Not at all commercialised | 1 | 2 | 3 | 4 | 5 | Highly commercialised |
| Acceptably commercialised | 1 | 2 | 3 | 4 | 5 | Unacceptably commercialised |
| Upmarket | 1 | 2 | 3 | 4 | 5 | Down market |

| High quality | 1 | 2 | 3 | 4 | 5 | | Low quality |
|---|---|---|---|---|---|---|---|

| Respectful of the literary connection | 1 | 2 | 3 | 4 | 5 | | Disrespectful of the literary connection |
|---|---|---|---|---|---|---|---|

**PICTURE 3**: *Evidence of 'upmarket' exploitation of literary connection*

**18)** What do you like and dislike about the subject of this picture, and why ?

.......................................................................................................

.......................................................................................................

.......................................................................................................

.......................................................................................................

.......................................................................................................

**19)** On the following scales, do you consider that the subject is:

**SHOW CARD 6**

| Tasteful | 1 | 2 | 3 | 4 | 5 | Tasteless |
|---|---|---|---|---|---|---|
| Highly associated with the Brontes | 1 | 2 | 3 | 4 | 5 | Not associated with the Brontes at all |
| Not at all commercialised | 1 | 2 | 3 | 4 | 5 | Highly commercialised |
| Acceptably commercialised | 1 | 2 | 3 | 4 | 5 | Unacceptably commercialised |
| Upmarket | 1 | 2 | 3 | 4 | 5 | Down market |
| High quality | 1 | 2 | 3 | 4 | 5 | Low quality |
| Respectful of the literary connection | 1 | 2 | 3 | 4 | 5 | Disrespectful of the literary connection |

**PICTURE 4**: *Evidence of 'tacky' commercialisation*

**20)** What do you like and dislike about the subject of this picture, and why ?

.......................................................................................................

.......................................................................................................

.......................................................................................................

.......................................................................................................

.......................................................................................................

**21)** On the following scales, do you consider that the subject is:

| | | | | | | |
|---|---|---|---|---|---|---|
| Tasteful | 1 | 2 | 3 | 4 | 5 | Tasteless |
| Highly associated with the Brontes | 1 | 2 | 3 | 4 | 5 | Not associated with the Brontes at all |
| Not at all commercialised | 1 | 2 | 3 | 4 | 5 | Highly commercialised |
| Acceptably commercialised | 1 | 2 | 3 | 4 | 5 | Unacceptably commercialised |
| Upmarket | 1 | 2 | 3 | 4 | 5 | Down market |
| High quality | 1 | 2 | 3 | 4 | 5 | Low quality |
| Respectful of the literary connection | 1 | 2 | 3 | 4 | 5 | Disrespectful of the literary connection |

PICTURE 5: *Shots of actual places used in novels which are both factual and fictional*

**22)** Do you like the way in which the Bronte connection is presented in Haworth ?

...............................................................................................................
...............................................................................................................
...............................................................................................................
...............................................................................................................
...............................................................................................................

**23)** In which age category do you fit ?

| | |
|---|---|
| Under 18 | ☐ |
| 18 - 24 | ☐ |
| 25 - 34 | ☐ |
| 35 - 44 | ☐ |
| 45 - 54 | ☐ |
| 55 - 64 | ☐ |
| 65 - 70 | ☐ |
| Over 70 | ☐ |

**24)** Which of the following categories best describes your situation ?

Employed full time ☐
Employed part time ☐
Full time parent ☐
Retired ☐
Unemployed ☐
Full time education ☐
At home with no dependent children ☐
Other (specify).............................
..............................................

**25)** Which category best describes the occupation of the main income earner in your household ?

Professional / Higher managerial ☐
Intermediate managerial ☐
Supervisory / Clerical ☐
Skilled manual ☐
Unskilled manual ☐
Other (eg.student, retired)...............
..............................................

**Thank you for giving up your time to express your views and opinions.
It is very much appreciated.**

*A map of Haworth and its environs showing a boundary around the village with a 15km radius. Respondents were described as visitors if they lived outside this boundary.*

| | | | | | | |
|---|---|---|---|---|---|---|
| Package holidays | 1 | 2 | 3 | 4 | 5 | Independent holidays |
| Foreign food | 1 | 2 | 3 | 4 | 5 | Familiar food |
| Long-haul holiday destinations (outside Europe) | 1 | 2 | 3 | 4 | 5 | Short-haul holiday destinations (within Europe |
| Holiday destinations where they speak the same language as you | 1 | 2 | 3 | 4 | 5 | Holiday destinations where they speak a different language to you |
| A highly fashionable holiday destination | 1 | 2 | 3 | 4 | 5 | Not normally important that the holiday destination is fashionable |
| To travel round and explore the holiday destination on your own | 1 | 2 | 3 | 4 | 5 | To stay put within one holiday destination or perhaps go on some organised excursions |
| To visit foreign or strange cultures | 1 | 2 | 3 | 4 | 5 | To visit familiar cultures |
| Holiday destinations that offer commonplace experiences and activities | 1 | 2 | 3 | 4 | 5 | Holiday destinations that offer unusual experiences and activities, or to visit new destinations before others have visited them |

How important for your visit to Haworth is it to learn something or have a fun day out ?

A fun day out     1     2     3     4     5     Learn something

Is it to.....

Learn about the history of the village
Learn about the history of the Brontë connection to Haworth
Learn about the village today
Learn about all of the above
Learn about all or some of the above and also have a fun day out
Have a fun day out

Figure 1: Photograph of the village of Haworth

Figure 2: Photograph of the Brontë Parsonage Museum Signboard



Figure 3: Photograph of the Brontë Society shopfront

Figure 4: Photograph of a tea-towel with an image of the Brontë sisters printed on it

Figure 5: Photograph of Top Withens with an inset of the plaque visible on the wall of the building

*Appendix 1.4*
*Table to relate survey questions to the research hypotheses*

# Table 1.4A: Summary of how individual questions relate to the research hypotheses

| HYPOTHESIS | QUESTIONNAIRE | | |
|---|---|---|---|
| | Authenticity of the contemporary features of Haworth | Perceptions of, and responses to, signs as markers of authenticity | Authenticity of the presentation of the literary connection |
| 1. Visitors display different motivations for visiting a literary tourist destination. | 9.<br>10. | 9.<br>10. | 10.<br>11. |
| 2. The motivations for visiting a literary tourist destination affect the degree to which visitors are concerned about authenticity. | Correlation of questions 9. and 10. with<br>11.<br>12.<br>13. | Correlation of questions 9. and 10. with<br>11.<br>12.<br>13. | Correlation of questions 10. and 11. with<br>12.<br>13.<br>14. |
| 3. Visitors assess the authenticity of different products within the literary tourist destination. These include: | | | |
| the literary connection to the Brontë family | 21.<br>26. | | |
| the literary connection to the Brontë novels | 24. | | 16. |
| the village of Haworth | 14.<br>15.<br>16.<br>17.<br>18. | 14. | |
| the formal presentation (the museum) | | 16. | 18. |
| the Brontë-related signs. | | 18.<br>20.<br>22. | |
| 4. Visitors will vary in how authentic they find the experience. | 19.<br>24. | 17.<br>19.<br>21. | 16.<br>19.<br>21. |
| 5. Visitors will vary in the aspects of the destination that evoke a sense of an authentic experience and also a sense of place. | 20.<br>22.<br>25.<br>27. | 14.<br>15.<br>18.<br>20.<br>22. | 17.<br>20. |

# Appendix Two
## Visitor Motivations and Concern for Authenticity

*Appendix 2.1*
*Details of cross-tabluations relating visitor motivations to their*
*concern for authenticity*

