

The Power of Place Making: Exploring The Role of
Sense of Place in Sustainable World Heritage
Tourism Development at the Derwent Valley Mills
World Heritage Site (DVMWHS)

by

Claire Roe

Submitted for the degree of Doctor of Philosophy

School of Arts, Humanities and Education

University of Derby

September 2023

© Claire Roe Derby 2023

Abstract

'Place making' is a concept used by both the tourism and heritage industries to develop cultural sites by leveraging unique aspects of local identity to generate a sense of place. Despite this crossover, there is little collaboration between the disciplines when approaching place making strategies. In tourism, deliberately shaping destination image to provide destinations with a strong identity is 'top-down' place making. 'Bottom-up' place making refers to an organically generated sense of place which springs from the actions of local communities and is often rooted in heritage practices. Tourism explores sense of place regarding how tourists create MTEs; heritage considers it from the point of view of residents, exploring 'rootedness' and a sense of belonging; and public history considers layering different stories about the past to create an inclusive yet distinctive representation of what 'the past' means to present-day communities. This thesis argues that a blend of all three approaches is key to generating effective place making strategies at WHSs. Involving communities in place making motivates them to be involved in cultural tourism-based activities, which in turn increases sense of place. This makes destinations more attractive to tourists and strengthens a site's OUV attributes. Therefore, collaboration between multiple stakeholder groups is vital if this blended approach is successful. Nevertheless, the link between heritage and tourism place making approaches has not been thoroughly explored and there is evidence to suggest that mindset barriers exist between the two disciplines that block the development of collaborative, multi-stakeholder place making strategies. Public history approaches consider change over time and draw on multiple instances of perception and memory to generate meaning for contemporary communities. This creates context and understanding of past events, enabling them to inform current thinking and practice. Therefore, this research aims to investigate how sense of place is currently experienced at the DVMWHS by both resident and non-resident stakeholders to identify if there is coherence between top-down and bottom-up approaches that will best support whole site identity and encourage a multi-stakeholder strategy for place making. It will then apply public history practice methodology to this interplay of stakeholder place-based narratives and formal UNESCO OUV narratives, seeking to identify if multiple experiences of sense of place can be drawn together in a layered way to facilitate the formation of stakeholder management strategies for place making at WHS.

A total of 53 semi-structured interviews were conducted across four stakeholder groups: 7 cultural intermediaries, 11 visitors, 19 residents and 16 SMEs. In total, 85 participants across all stakeholder groups contributed to this study. By analysing qualitative data from a range of resident and non-resident stakeholders, this research identifies that resident stakeholders require different world heritage site narratives to those of non-resident stakeholders in order to develop place attachment that can translate into a coherent sense of place for the whole DVMWHS. Results indicate that narratives regarding the development of the site can engage local stakeholders and promote WHS support. This research supports previous findings that show communication between stakeholder groups is the biggest factor in tourism development success. It also goes further, examining how lack of communication can result in the development of co-destructive narratives that actively harm the site. Findings reveal that destination narratives at WHS need to be layered according to stakeholder group, and not just according to visitor preference and motivation. This study contributes to both heritage and tourism literature by identifying how bottom-up heritage place making and top-down tourism place making can create holistically sustainable heritage tourism sites by simultaneously considering financial, environmental and cultural sustainability factors through multi-stakeholder collaboration. It also contributes to public heritage literature by demonstrating how current public heritage practice could be used in place making strategies at world heritage sites through a co-produced, cross-discipline methodological approach. This study has implications for heritage destination managers, tourism development managers, public historians, destination marketing, SMEs and community heritage groups as findings can assist the co-creation of multiple site narratives that target specific stakeholder groups to maximise heritage tourism development support and suggest ways to draw these multiple narratives together for mutual benefit. By developing narratives specific to each stakeholder group, the benefit of the WHS listing will be understood more easily and mindset barriers can be addressed. This can help foster long-term, mutually beneficial relationships between stakeholders and heritage tourism destinations.

Table of Contents

Abstract	2
Contents	4
List of Tables	6
List of Figures	6
List of Abbreviations	7

Contents

1. Chapter 1 – Introduction	8
1.1. Background of the study.....	8
1.2. Defining the Concept of Placemaking.....	10
1.3. The Defining the Concept of Sustainable Tourism.....	11
1.4. Derwent Valley Mills World Heritage Site (DVMWHS): a case study.....	13
1.5. The Problem: a case study perspective.....	22
1.6. The Problem in a global context.....	22
1.7. The Problem from a local perspective.....	23
1.8. Problem Statement and Research Objectives.....	24
1.9. Contribution of the Study.....	26
1.10. Structure of the Study	27
2. Chapter 2– Literature Review	28
2.1. Introduction.....	28
2.2. Place Attachment, place making and sense of place: definitions and key concepts.....	31
2.3. Storytelling and its role in place making for heritage and tourism destinations.....	48
2.4. Co-creation and co-production and its role in effective storytelling and place making.....	67
2.5. Sustainable Tourism.....	83
2.6. Understanding stakeholder management for effective place making.....	94
2.7. Findings regarding effective place making and gaps in current knowledge.....	105
2.8. Conclusion to chapter.....	107
3. Chapter 3 – Methodology	109
3.1. The function of a research methodology – what it is and why it’s needed	109
3.2. Common research paradigms.....	110
3.3. Axiology – the paradigmatical approach of this research.....	112
3.4. Research design and strategies.....	116
3.5. Data collection methods.....	127
3.6. Sampling.....	134
3.7. Interview strategy and ethical considerations.....	142
3.8. Analysis and interpretation.....	143
3.9. Chapter summary.....	150
4. Chapter 4 - Reflective Practice	152
4.1. Introduction.....	152
4.2. Reflective and reflexive approach.....	152
4.3. Personal attachment to the site.....	153
4.4. Personal beliefs about research purpose.....	155
4.5. Observations of data collection that changed my practice.....	156

4.6. Personal observations about sample.....	158
4.7. Summary - How this affects my research outcomes.....	159
5. Chapter 5 – Findings and Analysis.....	161
5.1. Introduction.....	161
5.2. Visitors.....	161
5.3. Residents.....	175
5.4. Local small to medium enterprises (SMEs).....	200
5.5. Cultural intermediaries.....	226
5.6. Chapter summary.....	258
6. Chapter 6 - Discussion.....	261
6.1. Introduction.....	261
6.2. Storytelling.....	261
6.3. Sustainability.....	267
6.4. Co-production and co-creation.....	270
6.5. Place making.....	271
6.6. Conclusions.....	276
7. Chapter 7 – Conclusion.....	277
7.1. Introduction.....	277
7.2. Reflective outline.....	277
7.3. Implications for Theory.....	286
7.4. Implications for Practice.....	290
7.5. Methodological contribution of this research.....	293
7.6. Limitations and Future Research.....	294
7.7. Conclusion to Chapter.....	296
Appendix Group A – Literature.....	298
Appendix i – Tables showing spread of articles by year, country of study focus and search term.....	298
Appendix ii – Graph to show frequency of case study focus countries	300
Appendix B – Methodology and data.....	301
Appendix iii – Sense of place research methodology audit findings.....	301
Appendix iv – Participant Information Sheet: visitors, residents and SMEs.....	310
Appendix v – Participant Information email: cultural intermediaries and SMEs	312
Appendix vi – Table of ethical considerations	313
Appendix vii- Semi-structured interview guide.....	315
Appendix viii – Overview of visitor participants.....	321
Appendix ix - Overview of resident participants.....	322
Appendix x – Overview of SME participants.....	323
Appendix xi – Overview of cultural intermediary participants.....	324
Appendix xii – Frequency table of topics mentioned by visitors.....	325

Appendix xiii – Frequency table of topics mentioned by residents.....	326
Appendix xiv – Table of SME attitudes to the DVMWHS.....	327
Appendix C – References.....	328

List of Tables

Table 1: Summary of key literature for place attachment, place making and sense of place.....	45
Table 2: Summary of key literature for storytelling.....	65
Table 3: Summary of key literature summary for co-production and co-creation.....	81
Table 4: Summary of key Literature summary for sustainable tourism.....	92
Table 5: Summary of paradigm positions.....	112
Table 6: Overview of common research strategies.....	117
Table 7: Research methods overview for this study.....	125
Table 8: Frequency of participants according to hub and resident/non/resident status.....	137
Table 9: Frequency of SME participants according to hub.....	138
Table 10: Frequency of cultural intermediary participants according to hub.....	140
Table 11: Analysis demonstrating how key constructs were used to analyse data.....	145
Table 12: Summary of visitor data.....	174
Table 13: Summary of resident data.....	198
Table 14: Summary of LSME data.....	223
Table 15: Summary of cultural intermediary data.....	257