**Table A2.1.1: Importance of the Brontë family in the decision to visit Haworth compared with interest in the Brontë family prior to the visit**

| Interest in the Brontë family prior to visiting | Importance of the Brontë family in the decision to visit Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Very interested | 72.2 | 7.2 | 1.1 | 6.7 | 0.0 | 16.1 |
| Moderately interested | 24.1 | 69.3 | 29.2 | 0.0 | 0.0 | 43.9 |
| A little interested | 3.7 | 22.9 | 52.8 | 36.7 | 25.0 | 29.1 |
| Not interested at all | 0.0 | 0.7 | 15.7 | 56.7 | 25.0 | 10.0 |
| No particular opinion | 0.0 | 0.0 | 1.1 | 0.0 | 50.0 | 0.9 |
| TOTAL | n=54 100% | n=153 100.1% | n=89 99.9% | n=30 100.1% | n=4 100% | n=330 100% |

Note:  * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.2: Importance of the Brontë family in the decision to visit Haworth compared with interest in the Brontë family prior to the visit**

| Interest in the Brontë family prior to visiting | Importance of the Brontë family in the decision to visit Haworth** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Very interested | 47.6 | 3.7 | 0.0 | 0.0 | 0.0 | 15.3 |
| Moderately interested | 47.6 | 54.3 | 25.0 | 0.0 | 0.0 | 46.7 |
| A little interested | 4.8 | 39.5 | 58.3 | 0.0 | 100.0 | 32.7 |
| Not interested at all | 0.0 | 2.5 | 16.7 | 100.0 | 0.0 | 5.3 |
| TOTAL | n=42 100% | n=81 100% | n=24 100% | n=2 100% | n=1 100% | n=150 100% |

Note: ** Respondents interviewed outside the Brontë Parsonage Museum.

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**Table A2.1.3:** Importance of the Brontë family in the decision to visit Haworth compared with the motivation for visiting Haworth

| Motivation for visiting | Importance of the Brontë family in the decision to visit Haworth* | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Fun 1 | 3.7 | 16.3 | 20.2 | 66.7 | 25.0 | 20.0 |
| 2 | 5.6 | 24.2 | 51.7 | 26.7 | 25.0 | 28.8 |
| 3 | 22.2 | 39.2 | 22.5 | 6.7 | 50.0 | 29.1 |
| 4 | 42.6 | 18.3 | 4.5 | 0.0 | 0.0 | 16.7 |
| Learn 5 | 25.9 | 2.0 | 1.1 | 0.0 | 0.0 | 5.5 |
| TOTAL | n=54 100% | n=153 100% | n=89 100% | n=30 100.1% | n=4 100% | n=330 100.1% |

Note:  *  All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.4:** Importance of the Brontë family in the decision to visit Haworth compared with the motivation for visiting Haworth

| Motivation for visiting | Importance of the Brontë family in the decision to visit Haworth ** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Fun 1 | 2.4 | 2.5 | 12.5 | 100.0 | 0.0 | 5.3 |
| 2 | 14.3 | 34.6 | 45.8 | 0.0 | 0.0 | 30.0 |
| 3 | 23.8 | 38.3 | 33.3 | 0.0 | 0.0 | 32.7 |
| 4 | 47.6 | 23.5 | 8.3 | 0.0 | 0.0 | 27.3 |
| Learn 5 | 11.9 | 1.2 | 0.0 | 0.0 | 100.0 | 4.7 |
| TOTAL | n=42 100% | n=81 100.1% | n=24 99.9% | n=2 100% | n=1 100% | n=150 100% |

Note: ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.5: Importance of the Brontë family in the decision to visit Haworth compared with the main purpose for visiting Haworth**

| Main Purpose for visiting | Importance of the Brontë family in decision-making * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Learn about the history of the village | 0.0 | 1.3 | 1.1 | 3.3 | 50.0 | 1.8 |
| Learn about the history of the Brontë family connection to Haworth | 7.4 | 4.6 | 0.0 | 0.0 | 0.0 | 3.3 |
| Learn about the village today | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| Learn about all of the above | 29.6 | 1.3 | 3.4 | 0.0 | 0.0 | 6.4 |
| Learn about all or some of the above and also have a fun day out | 63.0 | 81.7 | 59.6 | 26.7 | 25.0 | 67.3 |
| Have a fun day out | 0.0 | 11.1 | 36.0 | 70.0 | 25.0 | 21.2 |
| TOTAL | n=54 100% | n=153 100% | n=89 100.1% | n=30 100% | n=4 100% | n=330 100% |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum.

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**Table A2.1.6: Importance of the Brontë family in the decion to visit Haworth compared with the main purpose for visiting Haworth**

| Main Purpose for visiting | Importance of the Brontë family in decision-making ** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Learn about the history of the village | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 |
| Learn about the history of the Brontë family connection to Haworth | 0.0 | 3.7 | 8.3 | 0.0 | 0.0 | 3.3 |
| Learn about the village today | 0.0 | 1.2 | 0.0 | 0.0 | 0.0 | 0.7 |
| Learn about all of the above | 14.3 | 7.4 | 4.2 | 0.0 | 0.0 | 8.7 |
| Learn about all or some of the above and also have a fun day out | 83.3 | 85.2 | 62.5 | 0.0 | 100.0 | 80.0 |
| Have a fun day out | 2.4 | 2.5 | 25.0 | 100.0 | 0.0 | 7.3 |
| TOTAL | n=42 100% | n=81 100% | n=24 100% | n=2 100% | n=1 100% | n=150 100% |

Note: ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.7:** Importance of the Brontë family in the decision to visit Haworth compared with the importance for gaining an historically accurate understanding of the history of the village of Haworth

| Importance of historically accurate understanding of the history of the village | Importance of the Brontë family in the decision to visit Haworth* | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Very important | 61.1 | 9.2 | 1.1 | 0.0 | 25.0 | 14.8 |
| Moderately important | 27.8 | 64.1 | 29.2 | 20.0 | 25.0 | 44.2 |
| Of little importance | 9.3 | 20.9 | 57.3 | 33.3 | 25.0 | 30.0 |
| Of no importance at all | 1.9 | 5.9 | 11.2 | 46.7 | 25.0 | 10.6 |
| No particular opinion | 0.0 | 0.0 | 1.1 | 0.0 | 0.0 | 0.3 |
| TOTAL | n=54 100.1% | n=153 100.1% | n=89 99.9% | n=30 100% | n=4 100% | n=330 99.9% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.8:** Importance of the Brontë family in the decision to visit Haworth compared with the importance for gaining an historically accurate understanding of the history of the village of Haworth

| Importance of historically accurate understanding of the history of the village | Importance of the Brontë family in the decision to visit Haworth** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Very important | 54.8 | 11.1 | 0.0 | 0.0 | 100.0 | 22.0 |
| Moderately important | 45.2 | 71.6 | 58.3 | 0.0 | 0.0 | 60.7 |
| Of little importance | 0.0 | 14.8 | 29.2 | 50.0 | 0.0 | 13.3 |
| Of no importance at all | 0.0 | 2.5 | 12.5 | 50.0 | 0.0 | 4.0 |
| TOTAL | n=42 100% | n=81 100% | n=24 100% | n=2 100% | n=1 100% | n=150 100% |

Note:  ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.9:** Importance of the Brontë family in the decision to visit Haworth compared with the importance for gaining an historically accurate understanding of the Brontë family

| Importance of historically accurate understanding of the Brontë family | Importance of the Brontë family in the decision to visit Haworth* | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Very important | 66.7 | 12.4 | 2.2 | 0.0 | 25.0 | 17.6 |
| Moderately important | 31.5 | 66.0 | 32.6 | 10.0 | 0.0 | 45.5 |
| Of little importance | 1.9 | 19.6 | 53.9 | 36.7 | 50.0 | 27.9 |
| Of no importance at all | 0.0 | 2.0 | 11.2 | 53.3 | 25.0 | 9.1 |
| TOTAL | n=54 100.1% | n=153 100% | n=89 99.9% | n=30 100% | n=4 100% | n=330 100.1% |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.10: Importance of the Brontë family in the decision to visit Haworth compared with the importance for gaining anhistorically accurate understanding of the Brontë family**

| Importance of historically accurate understanding of the Brontë family | Importance of the Brontë family in the decision to visit Haworth** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Very important | 66.7 | 13.6 | 4.2 | 0.0 | 100.0 | 27.3 |
| Moderately important | 31.0 | 77.8 | 62.5 | 0.0 | 0.0 | 60.7 |
| Of little importance | 2.4 | 8.6 | 29.2 | 100.0 | 0.0 | 11.3 |
| Of no importance at all | 0.0 | 0.0 | 4.2 | 0.0 | 0.0 | 0.7 |
| TOTAL | n=42 100.1% | n=81 100% | n=24 100.1% | n=2 100% | n=1 100% | n=150 100% |

Note:   ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.11: Importance of the Brontë family in the decision to visit Haworth compared with the importance for gaining anhistorically accurate understanding of the Brontë novels**

| Importance of historically accurate understanding of the Brontë novels | Importance of the Brontë family in the decision to visit Haworth* | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Very important | 55.6 | 6.5 | 0.0 | 6.7 | 25.0 | 13.0 |
| Moderately important | 35.2 | 51.0 | 22.5 | 0.0 | 0.0 | 35.5 |
| Of little importance | 5.6 | 36.6 | 58.4 | 20.0 | 50.0 | 36.1 |
| Of no importance at all | 3.7 | 5.9 | 19.1 | 73.3 | 25.0 | 15.5 |
| TOTAL | n=54 100.1% | n=153 100% | n=89 100% | n=30 100% | n=4 100% | n=330 100.1% |

Note:  * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.12: Importance of the Brontë family in the decision to visit Haworth compared with the importance for gaining an historically accurate understanding of the Brontë novels**

| Importance of historically accurate understanding of the Brontë novels | Importance of the Brontë family in the decision to visit Haworth** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Very important | 47.6 | 8.6 | 0.0 | 0.0 | 100.0 | 18.7 |
| Moderately important | 42.9 | 60.5 | 41.7 | 0.0 | 0.0 | 51.3 |
| Of little importance | 9.5 | 30.9 | 45.8 | 50.0 | 0.0 | 27.3 |
| Of no importance at all | 0.0 | 0.0 | 12.5 | 50.0 | 0.0 | 2.7 |
| TOTAL | n=42 100% | n=81 100% | n=24 100% | n=2 100% | n=1 100% | n=150 100% |

Note:    ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.13: The type of tourist visiting Haworth compared with the motivation for visiting Haworth.**

| Motivation for visiting | Type of Tourist * | | | |
|---|---|---|---|---|
| %columns | Allocentric | Midcentric | Psychocentric | TOTAL |
| Fun 1 | 15.2 | 18.6 | 25.6 | 20.0 |
| 2 | 6.1 | 27.0 | 42.7 | 28.8 |
| 3 | 24.2 | 33.5 | 19.5 | 29.1 |
| 4 | 42.4 | 14.9 | 11.0 | 16.7 |
| Learn 5 | 12.1 | 6.0 | 1.2 | 5.5 |
| TOTAL | n=33 100% | n=215 100% | n=82 100% | n=330 100.1% |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.14: The type of tourist visiting Haworth compared with the motivation for visiting Haworth.**

| Motivation for visiting | Type of Tourist ** | | | |
|---|---|---|---|---|
| %columns | Allocentric | Midcentric | Psychocentric | TOTAL |
| Fun 1 | 12.5 | 5.4 | 0.0 | 5.3 |
| 2 | 25.0 | 26.2 | 75.0 | 30.0 |
| 3 | 12.5 | 36.2 | 8.3 | 32.7 |
| 4 | 37.5 | 27.7 | 16.7 | 27.3 |
| Learn 5 | 12.5 | 4.6 | 0.0 | 4.7 |
| TOTAL | n=8 100% | n=130 100.1% | n=12 100% | n=150 100% |

Note:  ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.15: The type of tourist visiting Haworth compared with the main purpose for visiting**

| Main Purpose for visiting | Type of Tourist * | | | |
|---|---|---|---|---|
| %columns | Allocentric | Midcentric | Psychocentric | TOTAL |
| Learn about the history of the village | 0.0 | 0.9 | 4.9 | 1.8 |
| Learn about the history of the Brontë family connection to Haworth | 0.0 | 4.2 | 2.4 | 3.3 |
| Learn about the village today | 0.0 | 0.0 | 0.0 | 0.0 |
| Learn about all of the above | 9.1 | 7.9 | 1.2 | 6.4 |
| Learn about all or some of the above and also have a fun day out | 78.8 | 70.7 | 53.7 | 67.3 |
| Have a fun day out | 12.1 | 16.3 | 37.8 | 21.2 |
| TOTAL | n=33 100% | n=215 100% | n=82 100% | n=330 100% |

Note:  *  All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.16: The type of tourist visiting Haworth compared with the main purpose for visiting**

| Main Purpose for visiting | Type of Tourist ** | | | |
|---|---|---|---|---|
| %columns | Allocentric | Midcentric | Psychocentric | TOTAL |
| Learn about the history of the village | 0.0 | 0.0 | 0.0 | 0.0 |
| Learn about the history of the Brontë family connection to Haworth | 0.0 | 3.8 | 0.0 | 3.3 |
| Learn about the village today | 0.0 | 0.8 | 0.0 | 0.7 |
| Learn about all of the above | 0.0 | 8.5 | 16.7 | 8.7 |
| Learn about all or some of the above and also have a fun day out | 87.5 | 80.0 | 75.0 | 80.0 |
| Have a fun day out | 12.5 | 6.9 | 8.3 | 7.3 |
| TOTAL | n=8 100% | n=130 100% | n=12 100% | n=150 100% |

Note:   ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.17: The type of tourist visiting Haworth compared with the importance for gaining an historically accurate understanding of the history of the village of Haworth**

| Importance of historically accurate understanding of the history of the village | Type of Tourist * | | | |
|---|---|---|---|---|
| %columns | Allocentric | Midcentric | Psychocentric | TOTAL |
| Very important | 30.3 | 15.3 | 7.3 | 14.8 |
| Moderately important | 48.5 | 43.3 | 45.1 | 44.2 |
| Of little importance | 15.2 | 30.7 | 34.1 | 30.0 |
| Of no importance at all | 6.1 | 10.7 | 12.2 | 10.6 |
| No particular opinion | 0.0 | 0.0 | 1.2 | 0.3 |
| TOTAL | n=33 100.1% | n=215 100% | n=82 99.9% | n=330 99.9% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.18: The type of tourist visiting Haworth compared with the importance for gaining an historically accurate understanding of the history of the village of Haworth**

| Importance of historically accurate understanding of the history of the village | Type of Tourist ** | | | |
|---|---|---|---|---|
| %columns | Allocentric | Midcentric | Psychocentric | TOTAL |
| Very important | 25.0 | 22.3 | 16.7 | 22.0 |
| Moderately important | 62.5 | 60.8 | 58.3 | 60.7 |
| Of little importance | 12.5 | 13.1 | 16.7 | 13.3 |
| Of no importance at all | 0.0 | 3.8 | 8.3 | 4.0 |
| TOTAL | n=8 100% | n=130 100% | n=12 100% | n=150 100% |