List of Figures

Figure 1: Map of the DVMWHS attractions.	14
Figure 2: Summary of DVMWHS. The Three Hub Structure is outlined in the business plan, available at: Spatial Priorities – Derwent Valley Mills Management Plan 2020–2025.....	17
Figure 3: The Spirit of Place Survey - opening screens.....	19
Figure 4: DVMWHS Stakeholder Map according to Stakeholder Group membership.....	20
Figure 5: Geographical alignment of stakeholders across DVMWHS 3 hubs.....	21
Figure 6: Map of literature review topics, showing how key concepts emerged from each stage.....	28
Figure 7: Literature screening process.....	30

Figure 8: Diagram to show the shared values between heritage co-production principles and sustainable development goals in tourism.....91

Figure 9: Research questions identified for this study according to the stages of stakeholder storytelling.....106

Figure 10: Ontological and epistemological alignment.....111

Figure 11: Paradigm alignment along the ontological and epistemological spectrum according to ideology.....113

Figure 12: Typology of walking interviews (Evans & Jones, 2011, p. 850).....130

Figure 13: Interpretation process.....150

Figure 14: Heritage panel, Belper.....228

Figure 15: DVMWHS heritage information panel, Cromford.....229

Figure 16: DVMWHS information panel, Darley Abbey Park.....230

Figure 17: Derby Parks welcome panel at Darley Abbey Park.....231

Figure 18: Wayfinding and visitor attraction panel, Cromford. Reference to the DVMWHS suggests this is a more recently installed panel.....231

Figure 19: Using sustainability as a boundary object for creating a DVMWHS narrative framework.....265

Figure 20: Proposed model for ‘Russian Doll identity’ model of stakeholder involvement in long term heritage projects such as world heritage sites.....273

List of Abbreviations

AHD	Authorised Heritage Discourse
CI	Cultural Intermediaries
DVMWHS	Derwent Valley Mills World Heritage Site
ERB	Environmentally Responsible Behaviour
IHS	Industrial Heritage Sites
SMEs	Small to Medium Enterprises
MTEs	Memorable Tourism Experiences
NLHF	National Lottery Heritage Fund
LVEP	Local Visitor Economy Partnership
R	Residents
SDGs	Sustainable Development Goals
UNESCO	United Nations Educational, Scientific and Cultural Organization
V	Visitors
WH(S)	World heritage (site)

1. Chapter - Introduction

1.1 Background of the study

Sense of place – also referred to as ‘spirit of place’ – has been a growing world heritage focus over the last 15 years. The Quebec Declaration on the Preservation of Spirit of Place (2008) identifies Spirit of Place as being ‘made up of tangible (sites, buildings, landscapes, routes, objects) as well as intangible elements (memories, narratives, written documents, festivals, commemorations, rituals, traditional knowledge, values, textures, colors, odors, etc.)’ (International Council on Monuments and Sites, 2008). This is significant, as it explicitly blends two identified types of heritage – tangible and intangible – that have previously been considered separate strands of world heritage preservation (UNESCO, 1972, 2003b). Whilst the World Heritage Convention of 1972 concentrated on preserving buildings, monuments and natural geological sites, the 2003 Convention for the Safeguarding of Intangible Cultural Heritage specifically focussed on ‘the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage’ (UNESCO, 2003b). This suggests a shift in focus and demonstrates a growing awareness that heritage is not just physical objects and spaces, but the stories and practices that accompany them. Although the UK ratified the 1972 WH Convention it has not, as of 2023, ratified the Intangible Cultural Heritage Convention (Lord Ashton of Hyde, 2017; UNESCO, 2003a). This would imply that intangible cultural aspects are not as important to UK governing bodies as tangible heritage sites. Nevertheless, UK heritage organisations such as The National Trust have implemented largescale initiatives to raise the profile of Spirit of Place at their sites (Qa Research, 2014; The National Trust, 2021). This raises questions as to how UK heritage sites and their residents value intangible aspects of heritage and culture, and whether spirit of place can be generated without acknowledging the importance of intangible aspects alongside tangible ones.

Research into place-based tourism over the last ten years has recommended that tourism managers should actively seek to engage residents in place making strategies, as increasing resident place attachment can increase positive support for sustainable tourism (Correia Loureiro, 2014; Hartman, Parra, & de Roo, 2019; Sofield, Guia, & Specht, 2017). Place making relies on the stories and actions of residents, and lack of local engagement can negatively

impact on place making as engaging in cultural activities has been shown to increase resident place attachment (Schuster, Sullivan, Kuehn, & Morais, 2011; Vong, 2015). The support of residents is vital to sustainable tourism as their behaviour contributes to a holistic destination image, which in turn generates destination loyalty, which in turn contributes to sustainability (Stylos, Bellou, Andronikidis, & Vassiliadis, 2017). Local residents with a positive attitude towards tourism development are more likely to recommend the site to others, even acting as unofficial 'guides', thus strengthening the authenticity of the visitor experience through host to tourist interaction (Clarke & Bowen, 2018; Styliadis, 2018b).

Recent research based in Asian WHSs demonstrated the important role WHSs can play in generating place attachment, but little research has been conducted on this in Europe. Research by Hoang, Brown, and Kim (2020) indicates that world heritage status does increase resident place attachment, but recommends that further study is needed to fully understand this relationship. Earlier studies by Vong (2013, 2015) also identify that world heritage status can positively impact place attachment for young adults residing in WHSs but suggests that the link between resident sense of place, heritage tourism and the ability to use this to create sustainable tourist destinations is under-researched. This research by both Vong (2013, 2015) and Hoang et al. (2020) demonstrates that the link between WHSs and sense of place is beginning to be explored. However, the focus is predominantly on Asian WHS, with little conducted in the UK (Appendix i, Table 3). Any research into sense of place at UK tourism destinations has focussed on what factors generate and influence sense of place and has tended to take a qualitative approach (Bartolini & DeSilvey, 2020; Jepson & Sharpley, 2015). Resident involvement with heritage sites has largely been documented through stand-alone co-creation projects that often lack the resources to be sustained or disband once their aim has been achieved (Bartolini & DeSilvey, 2020; S. Jones, Jeffrey, Maxwell, Hale, & Jones, 2018; C. Simon et al., 2016). This demonstrates that UK heritage sites understand that resident involvement is important for raising the profile of place-based identities, yet there is no strategy that enables WHSs to work collaboratively with local communities sustainably.

Globally, heritage sites regularly report tension between local, regional, national and international stakeholders which inhibits heritage management (Alderman, Benjamin, & Schneider, 2012; Opp, 2011; Swensen, Jerpåsen, Sæter, & Tveit, 2012; Xie, Lee, & Wong,

2020). Stakeholder cohesion is problematic at the UK Derwent Valley Mills World Heritage Site (DVMWHS), which comprises of five separate mill complexes across a fifteen-mile-long UNESCO World Heritage Site, each owned by different stakeholders. The DVMWHS was inscribed two years before the Intangible Heritage Convention, therefore only tangible aspects were considered during the WHS inscription process, resulting in aspects of intangible heritage needing to be woven into the DVMWHS narrative after inscription if a 'spirit of place' like that described by the 2008 Quebec declaration is to be achieved.

The following sections define the key concepts necessary for the contextualisation of this study. These concepts are place making (1.2) and sustainable heritage tourism (1.3), Following this is a brief overview of the case study site and its appropriateness for this research is outlined (1.4). The current place making issues arising at the case study site are then outlined from a case study perspective, a global context a local community perspective demonstrating the motivation for this research. (1.5, 1.6, 1.7) Finally, the problem statement and research objectives are stated and the contribution of this study proposed.

1.2. Defining the Concept of Place Making

The term 'place making' is complex and encompasses several meanings. According to Lew (2017), there are three distinct definitions. 'Place-making' can refer to an organic, often accidental sense of place developed through how a site is experienced, whilst 'placemaking' means a consciously crafted sense of place that is deliberately engineered at a particular destination. 'Place making' however, can mean a broad sense of 'spirit of place' which is a blend of the previous two approaches. It is this blended approach of top-down coordinated narrative drawn from bottom-up local community organic identity that this study adopts as its definition.

Place making is highly subjective and rooted in storytelling (Opp, 2011). Stephenson's 'Cultural Values Model' demonstrates how place attachment is formed through the actions and sensory experiences individuals encounter within a location (Stephenson, 2008). This site interaction varies between stakeholders as each experiences and the site in different ways and from different perspectives (Swensen et al., 2012). Therefore, heritage narratives with multiple perspectives and experience opportunities are required if multiple stakeholder groups are to develop place attachment. If multiple stakeholder perspectives are not equally acknowledged, place making at World Heritage sites can become patchy and exclusive

(Swensen et al., 2012). Furthermore, stakeholders often lack a shared language with which to share place making stories, with world heritage organisations using 'expert' language and local communities relying on description and oral history traditions. When there is evidence of successful place making, as shown by Staiff and Bushell (2017), there is still tension between local and remote stakeholders due to competing perspectives about site narrative and relevance.

Place making has relevance to both heritage and tourism specialisms. What is not fully understood is how heritage and tourism place making practices interact at heritage tourism sites to create resilient, sustainable destinations. Place making has the potential to be a key tool for developing effective stakeholder management. Integrating multiple stakeholder perspectives, which encompass local and global identities, into a destination narrative could support place making that cements cultural uniqueness and identity whilst also creating distinctive tourist destinations.

1.3. Defining the Concept of Sustainable Heritage Tourism

The concept of sustainable tourism can relate to any combination of factors impacting financial, environmental or cultural sustainability practices (Adamus-Matuszynska, Dzik, Michnik, & Polok, 2021; Aminath Raushan & Tak Jie, 2021; Chandra & Kumar, 2021; Trip, Fagadar, Badulescu, & Badulescu, 2021). These strands of sustainability can sometimes compete with one another. For example, seeking financial sustainability through perpetual growth within the tourism industry may not naturally support cultural and environmental sustainability, leading to a 'self-sustaining' tourism as opposed to a globally sustainable practice (Chakraborty, 2021; Duedahl, 2021; Fadli et al., 2021). As the discourse around sustainable tourism has developed, it has become widely acknowledged that for tourism destinations to become truly sustainable, they must embrace concepts and practices that not only support self-sufficiency, but also address global ethical issues such as reducing plastic, using renewable energy sources, championing local cultural distinctiveness without exploitation and providing opportunities for local communities to build sustainable livelihoods. This can be evidenced in the Sustainable Development Goals (SDGs) developed by UNESCO which details 17 global aims for achieving sustainability at world heritage sites across all three main sustainability concepts (United Nations, 2015).

Research into effective sustainable tourism strategies consistently states the importance of two key factors: multi-stakeholder engagement and resident involvement in strategic planning (Cavalcante, Coelho, Bairrada, & Hall, 2021; Chandra & Kumar, 2021). Research by Chandra and Kumar (2021) demonstrates that ungoverned, piecemeal tourism development and expansion was shown not to be sustainable, either ecologically or financially. Furthermore, D'Arco, Lo Presti, Marino, and Maggiore (2021) state that whilst specific areas of sustainability governance were addressed and assessed individually, they were not generally considered as a holistic actor-network of sustainability for tourism provision. This indicates a need for further research into how tourism actors can integrate sustainability practices. Akash and Aram (2021) identify stakeholder communication and local community involvement as being fundamental to successfully developing holistically sustainable tourism but note that this is often the weakest component of tourism development strategies. Therefore, understanding current levels of communication and identifying any 'communication gaps' could help tourism destinations change their communications infrastructure to better support overall sustainability.

There is a natural synergy between holistic sustainability and heritage practices, as both seek to protect cultural distinctiveness and build culturally and financially resilient communities (Duxbury, Bakas, Vinagre de Castro, & Silva, 2021; Mirna & Damir, 2020; Schuster et al., 2011; L. Smith, 2006b). Cultural sustainability within indigenous tourism again relies on communication between stakeholders. Indigenous communities should be in control of what cultural aspects are used for tourism development in order to retain the authenticity of tourism experiences and preserve cultural diversity (Bonacini, 2018; Corazon, 2011; Graci, Maher, Peterson, Hardy, & Vaugeois, 2021). For this to happen, open and honest communication is needed between indigenous and non-indigenous tourism network actors (Baixinho et al., 2021). If this is achieved, heritage can contribute to tourism that supports local financial and cultural sustainability by translating cultural resources into cultural capital (Dube & Nhamo, 2021; Ma, Wang, Dai, & Ou, 2021).

As stakeholder co-operation is shown to be key to both heritage and tourism sustainability, this indicates that an integrated stakeholder management strategy between tourism and heritage practices would help cultural heritage tourism destinations achieve greater resilience. As stakeholder investment is identified as being linked to sense of place, exploring

how multiple stakeholders experience this concept could inform stakeholder management strategies. This research seeks to better understand how heritage and tourism development can be integrated to develop holistically sustainable sites for mutual stakeholder benefit through place making strategies.

1.4. Derwent Valley Mills World Heritage Site (DVMWHS): a case study

The Derwent Valley Mills World Heritage Site (DVMWHS) was chosen as the case study for this research as it provides the opportunity to examining a broad range of stakeholders within a UK WHS setting. The DVMWHS is one of 33 UNESCO designated WHS in the UK and the only one in the East Midlands region (East Midlands, 2021 DVMWHS website; UNESCO Website, 2021 UNESCO website; World Heritage UK, 2021). It is one of six UK industrial WHS and was inscribed in 2001 alongside New Lanark in Lanarkshire, Scotland and Saltaire in Yorkshire, England (UNESCO, 2021b). Therefore, the findings from this case study could have practical implications at other UK industrial WHS locations. There could also be theoretical implications for WHSs outside the UK which cover large geographical areas and encompass separate, smaller sites within them, such as Kinderdijk Mill Complex in Holland (UNESCO). The DVMWHS is 24 km (15 miles) long, containing several separate mill locations, a large, diverse stakeholder cohort and a wide variety of spatial attributes. This size and composite nature of the DVMWHS means it has a large number of resident stakeholders, providing this study opportunity to gain insights into multiple resident sense of place perspectives. By using five key constructs – storytelling, place attachment, co-production/co-creation, sustainability and sense of place - this research aims to understand how DVMWHS stakeholders connect to the DVMWHS and what meaning it holds for them. Understanding how sense of place is experienced from multiple stakeholder perspectives is important for both heritage and tourism development, therefore this is an inter-disciplinary study across both disciplines.

Four key stakeholder groups were identified – cultural intermediaries, visitors, residents and local small to medium enterprises (SMEs) – and data was collected via semi-structured interviews conducted onsite. The research aimed to understand the link between local stakeholder ‘bottom up’ perceptions of sense of place and organisational, ‘top down’ sense of place in order to harness local stakeholder place attachment for the generation of a sustainable identity for the DVMWHS.