Note:   ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.19: The type of tourist visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë family**

| Importance of historically accurate understanding of the Brontë family | Type of Tourist * | | | |
|---|---|---|---|---|
| %columns | Allocentric | Midcentric | Psychocentric | TOTAL |
| Very important | 33.3 | 18.1 | 9.6 | 17.6 |
| Moderately important | 42.4 | 48.4 | 39.0 | 45.5 |
| Of little importance | 18.2 | 25.6 | 37.8 | 27.9 |
| Of no importance at all | 6.1 | 7.9 | 13.4 | 9.1 |
| TOTAL | n=33 100% | n=215 100% | n=82 99.8% | n=330 100.1% |

Note:    * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.20: The type of tourist visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë family**

| Importance of historically accurate understanding of the Brontë family | Type of Tourist ** | | | |
|---|---|---|---|---|
| %columns | Allocentric | Midcentric | Psychocentric | TOTAL |
| Very important | 37.5 | 26.9 | 25.0 | 27.3 |
| Moderately important | 50.0 | 62.3 | 50.0 | 60.7 |
| Of little importance | 12.5 | 10.0 | 25.0 | 11.3 |
| Of no importance at all | 0.0 | 0.8 | 0.0 | 0.7 |
| TOTAL | n=8 100% | n=130 100% | n=12 100% | n=150 100% |

Note:   ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.21: The type of tourist visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë novels**

| Importance of historically accurate understanding of the Brontë novels | Type of Tourist * | | | |
|---|---|---|---|---|
| %columns | Allocentric | Midcentric | Psychocentric | TOTAL |
| Very important | 24.2 | 14.4 | 4.9 | 13.0 |
| Moderately important | 39.4 | 37.2 | 29.3 | 35.3 |
| Of little importance | 18.2 | 37.7 | 39.0 | 36.1 |
| Of no importance at all | 18.2 | 10.7 | 26.8 | 15.5 |
| TOTAL | n=33 100% | n=215 100% | n=82 99.9% | n=330 99.9% |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.22: The type of tourist visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë novels**

| Importance of historically accurate understanding of the Brontë novels | Type of Tourist ** | | | |
|---|---|---|---|---|
| %columns | Allocentric | Midcentric | Psychocentric | TOTAL |
| Very important | 37.5 | 19.2 | 0.0 | 18.7 |
| Moderately important | 37.5 | 50.8 | 66.7 | 51.3 |
| Of little importance | 25.0 | 27.7 | 25.0 | 27.3 |
| Of no importance at all | 0.0 | 2.3 | 8.3 | 2.7 |
| TOTAL | n=8 100% | n=130 100% | n=12 100% | n=150 100% |

Note:  ** Respondents interviewed outside the Brontë Parsonage Museum.

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**Table A2.1.23: Motivation for visiting Haworth compared with the importance for gaining an historically accurate understanding of the history of the village of Haworth**

| Importance of historically accurate understanding of the history of the village | Motivation for visiting Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Fun 1 | 2 | 3 | 4 | 5 | TOTAL |
| Very important | 1.5 | 0.0 | 10.4 | 41.8 | 83.3 | 14.8 |
| Moderately important | 31.8 | 37.9 | 60.4 | 52.7 | 11.1 | 44.2 |
| Of little importance | 31.8 | 51.6 | 27.1 | 3.6 | 5.6 | 30.0 |
| Of no importance at all | 33.3 | 10.5 | 2.1 | 1.8 | 0.0 | 10.6 |
| No particular opinion | 1.5 | 0.0 | 0.0 | 0.0 | 0.0 | 0.3 |
| TOTAL | n=66 99.9% | n=95 100% | n=96 100% | n=55 99.9% | n=18 100% | n=330 99.9% |

Note:  *  All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.24: Motivation for visiting Haworth compared with the importance for gaining an historically accurate understanding of the history of the village of Haworth**

| Importance of historically accurate understanding of the history of the village | Motivation for visiting Haworth ** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Fun 1 | 2 | 3 | 4 | 5 | TOTAL |
| Very important | 0.0 | 6.7 | 8.2 | 48.8 | 85.7 | 22.0 |
| Moderately important | 75.0 | 64.4 | 69.4 | 51.2 | 14.3 | 60.7 |
| Of little importance | 12.5 | 22.2 | 18.4 | 0.0 | 0.0 | 13.3 |
| Of no importance at all | 12.5 | 6.7 | 4.1 | 0.0 | 0.0 | 4.0 |
| TOTAL | n=8 100% | n=45 100% | n=49 100.1% | n=41 100% | n=7 100% | n=150 100% |

Note: ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.25: Motivation for visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë family**

| Importance of historically accurate understanding of the Brontë family | Motivation for visiting Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Fun 1 | 2 | 3 | 4 | 5 | TOTAL |
| Very important | 3.0 | 0.0 | 15.6 | 47.3 | 83.3 | 17.6 |
| Moderately important | 31.8 | 43.2 | 61.5 | 49.1 | 11.1 | 45.5 |
| Of little importance | 31.8 | 48.4 | 22.9 | 3.6 | 5.6 | 27.9 |
| Of no importance at all | 33.3 | 8.4 | 0.0 | 0.0 | 0.0 | 9.1 |
| TOTAL | n=66 99.9% | n=95 100% | n=96 100% | n=55 100% | n=18 100% | n=330 100.1% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.26: Motivation for visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë family**

| Importance of historically accurate understanding of the Brontë family | Motivation for visiting Haworth ** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Fun 1 | 2 | 3 | 4 | 5 | TOTAL |
| Very important | 0.0 | 8.9 | 20.4 | 48.8 | 100.0 | 27.3 |
| Moderately important | 75.0 | 64.4 | 71.4 | 51.2 | 0.0 | 60.7 |
| Of little importance | 25.0 | 24.4 | 8.2 | 0.0 | 0.0 | 11.3 |
| Of no importance at all | 25.0 | 2.2 | 0.0 | 0.0 | 0.0 | 0.7 |
| TOTAL | n=8 100% | n=45 99.9% | n=49 100% | n=41 100% | n=7 100% | n=150 100% |

Note:    ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.27: Motivation for visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë novels**

| Importance of historically accurate understanding of the Brontë novels | Motivation for visiting Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Fun 1 | 2 | 3 | 4 | 5 | TOTAL |
| Very important | 3.0 | 2.1 | 8.3 | 34.5 | 66.7 | 13.0 |
| Moderately important | 27.3 | 27.4 | 44.8 | 49.1 | 16.7 | 35.5 |
| Of little importance | 24.2 | 57.9 | 39.6 | 16.4 | 5.6 | 36.0 |
| Of no importance at all | 45.5 | 12.6 | 7.3 | 0.0 | 11.1 | 15.5 |
| TOTAL | n=66 100% | n=95 100% | n=96 100% | n=55 100% | n=18 100.1% | n=330 100% |

Note:  * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.28: Motivation for visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë novels**

| Importance of historically accurate understanding of the Brontë novels | Motivation for visiting Haworth ** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Fun 1 | 2 | 3 | 4 | 5 | TOTAL |
| Very important | 0.0 | 2.2 | 10.2 | 36.6 | 100.0 | 18.7 |
| Moderately important | 25.0 | 55.6 | 59.2 | 51.2 | 0.0 | 51.3 |
| Of little importance | 62.5 | 35.6 | 30.6 | 12.2 | 0.0 | 27.3 |
| Of no importance at all | 12.5 | 6.7 | 0.0 | 0.0 | 0.0 | 2.7 |
| TOTAL | n=8 100% | n=45 100.1% | n=49 100% | n=41 100% | n=7 100% | n=150 100% |

Note:   ** Respondents interviewed outside the Brontë Parsonage Museum.