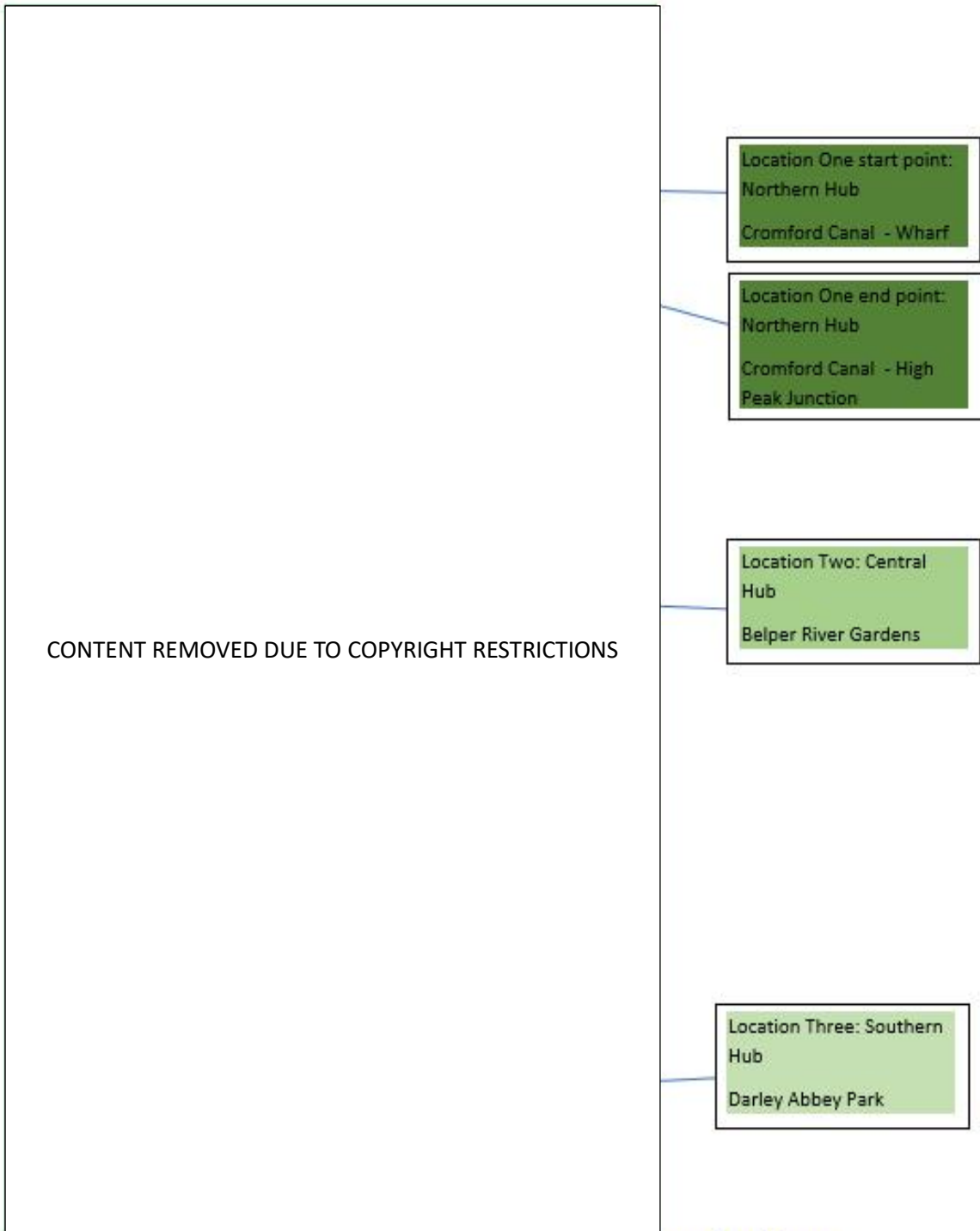


Figure 1: Map of the DVMWHS attractions.
 Accessed 23/11/2022 at: [Map of Attractions - Derwent Valley Mills](#)

1.4.1. Stakeholders at the Derwent Valley Mills World Heritage Site

The DVMWHS defines their stakeholders as *‘those people and organisations that support the work of the Partnership and to whom the Partnership can offer advice and expertise’*

(DVMWHS website, - Governance). This narrow stakeholder definition implies individuals or organisations require a mutually beneficial relationship with the DVMWHS, or to be actively supporting the site to achieve its goals, if they are to be considered stakeholders. This contrasts with the broad UNESCO definition which states WHSs are for all. Residents and local businesses who do not engage with the site are, by DVMWHS definition, excluded from their stakeholder pool.

The 2020 – 2025 Management Plan proposes the site be split into 3 hubs to better focus on the different spatial attributes of each section (DVMWHS, 2020 Section 18 - Spatial Priorities). Figure 2 demonstrates the organisation, content and spatial attributes of each hub. These hubs have grown out of 'Cluster Groups' identified for the 2011 Tourism and Marketing Plan but which could not continue due to reduced staffing levels (DVMWHS, 2020 Section 18 - Spatial Priorities). The 'Spirit of Place' Surveys, conducted for the DVMWHS throughout 2020 to 2021, prompt participants to comment on one hub at a time, although state they can re-take the survey to comment on each hub in turn (Figure 3). This becomes problematic when mapping stakeholders; it is not just a case of classifying them as either resident and remote, but also identifying which hub or hubs they are salient to.

DVMWHS stakeholder management structures contain aspects that have been identified as barriers to effective stakeholder collaboration. DVMWHS stakeholders are currently separated into the site's Governance Partnership Forum, Strategic Board and Technical Group but not by hub (Figure 4). All three stakeholder groups appear to be attended by all named stakeholders, regardless of whether their involvement is specific to a single hub or all three. Figure 3 maps all stakeholders mentioned across the three groups as well as identifying the type of stakeholder they are. The power of decision-making sits with the Strategic Board who are responsible for fulfilling 'HM Government's commitment to UNESCO' as well as those to the Department of Culture, Media and Sport (DCMS) (DVMWHS website, - Strategic Board). The Governance Partnership Forum and the Technical Group are both answerable to the Strategic Board and ultimate responsibility for implementing the management plan rests with them. When the Strategic Board members are analysed however, they represent only four of the ten stakeholder categories. These are National government and NPOs, Local Government, Businesses and Business Partnerships and Academia. These groups hold power in the form of either legislative, economic or expert

roles and are legitimate by DVMWHS definition because they can support the site and share expertise. The Governance Partnership Forum is the largest stakeholder group and contains all but one of the stakeholder categories. The majority of named special interest groups and charities sit solely in this group. The exact purpose of the group is not stated but these organisations are referred to as 'key partners'. This group meets bi-annually and the use of the word 'Forum' suggests partners are able to bring items to the agenda.

The 'Technical Group' has the most specific remit, defined as bringing together a diverse set of stakeholder representatives 'who are individually and collectively responsible for the delivery of actions identified in the Management Plan' (DVMWHS website, - Technical Board). The Technical Board contains eight of the ten stakeholder categories, with academics and site owners not being named explicitly. There is a noticeable shift away from directly naming group members and towards referring to general demographics, such as 'Community representatives and volunteers', 'Environment and sustainability representatives' and 'Health and wellbeing organisations' and this may be deliberate to enable stakeholder fluidity. Although the Technical Group is responsible for executing the management plan, volunteers, special interest groups and charities, site owners and international organisations only have representation in the Governance Partnership Forum and/or the Technical Group, not the Strategic Board. As the Strategic Board has ultimate power in decision-making, this means that these groups – 3 of the 4 of which are resident groups – appear to have no power to influence decisions about things they are expected to action. Therefore, the Governance Partnership Forum and the Technical Group provide a platform for raising issues and carry the responsibility for actioning decisions but have limited power to directly influence decision making.

There are notable omissions from the three stakeholder groups; site owners are not explicitly named; residents are mentioned only once in general terms; and UNESCO are not named as stakeholders but a body to which DVMWHS reports. There are several DVMWHS buildings that are privately owned and as such owners retain considerable power over the site (DVMWHS website, - Governance). The naming of 'community representatives and volunteers' within the Technical Group does not make explicit which communities are represented and where these representatives are located. As shown by Figure 4, volunteer groups are notably the only stakeholder category that very definitely focus on one specific

Cromford Hub

CONTENT REMOVED DUE TO COPYRIGHT RESTRICTIONS.

Contains: Arkwright Mill (pictured) Masson Mill, Lea Mill (largely ruins), Smedley's Mill, Willersley Castle (privately owned), Leawood Pumphouse, Cromford Canal, High Peak Junction and Cromford historic village.

Spatial attributes: 'a village and tight valley gorge to the north.'

Belper Hub

Contains: Belper North and East Mill (joined, pictured. Belper East Mill is privately owned), North Mill Museum and Visitors Centre, Belper Town Centre, Milford (mill stack only remaining), Makeney (some Strutt family residences, privately owned)

CONTENT REMOVED DUE TO COPYRIGHT RESTRICTIONS.

Spatial Attributes: 'busy market town and village set in a wider valley landscape at the centre.'

Darley Abbey Hub

CONTENT REMOVED DUE TO COPYRIGHT RESTRICTIONS

Contains: Darley Abbey Mill complex (now a small business complex), Darley Abbey Park, The Silk Mill Museum, Derby Museum and Art Gallery

Spatial Attributes: 'a suburban community and parkland closing to a point in a modern city centre.'

Fig. 2: Summary of DVMWHS. The Three Hub Structure is outlined in the business plan, available at: [Spatial Priorities – Derwent Valley Mills Management Plan 2020–2025](#)

hub (excluding the general term used for the Technical Group) indicating specific site attributes are perhaps more important to them than the site as a whole. It is also difficult to ascertain if the people included are representative of all DVMWHS communities or just 'friendly' ones, as volunteers are already investing their time for the benefit of the site and the DVMWHS stakeholder definition explicitly mentions those who can offer support. Finally, by framing UNESCO as an ultimate governing body and not a stakeholder, it suggests a one-way flow of knowledge and accountability, with DVMWHS situating itself as part of UNESCO's stakeholder network, rather than UNESCO being part of DVMWHS broader identity. This could mean that ultimate importance is placed on the UNESCO listing, possibly to the detriment of the unique attributes that got the site listed initially.

By analysing the current list of DVMWHS stakeholders, several conclusions can be drawn. In line with The Saliency Model, those DVMWHS stakeholders that have power and legitimacy are given greatest power over decision making (Mitchell, Agle, & Wood, 1997). Stakeholders with salience only - the volunteers, communities and special interest groups and charities – are given a biannual opportunity to take part in a forum but what the definitive goal of these meetings is seems unclear. An open-ended aim of upholding the actions laid out in the management plan may result in much conflict resolution. This can be evidenced in the continual battle to stop over-development of the site's buffer zone (DVMWHS website, - Planning Applications). As previously highlighted, such 'firefighting' has rarely produced positive outcomes at WHSs and can create a rift between those who make the decisions and those who experience the site on a day-to-day basis. The lack of common language may also be an issue at DVMWHS as academic representation occurs in The Governance Partnership Forum and the Strategic Board but not the Technical Group, meaning there is no onus for academic input to change its behaviour in order to support the site. Finally, no clear, concise goal is evident for stakeholders. Meetings are biannual for the Governance Partnership Forum, annual for The Strategic Board and twice-yearly for the Technical Group. Whilst it is important to have a long-term overview for the site, much of this might feel irrelevant to volunteer groups and special interest groups who are mainly interested in a single mill site. It is also difficult to gauge how stakeholders receive feedback about their achievements. This lack of role definition and feedback could result in 'collaboration inertia'.

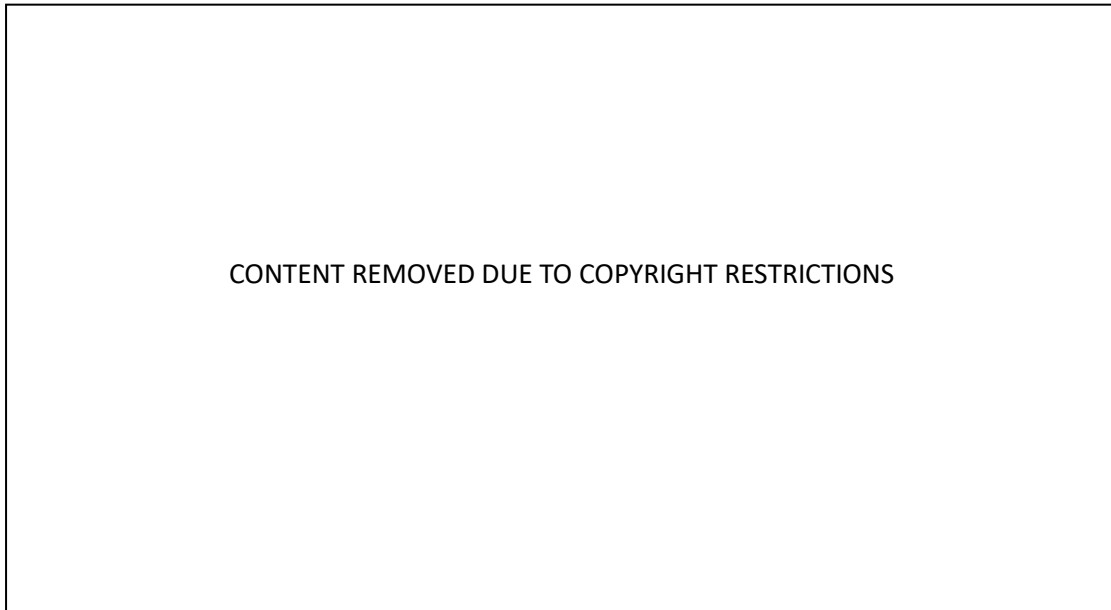


Fig. 3 – The Spirit of Place Survey - opening screens. Link available from: [Spirit of Place Survey - Derwent Valley Mills](#)

However, it is worth considering the resources available to manage such a large group of stakeholders. Currently, the DVMWHS Co-ordination Team has three members (DVMWHS website, - The Coordination Team). Research conducted in 2016 cites a five-person management team, revealing a 40% reduction in staffing over the last five years (Lochrie, 2016). The 2016 research reveals a willingness to engage in collaboration from both managers and local stakeholders, as well as remarking that the ‘Cluster Groups’ were effective in network building. However, as the Management Plan states that these were terminated due to lack of staffing, it is clear that reduced management resources are negatively impacting on the DVMWHS’s ability to engage.

WH listing does not come with funding in the UK, neither is there a formal structure for WHS management (C. M. Hall, 2006; Lochrie, 2016). Much of the onus for WHS management falls to local authorities, which may account for the dominance of local authority stakeholders across all three stakeholder groups.

- Key**
- Red = Volunteer Groups
 - Orange = National Government/NPOs
 - Yellow = Local Government
 - Light Green = Special Interest Groups/Registered Charities
 - Dark Green = Site Owners
 - Light Blue = Businesses and Business Partnerships
 - Dark Blue = International Organisations
 - Purple = Academic Institutions
 - Black = Organisation specific/other

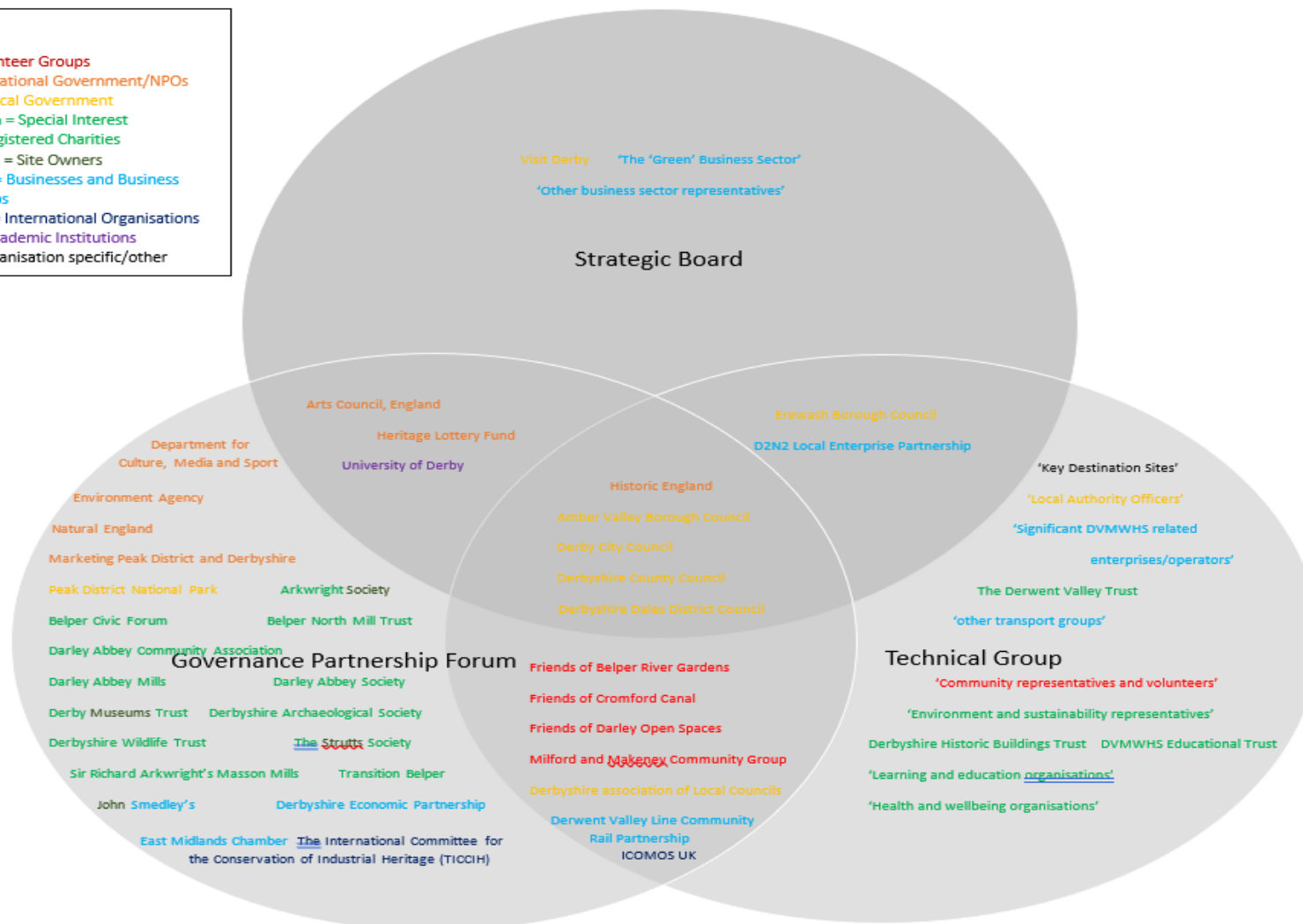


Fig. 4: DVMWHS Stakeholder Map according to Stakeholder Group membership.