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## Table A2.1.29: The main purpose for visiting Haworth compared with the importance for gaining an historically accurate understanding of the history of the village of Haworth

| Importance of historically accurate understanding of the history of the village | Main purpose for visiting Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Learn about the history of the village | Learn about the history of the Bronte family connection to Haworth | Learn about all of the above | Learn about all or some of the above and also have a fun day out | Have a fun day out | TOTAL |
| Very important | 33.3 | 27.3 | 57.1 | 14.0 | 1.4 | 14.8 |
| Moderately important | 66.7 | 36.4 | 42.9 | 52.3 | 18.6 | 44.2 |
| Of little importance | 0.0 | 36.4 | 0.0 | 27.9 | 47.1 | 30.0 |
| Of no importance at all | 0.0 | 0.0 | 0.0 | 5.9 | 31.4 | 10.6 |
| No particular opinion | 0.0 | 0.0 | 0.0 | 0.0 | 1.4 | 0.3 |
| TOTAL | n=6 100% | n=11 100.1% | n=21 100% | n=222 100.1% | n=70 100% | n=330 99.9% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum.

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**Table A2.1.30: The main purpose for visiting Haworth compared with the importance for gaining an historically accurate understanding of the history of the village of Haworth**

| Importance of historically accurate understanding of the history of the village | Main purpose for visiting Haworth ** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Learn about the history of the Bronte family connection to Haworth | Learn about the village today | Learn about all of the above | Learn about all or some of the above and also have a fun day out | Have a fun day out | TOTAL |
| Very important | 0.0 | 0.0 | 69.2 | 20.0 | 0.0 | 22.0 |
| Moderately important | 80.0 | 100.0 | 30.8 | 64.2 | 45.5 | 60.7 |
| Of little importance | 20.0 | 0.0 | 0.0 | 12.5 | 36.4 | 13.3 |
| Of no importance at all | 0.0 | 0.0 | 0.0 | 3.3 | 18.2 | 4.0 |
| TOTAL | n=5 100% | n=1 100% | n=13 100% | n=120 100% | n=11 100.1% | n=150 100% |

Note:  ** Respondents interviewed outside the Brontë Parsonage Museum.

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**Table A2.1.31: The main purpose for visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë family**

| Importance of historically accurate understanding of the Brontë family | Main purpose for visiting Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Learn about the history of the village | Learn about the history of the Brontë family connection to Haworth | Learn about all of the above | Learn about all or some of the above and also have a fun day out | Have a fun day out | TOTAL |
| Very important | 16.7 | 45.5 | 57.1 | 17.6 | 1.4 | 17.6 |
| Moderately important | 33.3 | 45.5 | 42.9 | 55.4 | 15.7 | 45.5 |
| Of little importance | 33.3 | 9.1 | 0.0 | 25.2 | 47.1 | 27.9 |
| Of no importance at all | 16.7 | 0.0 | 0.0 | 1.8 | 35.7 | 9.0 |
| TOTAL | n=6 100% | n=11 100.1% | n=21 100% | n=222 100% | n=70 99.9% | n=330 100% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.1.32: The main purpose for visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë family**

| Importance of historically accurate understanding of the Brontë family | Main Purpose ** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Learn about the history of the Brontë family connection to Haworth | Learn about the village today | Learn about all of the above | Learn about all or some of the above and also have a fun day out | Have a fun day out | TOTAL |
| Very important | 20.0 | 0.0 | 61.5 | 26.7 | 0.0 | 27.3 |
| Moderately important | 80.0 | 100.0 | 30.8 | 65.0 | 36.4 | 60.7 |
| Of little importance | 0.0 | 0.0 | 7.7 | 8.3 | 54.5 | 11.3 |
| Of no importance at all | 0.0 | 0.0 | 0.0 | 0.0 | 9.0 | 0.7 |
| TOTAL | n=5 100% | n=1 100% | n=13 100% | n=120 100% | n=11 99.9% | n=150 100% |

Note:  ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.1.33: The main purpose for visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë novels**

| Importance of historically accurate understanding of the Brontë novels | Main purpose for visiting Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Learn about the history of the village | Learn about the history of the Brontë family connection to Haworth | Learn about all of the above | Learn about all or some of the above and also have a fun day out | Have a fun day out | TOTAL |
| Very important | 16.7 | 45.5 | 52.4 | 11.3 | 1.4 | 13.0 |
| Moderately important | 16.7 | 27.3 | 47.6 | 43.2 | 10.0 | 35.5 |
| Of little importance | 50.0 | 27.3 | 0.0 | 39.6 | 35.7 | 36.0 |
| Of no importance at all | 16.7 | 0.0 | 0.0 | 5.9 | 52.9 | 15.5 |
| TOTAL | n=6 100.1% | n=11 100.1% | n=21 100% | n=222 100% | n=70 100% | n=330 100% |

Note: * All respondents except those interviewed outside the Brontë Parsonage Museum.

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**Table A2.1.34: The main purpose for visiting Haworth compared with the importance for gaining an historically accurate understanding of the Brontë novels**

| Importance of historically accurate understanding of the Brontë novels | Main purpose for visiting Haworth ** | | | | | |
|---|---|---|---|---|---|---|
| %columns | Learn about the history of the Brontë family connection to Haworth | Learn about the village today | Learn about all of the above | Learn about all or some of the above and also have a fun day out | Have a fun day out | TOTAL |
| Very important | 0.0 | 0.0 | 53.8 | 17.5 | 0.0 | 18.7% |
| Moderately important | 80.0 | 100.0 | 38.5 | 54.2 | 18.2 | 51.3% |
| Of little importance | 20.0 | 0.0 | 7.7 | 28.3 | 45.5 | 27.3% |
| Of no importance at all | 0.0 | 0.0 | 0.0 | 0.0 | 36.4 | 2.7% |
| TOTAL | n=5 100% | n=1 100% | n=13 100% | n=120 100% | n=11 100.1% | n=150 100% |

Note:   ** Respondents interviewed outside the Brontë Parsonage Museum.

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*Appendix 2.2*
*Details of chi-square calculations relating visitor motivations*
*to their concern for authenticity*

**Table A2.2.1:** Calculation of the chi-square probability of the relationships between the importance of the Brontë family in the decision to visit Haworth and the responses to other questions *

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Interest in the Brontë family prior to visiting Haworth | Very interested<br>Moderately interested<br>A little interested<br>Not interested at all | 0.000<br>(3.2E-57)[4] | YES |
| Normal place of residence | UK<br>Overseas | 0.012 | YES |
| Day / Stay visitor | Day visitor<br>Staying in Haworth<br>Staying overnight elsewhere | 0.005 | YES |
| Type of visitor | Allocentric<br>Midcentric<br>Psychocentric | 0.063 | YES |
| Age | <24<br>25-44<br>45-64<br>>65 | 0.85 | NO |
| Sex | Male<br>Female | 0.146 | NO |
| Occupational situation | Employed<br>Full time parent<br>Retired<br>Unemployed<br>Full time education<br>At home with no dependent children<br>WITH<br>Very / Moderately important<br>Of Little/ No importance at all | 0.28 | NO |
| Socio-economic status | Professional/Higher managerial<br>Intermediate managerial<br>Supervisory / Clerical<br>Skilled manual<br>Unskilled manual<br>Other | 0.137 | NO |
| Motivation for visit | Fun 1<br>2<br>3<br>4<br>Learn 5 | 0.000<br>(5.4E-29) | YES |

| | | | |
|---|---|---|---|
| Main purpose for visiting Haworth | Historic village / Bronte family / Contemporary village<br>Learn about all of the above<br>All of the above and have fun<br>Have a fun day out<br>WITH<br>Very / Moderately important<br>Of Little/ No importance at all | 0.000<br>(8.8E-14) | YES |
| Concern for authenticity of the village | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.000<br>(1.5E-38) | YES |
| Concern for authenticity of the Brontë family | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.000<br>(5.6E-47) | YES |
| Concern for authenticity of the Brontë novels | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.000<br>(6.1E-44) | YES |

Note:    * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.2.2:** Calculation of the chi-square probability of the relationships between the importance of the Brontë family in the decision to visit Haworth and the responses to other questions **