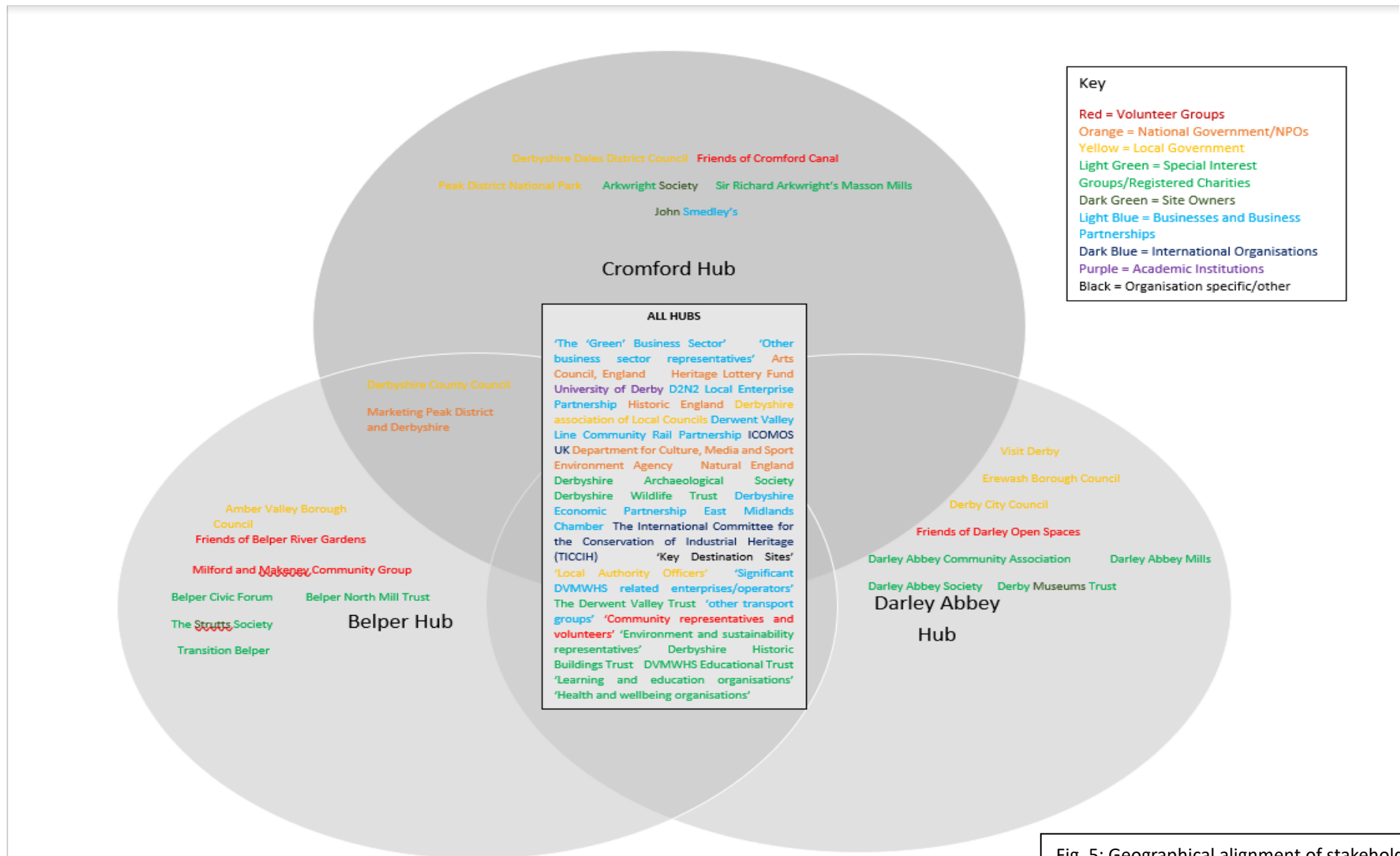


Fig. 5: Geographical alignment of stakeholders across DVMWHS 3 hubs.

1.5. The Problem: a case study perspective.

The DVMWHS struggles to generate a coherent sense of place across all mill sites within the listing. It is branded as ‘the birthplace of the modern factory system’, however the distance between its three hubs and diversity of visitor provision makes it difficult to market cohesively (Sir Richard Arkwright's Cromford Mills, 2021). In addition, the DVMWHS could be in danger of losing its WHS status due to disrepair of Belper East Mill. This is evident from information published to support the 2020 – 2025 DVMWHS Management Plan, which notes the severe deterioration of the East Mill building was ‘a matter of great concern’ in 2008 and still ‘continues to deteriorate’ when reviewed again in 2017 (DVMWHS, 2017). The de-listing of Liverpool Maritime Mercantile City in 2021 due to ‘serious deterioration and irreversible loss of attributes conveying the OUV of the property’ has set a precedent for delisting in the UK (UNESCO, 2021a). If the OUV (outstanding universal value) assets of one hub deteriorate irrevocably, then the listing of the whole DVMWHS would be impacted (DVMWHS, 2021).

1.6. The Problem in a global context.

Stakeholder engagement is not just a concern for the DVMWHS. Management reporting by Saltaire and New Lanark WHSs reveals inconsistencies in the implementation and success of community engagement strategies. New Lanark’s Management Plan for 2019 – 2024, reports having built a ‘New Lanark Learning Hub which has a focus on local community provision and engagement (New Lanark WHS, 2019). However, much of the community engagement activity reported was part of stand-alone projects with no capacity to develop long-term stakeholder relationships. For Saltaire, the most recently accessible data reported that 61% of residents surveyed did not agree with the objectives identified within their management plan, and expressed concerns that ‘Residents’ views appear to be downplayed in favour of commercial interests pushing a strongly pro-tourism angle’ (Saltaire World Heritage Centre, 2014). These examples suggest that, whilst WHSs in the UK are keen to involve local communities, efforts tend to be offered on an individual project by project basis and are struggling to have a positive impact on residents and local stakeholders.

From a tourism perspective, resident place attachment is generated most effectively when destination narratives reflect residents’ values and experiences (de la Barre & Brouder, 2013; Moscardo, 2020; Olsson, Therkelsen, & Mossberg, 2016; Sarantou, Kugapi, & Huhmarniemi, 2021). A lack of sympathy between resident place attachment and tourism development

narratives can result in local communities rejecting tourism initiatives (Mansilla & Milano, 2019; Miller & Cochran, 2013; Opp, 2011; Poe, Donatuto, & Satterfield, 2016; F. Popescu & Voiculescu, 2020; S.-K. Tan, Tan, Kok, & Choon, 2018; Xie et al., 2020). This suggests that understanding the relationship between resident sense of place narratives and heritage tourism narratives could be key to generating a strong, sustainable sense of place at World Heritage Sites.

From a culture and heritage perspective, the literature calls for multiple narratives to be considered at heritage sites; in particular, it calls for the inclusion of cultural perspectives that are not part of the dominant national heritage narrative (Ferro, 1984; D. Harrison, 2005; L. Smith, 2006b). The importance of local community involvement in the development and delivery of cultural narratives is frequently asserted. Community participation in cultural projects has been shown to develop community cohesion, and there has been a move within the cultural sector to deliver this through collaborations between heritage and the arts (Arts Council England, 2013). This approach has been used by organisations like ‘The Happy Museum’ to foster what they describe as ‘active stewardship’ (H. Jennings, 2018; Museum, 2018). A similar collaboration between heritage and tourism may help translate ‘active stewardship’ into ‘active place making’ which could contribute to destination sustainability. The use of bottom-up, multi-stakeholder approaches to create a strategy for integrating resident sense of place with WHS objectives could help DVMWHS generate sustainable cultural tourism and safeguard its future whilst also providing a means of expressing cultural identity for local communities.