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Interest in the Brontë family prior to visiting Haworth | Very/Moderately interested<br>A little/Not interested at all<br>WITH<br>Very/Moderately important<br>Of little/No importance at all | 0.000<br>(5.2E-06)[4] | YES |
| Normal place of residence | UK<br>Overseas<br>WITH<br>Very/Moderately important<br>Of little/No importance at all | 0.229 | NO |
| Day / Stay visitor | Day visitor<br>Staying in Haworth<br>Staying overnight elsewhere<br>WITH<br>Very/Moderately important<br>Of little/No importance at all | 0.351 | NO |
| Type of visitor | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Age | <24<br>25-44<br>45-64<br>>65<br>WITH<br>Very/Moderately important<br>Of little/No importance at all | 0.288 | NO |
| Sex | Male<br>Female<br>WITH<br>Very important<br>Moderately important<br>Of little/No importance at all | 0.006 | YES |
| Occupational situation | Employed<br>Not in full/part-time employment<br>WITH<br>Very/Moderately important<br>Of little/No importance at all | 0.078 | YES |

| Socio-economic status | Professional/Higher managerial<br>Intermediate managerial<br>Supervisory / Clerical<br>Manual<br>Other | 0.426 | NO |
|---|---|---|---|
| Motivation for visit | Fun 1<br>2<br>3<br>Learn 4/5<br>WITH<br>Very/Moderately important<br>Of little/No importance at all | 0.000<br>(0.00034) | YES |
| Main purpose for visiting Haworth | Historic village / Bronte family /<br>Contemporary village/<br>Learn about all of the above<br>All of the above and have fun/<br>Have a fun day out<br>WITH<br>Very/Moderately important<br>Of little/No importance at all | 0.838 | NO |
| Concern for authenticity of the village | Very/Moderately important<br>Of little/No importance at all<br>WITH<br>Very important<br>Moderately important<br>Of little/No importance at all | 0.000<br>(7E-06) | YES |
| Concern for authenticity of the Brontë family | Very/Moderately important<br>Of little/No importance at all<br>WITH<br>Very important<br>Moderately important<br>Of little/No importance at all | 0.000<br>(2E-05) | YES |
| Concern for authenticity of the Brontë novels | Very/Moderately important<br>Of little/No importance at all<br>WITH<br>Very important<br>Moderately important<br>Of little/No importance at all | 0.000<br>(3.3E-05) | YES |

Note:    ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.2.3:  Calculation of the chi-square probability of the relationships between the type of visitor and the responses to other questions \***

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Importance of the Brontë family in the decision to visit Haworth | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.063 | YES |
| Interest in the Brontë family prior to visiting Haworth | Very interested<br>Moderately interested<br>A little interested<br>Not interested at all | 0.33 | NO |
| Normal place of residence | UK<br>Overseas | 0.000<br>(9.9E-07)[4] | YES |
| Day / Stay visitor | Day visitor<br>Staying in Haworth<br>Staying overnight elsewhere | 0.011 | YES |
| Age | <24<br>25-44<br>45-64<br>>65 | 0.000<br>(4.6E-05) | YES |
| Sex | Male<br>Female | 0.067 | YES |
| Occupational situation | Employed<br>Not in employment | 0.295 | NO |
| Socio-economic status | Professional/Higher managerial<br>Intermediate managerial<br>Supervisory / Clerical<br>Skilled manual<br>Unskilled manual<br>Other | 0.017 | YES |
| Motivation for visit | Fun 1<br>2<br>3<br>4<br>Learn 5 | 0.005 | YES |
| Main purpose for visiting | Historic village / Bronte family /<br>Contemporary village<br>Learn about all of the above<br>All of the above and have fun<br>Have a fun day out | 0.000<br>(8.1E-05) | YES |
| Concern for authenticity of the village | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.067 | YES |
| Concern for authenticity of the Brontë family | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.002 | YES |
| Concern for authenticity of the Brontë novels | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.007 | YES |

Note:   \* All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.2.4: Calculation of the chi-square probability of the relationships between the type of visitor and the responses to other questions ****

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Importance of the Brontë family in the decision to visit Haworth | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Interest in the Brontë family prior to visiting Haworth | Very/Moderately interested<br>Of little/Not interested at all | 0.528 | NO |
| Normal place of residence | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Day / Stay visitor | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Age | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Sex | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Occupational situation | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Socio-economic status | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Motivation for visit | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Main purpose for visiting | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Concern for authenticity of the village | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Concern for authenticity of the Brontë family | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Concern for authenticity of the Brontë novels | Category values are too small to satisfy the conditions to apply the chi-square test | | |

Note:    ** Respondents interviewed outside the Brontë Parsonage Museum

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**Table A2.2.5:** Calculation of the chi-square probability of the relationships between visitor motivations and visitor concern for authenticity *

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Concern for authenticity of the village | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.000<br>(1.1E-35)[4] | YES |
| Concern for authenticity of the Brontë family | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.000<br>(7.4E-36) | YES |
| Concern for authenticity of the Brontë novels | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.000<br>(1.6E-28) | YES |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.2.6: Calculation of the chi-square probability of the relationships between the visitor motivations and the concern for authenticity ****

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Concern for authenticity of the village | Very /Moderately important<br>Of little /No importance at all<br>WITH<br>Fun 1/ 2<br>3<br>Learn 4 / 5 | 0.000<br>(0.00044) | YES |
| Concern for authenticity of the Brontë family | Very /Moderately important<br>Of little /No importance at all<br>WITH<br>Fun 1/ 2<br>3<br>Learn 4 / 5 | 0.000<br>(0.00015) | YES |
| Concern for authenticity of the Brontë novels | Very /Moderately important<br>Of little /No importance at all<br>WITH<br>Fun 1/ 2<br>3<br>Learn 4 / 5 | 0.000<br>(0.0003) | YES |

Note:   ** Respondents interviewed outside the Brontë Parsonage Museum.

**Table A2.2.7:** Calculation of the chi-square probability of the relationship between the main purpose for visiting Haworth and the concern for authenticity *

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Concern for authenticity of the village | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all<br>WITH<br>Historic village / Brontë family / Contemporary village<br>Learn about all of the above<br>All of the above and have fun<br>Have a fun day out | 0.000<br>(7.6E-18) | YES |
| Concern for authenticity of the Brontë family | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all<br>WITH<br>Historic village / Brontë family / Contemporary village<br>Learn about all of the above<br>All of the above and have fun<br>Have a fun day out | 0.000<br>(4.9E-25)[4] | YES |
| Concern for authenticity of the Brontë novels | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all<br>WITH<br>Historic village / Brontë family / Contemporary village<br>Learn about all of the above<br>All of the above and have fun<br>Have a fun day out | 0.000<br>(4.6E-27) | YES |

Note:   * All respondents except those interviewed outside the Brontë Parsonage Museum.

**Table A2.2.8: Calculation of the chi-square probability of the relationship between the main purpose for visiting Haworth and the concern for authenticity \*\***

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Concern for authenticity of the village | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Concern for authenticity of the Brontë family | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Concern for authenticity of the Brontë novels | Category values are too small to satisfy the conditions to apply the chi-square test | | |

Note:    \*\* Respondents interviewed outside the Brontë Parsonage Museum.

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[1] The full version of the question is shown on the original questionnaires.
[2] The column shows where the categories have been collapsed to satisfy the criteria for the chi-square test.
[3] The values are shown to 3 decimal places.
[4] This refers to the exponential value. For example, 1.2E-05 corresponds to 0.000012.