1.7. The problem from a local perspective

The DVMWHS is currently struggling to positively engage residents and local stakeholders in place making. This was highlighted in the 2020 – 2025 Management Plan through the aim to ‘Build a sense of pride in and belonging to the DVMWHS through promoting local understanding of what makes it special’ (DVMWHS, 2020). Setting this objective indicates that a sense of place for local communities in the DVMWHS is not already established. This is borne out by The Engagement Activity Report conducted in November 2018 (DVMWHS, 2018). Here, it states that the previous Management Plan, reviewed in 2014, revealed a lack of engagement by the DVMWHS with ‘local communities and other stakeholders’. Although the 2014 review prompted the DVMWHS to attempt to cultivate stakeholder relationships,

the 2018 Engagement Activity Report indicated that engagement across all stakeholder groups remained 'troubling'.

This has implications for residents and local communities, as research indicates that if these stakeholder groups lack a sense of belonging, it can lead to feelings of 'rootlessness' and 'placelessness' (J. Li, Pan, & Hu, 2021; Schuster et al., 2011; Vong, 2015; Wang & Xu, 2015). This in turn can have a negative impact on local community wellbeing (Y. Chen, Cottam, & Lin, 2020; Silva, 2015). At the DVMWHS, this lack of engagement could be linked to the deterioration of some of the key mill site buildings, as the deterioration of built heritage has been linked to the deterioration of resident sense of place (Fatmaelzahraa, John, & Reena, 2020; J. T.-T. Lee, 2020). As the DVMWHS is the visible organisation in charge of the tangible assets, the deterioration of key pieces of tangible heritage could be attributed to them by residents. This could be generating a downward spiral of disengagement between the DVMWHS and its local stakeholders: residents do not feel valued because the tangible heritage assets appear uncared for; they disengage with tourism development and place making activities; this removes support for the DVMWHS and results in a lack of local identity and bottom up place making; sense of place is not generated to attract visitors; the DVMWHS loses wider visibility, therefore; the local communities do not feel the benefit of tourism due to decreasing visitor footfall.

The relationship between residents, SMEs and the heritage listing currently presents as complicated and difficult, with much tension arising with regard to the deterioration of the Belper East Mill. Exploring the link between resident sense of place and perceptions of the WHS listing could facilitate communication between stakeholder groups and support multiple-perspective place making that can improve resident rootedness, wellbeing and sense of belonging. The potential for the WHS listing to positively impact the area and its communities is there, but currently does not appear to be connecting to all local stakeholders.

1.8. Problem Statement and Research Objectives

Cultural tourism sites can inspire place attachment in residents if those residents can identify personally with site narratives and see the positive impact tourism development will have. However, the link between using world heritage narratives that generate a [local](#) sense of place and support for tourism development remains largely unexplored. This research seeks

to better understand how tourism and heritage disciplines can work together to create financially, environmentally and culturally sustainable [world](#) heritage tourism destinations that can also benefit local stakeholders. Therefore, the initial research questions are:

1. How do local communities and businesses perceive their connection to the DVMWHS as a whole?
2. Is it possible to successfully marry a sense meaning for each mill, the whole site as a tourist destination and the whole site as a place to live and work?
3. Does this have an impact, positive or negative, on the way national and international tourists view the site when they visit?
4. Can this sense of place be harnessed to form the basis of a robust national and international identity for the site?
5. Can residents and local businesses drive the place-making at DVMWHS through co-production?
6. How can this potential growth in tourism be managed sustainably? (i.e. responsible environmental impact, infrastructure capacity, financial buoyancy.)
7. Are there any tensions between local communities and expanded tourism to the site? What are they? How can they be addressed?

Therefore, this research aims to explore whether the destination image promoted by UNESCO World Heritage Organisation for the DVMWHS reflects local community stakeholder sense of place. It will evaluate what impact the UNESCO listing is perceived to have had on the area since inscription in 2001 and understand if this has positively impacted on sense of place for local businesses and communities. Therefore, the objectives of this research are:

1. To identify the identity of the DVMWHS as projected by cultural intermediaries in order to understand the aspects of the heritage site that are deemed significant by UNESCO World Heritage Organisation.
2. To identify the points of interest within the DVMWHS as identified by visitors in order to understand the key aspects that most impress upon visitor memory and experience.
3. To identify the aspects of DVMWHS that are considered significant to the DVMWHS residents.
4. To identify the aspects of DVMWHS that are considered significant to the DVMWHS local small businesses.

Meeting these objectives could uncover managerial insights into how local community sense of place can be leveraged to shape place making strategies that inform tourism development. It could also provide theoretical insights into how heritage and tourism strategies can work together to co-create cultural tourism place making that supports destination sustainability.

1.9. Contribution of the Study

This cross-discipline research between heritage and tourism aims to generate new understanding of how heritage and tourism perspectives can work together to create holistically sustainable heritage tourism sites that have both global and local importance and value. By synthesising tourism and heritage approaches to heritage, original insights will be gained as to how the two disciplines can work together sympathetically to create heritage tourism sites that are resilient through the development of financial, environmental and cultural sustainability practices.

Theoretically, this research contributes to the developing narrative on space and place, particularly at world heritage sites with conflicting narratives and backgrounds. It considers work by Lew (2017) on approaches to place making in tourism as central to this study's approach and seeks to explore how these 'top down' and 'bottom up' strategies work together within world heritage tourism destinations. Therefore, the role of local stakeholders will be considered central to the thesis. This is an area that, although touched upon separately in heritage and tourism literatures, has not been examined fully as an interdisciplinary study. In particular, this study answers calls by Mijnheer and Gamble (2019), Moscardo (2020) and Hoang et al. (2020) for further research into the impact of pre-visit, emerging and post-visit storytelling at world heritage sites for multiple stakeholders, so as to better understand how sense of place co-creation can impact heritage site value co-creation.

1.10. Structure of the Study

The remaining chapters will address the following:

Chapter 2: Literature Review introduces the key research concepts: place attachment and sense of place; storytelling; co-creation and co-production; sustainable tourism and stakeholder management. These concepts, in turn, are defined for this study and examined from both heritage and tourism perspectives. Finally, gaps in current knowledge are identified.

Chapter 3: Methodology introduces the main research methodologies and strategies before outlining the methodology, strategy and methods used for this study. It explains the study's axiology and states the research objectives. Finally, it describes the data collection methods used.

Chapter 4: Reflective and Reflexive Practice defines what such practice is in the context of this study before describing the personal associations of the researcher to the case study site and the impact this has on their orientation to the research aims. Finally, it elaborates on how these experiences and beliefs reflexively impacted upon data collection and analysis.

Chapter 5: Findings and Analysis presents the findings of the semi-structured interviews across the four stakeholder groups in turn: visitors, residents and SMEs (local small to medium enterprises) and cultural intermediaries. The stakeholder group data is analysed according to the key concepts identified in Chapter 2.

Chapter 6: Discussion considers the findings of this study against literature identified in chapter 2 and discusses what new contribution to knowledge has been made by this research.

Chapter 7: Conclusion – This chapter begins with a reflective outline of the research, before putting forward implications for theory and practice that have arisen. Next, it outlines any limitations of the study and recommendations for future research.

Chapter 2 - Literature Review

2.1. Introduction

This chapter identifies and defines the key concepts for this research. As this is an interdisciplinary study between heritage and tourism, differences in the conceptualisation of key terms will be identified and clarified for the purposes of this study. Firstly, a systematic review of literature pertaining to ‘place making’, ‘place attachment’ and ‘sense of place’ over the last ten years is conducted. Then, systematic literature reviews are conducted for the terms ‘storytelling’ and ‘co-production and co-creation’ in both tourism and heritage, as these emerged as key themes in place making, sense of place and place attachment literature. Next, a targeted reviews of ‘sustainable tourism’ and ‘stakeholder management’ literature are undertaken, as these emerged as key concepts underpinning co-production and co-creation values. As the DVMWHS is an UNESCO World Heritage Site, particular attention is given to that literature which has a world heritage site focus. Findings are then applied to the DVMWHS to give context for this case study. Finally, gaps in the literature are identified and used to generate the research focus.