# Appendix Three
## Visitor Attitudes to the Authenticity of the Contemporary Features of Haworth

Appendix 3.1  Details of cross-tabulations

Appendix 3.2  Details of chi-square calculations

*Appendix 3.1*
*Details of cross-tabluations relating visitor attitudes to the*
*authenticity of the contemporary features of Haworth*

**Table A3.1.1:** Importance of the Brontë family in the decision to visit Haworth compared with the importance of Haworth striving to be as historically accurate and genuine as possible

| Importance of striving to be historically accurate | Importance of the Brontë family in the decision to visit Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Very important | 84.6 | 53.8 | 57.8 | 63.2 | 75.0 | 61.3 |
| Moderately important | 15.4 | 40.4 | 28.1 | 21.1 | 0.0 | 30.4 |
| Of little importance | 0.0 | 5.8 | 10.9 | 5.2 | 25.0 | 6.5 |
| Of no importance at all | 0.0 | 0.0 | 1.6 | 10.5 | 0.0 | 1.3 |
| No particular opinion | 0.0 | 0.0 | 1.6 | 0.0 | 0.0 | 0.4 |
| TOTAL | n=39 100% | n=104 100% | n=64 100% | n=19 100% | n=4 100% | n=230 99.9% |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

**Table A3.1.2: Importance of the Brontë family in the decision to visit Haworth compared with the importance of Haworth striving to be as historically accurate and genuine as possible even if this means it is not possible to provide some modern facilities for visitors**

| Importance of striving to be historically accurate even if some facilities are not provided | Importance of the Brontë family in the decision to visit Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Very important | 61.5 | 26.9 | 28.1 | 26.3 | 75.0 | 33.9 |
| Moderately important | 38.5 | 62.5 | 45.3 | 47.4 | 25.0 | 51.7 |
| Of little importance | 0.0 | 9.6 | 23.4 | 21.1 | 0.0 | 12.6 |
| Of no importance at all | 0.0 | 1.0 | 0.0 | 5.3 | 0.0 | 0.9 |
| No particular opinion | 0.0 | 0.0 | 3.1 | 0.0 | 0.0 | 0.9 |
| TOTAL | n=39 100% | n=104 100% | n=64 99.9% | n=19 100.1% | n=4 100% | n=230 100% |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

**Table A3.1.3: Importance of the Brontë family in the decision to visit Haworth compared with attitudes to the number of tourist shops, and Haworth was more of an historic village**

| Fewer tourist shops | Importance of the Brontë family in the decision to visit Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Yes | 33.3 | 21.2 | 10.9 | 26.3 | 0.0 | 20.4 |
| No | 61.5 | 72.1 | 76.6 | 63.2 | 75.0 | 70.9 |
| Don't know / Unsure | 5.1 | 6.7 | 12.5 | 10.5 | 25.0 | 8.7 |
| TOTAL | n=39 99.9% | n=104 100% | n=64 100% | n=19 100% | n=4 100% | n=230 100% |

Note:   * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

**Table A3.1.4:** Importance of the Brontë family in the decision to visit Haworth compared with satisfaction that the visit provoked a sense that Haworth is the place where the Brontë family lived

| Satisfaction of gaining a sense that Haworth is where the Brontë family lived | Importance of the Brontë family in the decision to visit Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| Yes | 97.4 | 83.7 | 79.7 | 57.9 | 100.0 | 83.0 |
| No | 0.0 | 7.7 | 10.9 | 31.6 | 0.0 | 9.1 |
| Don't know / Unsure | 2.6 | 8.7 | 9.4 | 10.5 | 0.0 | 7.8 |
| TOTAL | n=39 100% | n=104 100.1% | n=64 100% | n=19 100% | n=4 100% | n=230 99.9% |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

**Table A3.1.5:** Importance of the Brontë family in the decision to visit Haworth compared with the extent to which the village of Haworth evoked images from the Brontë novels or dramatisations

| Extent the village evoked images from the Brontë novels | Importance of the Brontë family in the decision to visit Haworth * | | | | | |
|---|---|---|---|---|---|---|
| %columns | Very important | Moderately important | Of little importance | Of no importance at all | No particular opinion | TOTAL |
| To a very large extent | 10.5 | 6.0 | 3.4 | 0.0 | 0.0 | 6.3 |
| To a large extent | 50.0 | 32.8 | 20.7 | 0.0 | 0.0 | 32.6 |
| To a small extent | 31.6 | 46.3 | 51.7 | 37.5 | 100.0 | 43.8 |
| Not at all | 7.9 | 13.4 | 13.8 | 25.0 | 0.0 | 12.5 |
| No particular opinion | 0.0 | 0.0 | 0.0 | 12.5 | 0.0 | 0.7 |
| Don't remember the books enough to say | 0.0 | 1.5 | 10.3 | 25.0 | 0.0 | 4.2 |
| TOTAL | n=38 100% | n=67 100% | n=29 99.9% | n=8 100% | n=2 100% | n=144 100.1% |

Note:    * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

**Table A3.1.6:** Type of visitor to Haworth compared with attitudes to the number of tourist shops, and Haworth was more of an historic village

| Fewer tourist shops | Type of Visitor | | | |
|---|---|---|---|---|
| % columns | Allocentric | Mid-centric | Psychocentric | TOTAL |
| Yes | 43.8 | 22.1 | 10.0 | 20.4 |
| No | 56.3 | 68.8 | 80.0 | 70.9 |
| Don't know / Unsure | 0.0 | 9.1 | 10.0 | 8.7 |
| TOTAL | n=16 100.1% | n=154 100% | n=60 100% | n=230 100% |

Note: * Respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

*Appendix 3.2*
*Details of chi-square calculations relating visitor attitudes to*
*the authenticity of the contemporary features Haworth*

**Table A3.2.1:** Calculation of the chi-square probability of the relationships between the importance of the Brontë family in the decision to visit Haworth and responses to other questions *

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Importance of striving to be historically accurate | Very / Moderately important<br>Of little / no importance at all<br>WITH<br>Very / Moderately important<br>Of little / no importance at all | 0.012 | YES |
| Importance of striving to be historically accurate even if some modern facilities cannot be provided | Very / Moderately important<br>Of little / no importance at all<br>WITH<br>Very / Moderately important<br>Of little / no importance at all | 0.000<br>(0.0004) | YES |
| Attitudes to the number of tourist shops | Yes<br>No | 0.071 | YES |
| Extent that Haworth is using its link with the Brontë family for tourism | Category values are too small to satisfy the conditions to apply the chi-square test | | |
| Agreement that historically accurate aspects of Haworth are lost due to commercial pressures from tourism | Strongly agree<br>Moderately agree<br>Moderately disagree<br>Strongly disagree<br>WITH<br>Very / Moderately important<br>Of little / no importance at all | 0.157 | NO |
| Satisfaction that the visit provoked a sense that Haworth is the place where the Bronte family lived | Yes<br>No<br>WITH<br>Very / Moderately important<br>Of little / no importance at all | 0.009 | YES |
| Extent to which Haworth evoked images from the books or dramatisations | To a very large / large extent<br>To a small extent / Not at all<br>WITH<br>Very / Moderately important<br>Of little / no importance at all | 0.015 | YES |
| Insight into the life of the Brontës from the village itself | Yes<br>No | 0.689 | NO |

Note: * All respondents interviewed in the centre of Haworth asked specifically about the village of Haworth.

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**Table A3.2.2: Calculation of the chi-square probability of the relationship between the type of visitor with attitudes to the number of tourist shops**

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Attitudes to the number of tourist shops | Yes<br>No | 0.082 | YES |

Note: Respondents interviewed in the centre of Haworth asked specifically about the village.

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[1] The full version of the question is shown on the original questionnaires.

[2] The column shows where the categories have been collapsed to satisfy the criteria for the chi-square test.

[3] The values are shown to 3 decimal places.

# Appendix Four
## Analysis

Appendix 4.1  Details of chi-square calculations relating visitor motivations to their concern for authenticity

Appendix 4.2  Details of chi-square calculations relating visitor types to their attitudes to authenticity

*Appendix 4.1*
*Details of chi-square calculations relating visitor motivations*
*to their concern for authenticity*

**Table A4.1.1: Calculation of the chi-square probability of the relationships between visitor motivations and their concern for authenticity**

| Question [1] | Categories [2] | Chi-square Probability [3] | Significant at 0.1 |
|---|---|---|---|
| Importance of gaining an historically accurate understanding of the history of the village of Haworth [4] | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.000<br>$(1.5E\text{-}38)$ [5] | YES |
| Importance of gaining an historically accurate understanding of the Brontë family [4] | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.000<br>$(5.6E\text{-}47)$ | YES |
| Importance of gaining an historically accurate understanding of the Brontë novels [4] | Very important<br>Moderately important<br>Of little importance<br>Of no importance at all | 0.000<br>$(6.1E\text{-}44)$ | YES |
| Importance of gaining an historically accurate understanding of the history of the village of Haworth [6] | Very / Moderately important<br>Of little / Of no importance<br>WITH<br>Fun 1 / 2<br>3<br>Learn 4 / 5 | 0.000<br>$(4.4E\text{-}08)$ | YES |
| Importance of gaining an historically accurate understanding of the Brontë family [6] | Very / Moderately important<br>Of little / Of no importance<br>WITH<br>Fun 1 / 2<br>3<br>Learn 4 / 5 | 0.000<br>$(2.7E\text{-}07)$ | YES |
| Importance of gaining an historically accurate understanding of the Brontë novels [6] | Very / Moderately important<br>Of little / Of no importance<br>WITH<br>Fun 1 / 2<br>3<br>Learn 4 / 5 | 0.000<br>$(3E\text{-}05)$ | YES |
| Importance of gaining an historically accurate understanding of the history of the village of Haworth [7] | Category values are too small to satisfy the condition to apply the chi-square test | | |
| Importance of gaining an historically accurate understanding of the Brontë family [7] | Category values are too small to satisfy the condition to apply the chi-square test | | |
| Importance of gaining an historically accurate understanding of the Brontë novels [7] | Category values are too small to satisfy the condition to apply the chi-square test | | |

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| | | | |
|---|---|---|---|
| Importance of gaining an historically accurate understanding of the history of the village of Haworth [8] | Very / Moderately important<br>Of little / Of no importance<br>WITH<br>Fun 1 / 2<br>3<br>Learn 4 / 5 | 0.000<br>(0.00048) | YES |
| Importance of gaining an historically accurate understanding of the Brontë family [8] | Category values are too small to satisfy the condition to apply the chi-square test | | |
| Importance of gaining an historically accurate understanding of the Brontë novels [8] | Very / Moderately important<br>Of little / Of no importance<br>WITH<br>Fun 1 / 2<br>3<br>Learn 4 / 5 | 0.022 | YES |
| Importance of gaining an historically accurate understanding of the history of the village of Haworth [9] | Category values are too small to satisfy the condition to apply the chi-square test | | |
| Importance of gaining an historically accurate understanding of the Brontë family [9] | Category values are too small to satisfy the condition to apply the chi-square test | | |
| Importance of gaining an historically accurate understanding of the Brontë novels [9] | Category values are too small to satisfy the condition to apply the chi-square test | | |

[1] The full version of the question is shown on the original questionnaires.

[2] The column shows where the categories have been collapsed to satisfy the criteria for the chi-square test.

[3] The values are shown to 3 decimal places.

[4] All respondents except those interviewed outside the Brontë Parsonage Museum.

[5] This refers to the exponential value. For example, 3.2E-05 corresponds to 0.000032

[6] All respondents except those interviewed outside the Brontë Parsonage Museum categorised as literary visitors.

[7] All respondents except those interviewed outside the Brontë Parsonage Museum categorised as non-literary visitors.

[8] All respondents except those interviewed outside the Brontë Parsonage Museum categorised as allocentric visitors.

[9] All respondents except those interviewed outside the Brontë Parsonage Museum categorised as psychocentric visitors.

*Appendix 4.2*
*Details of chi-square calculations relating visitor types to their*
*attitudes to authenticity*

**Table A4.2.1:** Calculation of the chi-square probability of the relationships between the type of visitor and their attitudes to authenticity *

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Gaining of an insight into the life of the Brontës from the village itself | To a very large extent/To a large extent<br>To a small extent/Not at all | 0.071 | YES |
| Attitudes to the number of tourist shops | Yes<br>No | 0.082 | YES |
| Agreement that some of the historically accurate and genuine aspects of the village were lost due to commercial pressures from tourism | Strongly agree/Moderately agree<br>Moderately disagree/Strongly disagree | 0.057 | YES |

Note:    * All respondents interviewed in the centre of Haworth asked specifically about the village

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**Table A4.2.2: Calculation of the chi-square probability of the relationships between the importance of the Brontë connection in the decision to visit Haworth and visitor attitudes to authenticity ***

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Gaining a sense that Haworth is the place where the Brontë family lived | Yes<br>No<br>Don't know/Unsure<br>WITH<br>Very / Moderately important<br>Of little / Of no importance | 0.009 | YES |
| Extent to which the village of Haworth evoked images from the books or dramatisations | To a very large / To a large extent<br>To a small extent / Not at all<br>WITH<br>Very / Moderately important<br>Of little / Of no importance | 0.01 | YES |
| Importance of a place like Haworth striving to be as historically accurate and genuine as possible | Very / Moderately important<br>Of little / Of no importance<br>WITH<br>Very / Moderately important<br>Of little / Of no importance | 0.012 | YES |
| Importance of striving to be as historically accurate and genuine as possible even if some modern facilities cannot be provided | Very / Moderately important<br>Of little / Of no importance<br>WITH<br>Very / Moderately important<br>Of little / Of no importance | 0.000<br>(0.0004) | YES |
| Attitudes to the number of tourist shops in Haworth | Yes<br>No | 0.071 | YES |
| Agreement that some historically accurate aspects of the Brontë family and their novels were lost at the museum ** | Category values are too small to satisfy the conditions of the chi-square test | | |

Note:  *  All respondents interviewed in the centre of Haworth asked specifically about the village
      ** Respondents interviewed outside the Brontë Parsonage Museum

**Table A4.2.3: Calculation of the chi-square probability of the relationships between visitor motivation and their attitudes to authenticity \***

| Question[1] | Categories[2] | Chi-square Probability[3] | Significant at 0.1 |
|---|---|---|---|
| Gaining a sense that Haworth is the place where the Brontë family lived | Yes<br>No<br>Don't know / Unsure<br>WITH<br>Fun 1 / 2<br>3<br>Learn 4 /5 | 0.002 | YES |
| Extent to which the village of Haworth evoked images from the books or dramatisations | To a very large / To a large extent<br>To a small extent / Not at all<br>WITH<br>Fun 1 / 2<br>3<br>Learn 4 / 5 | 0.011 | YES |
| Importance of a place like Haworth striving to be as historically accurate and genuine as possible | Very / Moderately important<br>Of little / Of no importance<br>WITH<br>Fun 1 / 2<br>3<br>Learn 4 / 5 | 0.005 | YES |
| Extent to which the Brontë Parsonage Museum evoked images from the books or dramatisations \*\* | To a very large / To a large extent<br>To a small extent / Not at all<br>WITH<br>Fun 1 / 2<br>3<br>Learn 4 / 5 | 0.059 | YES |

Note:  \*  All respondents interviewed in the centre of Haworth asked specifically about the village

\*\* Respondents interviewed outside the Brontë Parsonage Museum

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[1] The full version of the question is shown on the original questionnaires.

[2] The column shows where the categories have been collapsed to satisfy the criteria for the chi-square test.

[3] The values are shown to 3 decimal places.