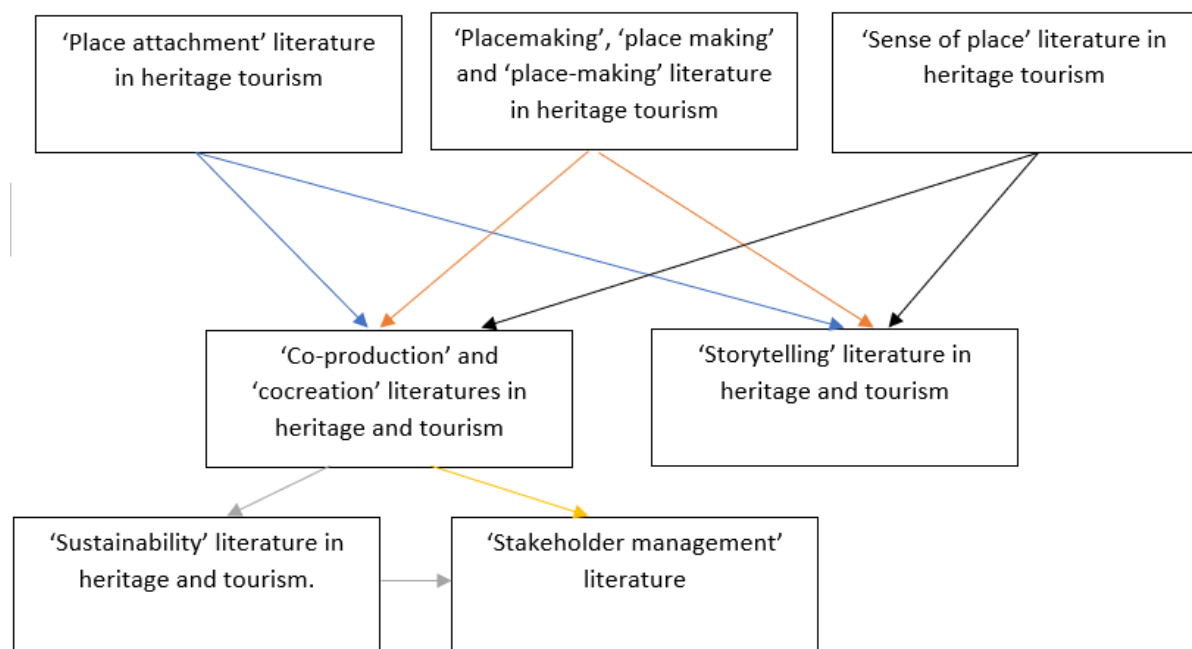


Fig 6: Map of literature review topics, showing how key concepts emerged from each stage.

2.1.1. Approach to literature analysis

Initially, searches were conducted into place making, as well as place attachment and sense of place after an initial discussion with the research supervisors. This established if links existed between the three concepts and accommodated any overlap within the research. Further key concepts of storytelling and co-production/co-creation were identified from this initial search and were also explored through systematic literature review. Structurally, these 5 systematic reviews were based on methods used by Eleni Michopoulou and Jauniškis (2020), Dwyer, Chen, and Lee (2019) and S. Smith (2015) which allows trends over time to be analysed and themes to be identified. Next, the concepts of sustainable tourism and stakeholder management were explored through targeted literature reviews, as they emerged as key concepts in co-production and cocreation literature for both disciplines. All concepts were examined for similarities and differences across heritage and tourism and working definitions were created for this project. The literature for all concepts across both heritage and tourism were followed chronologically, in order to build up an understanding of theory development over time.

2.1.2. Search process

A systematic literature review was conducted for the concepts of place making, place attachment, sense of place, storytelling, co-production/co-creation. For these searches, 'Library Plus', the University of Derby's journal database, was used to identify articles. The key term 'AND' was used to focus the search parameters. Articles were then screened for eligibility, with the criteria for including articles as follows:

- a) research focussed on the search term in tourism destinations or heritage.
- b) research focussed on the impact of the search term on tourists.
- c) research focussed on the impact of the search term on residents and local communities of heritage or tourism destinations.
- e) research focussed on developing the search term as a tool for managing tourism destinations or heritage sites.

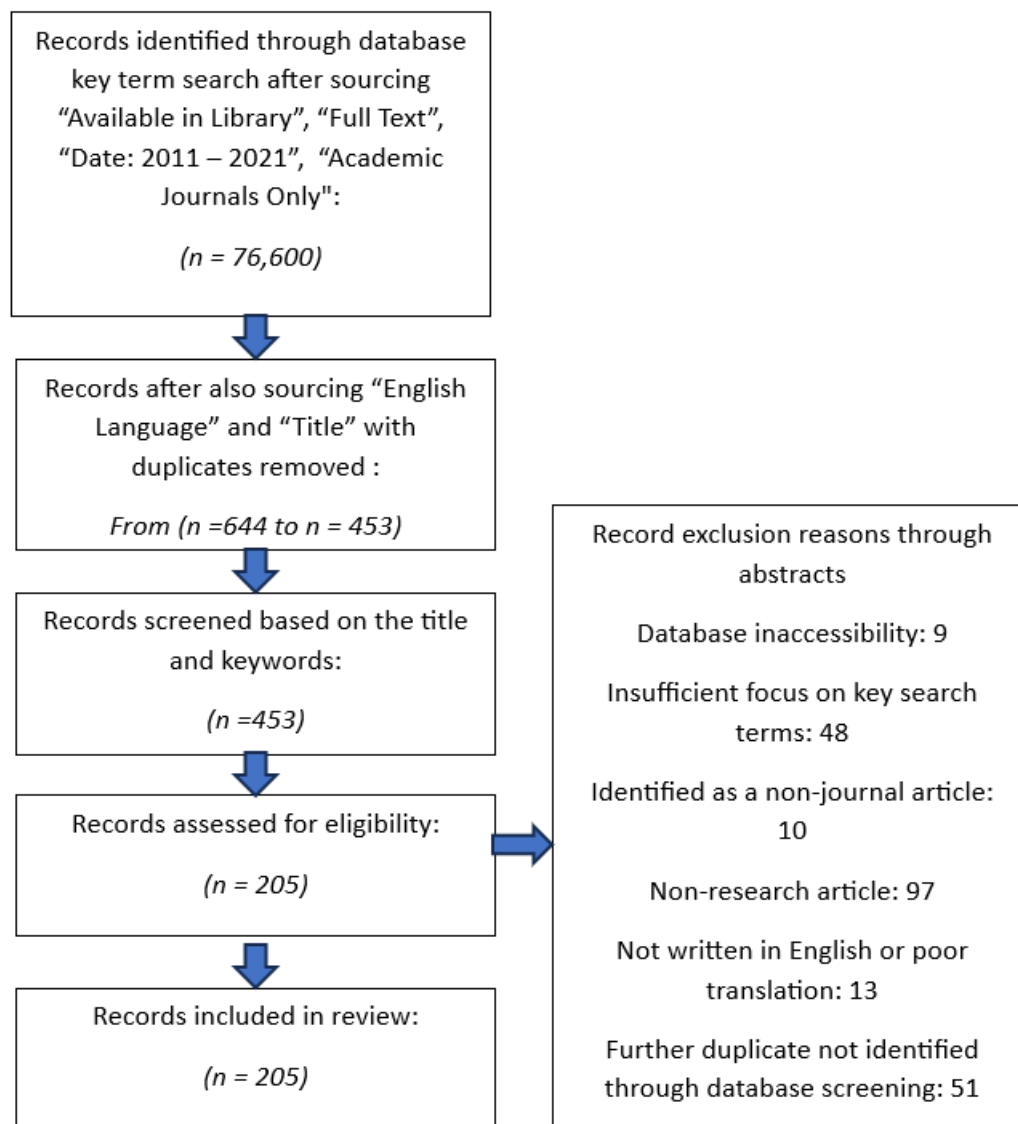


Fig.7: Literature screening process

For the concepts of sustainable tourism and stakeholder management, a more targeted approach to literature analysis was used. This is due to the terms not originally being considered for analysis, but their repeated presence in the identified literature up to that point required further exploration. For sustainable tourism and heritage literature, the text search was more iterative than systematic. Texts identified through the previous systematic reviews were re-analysed for sustainability themes, and citations within these articles were used as ‘signposts’ to further reading. This meant that the literature reviewed was tailored to sustainability within heritage tourism specifically, so it remained directly relevant to the case study site. For stakeholder management literature, the University of Derby Library was

used to identify key texts, as the purpose was to gain a grounding in stakeholder theory and its development, so it's implementation in co-production settings could be fully understood.

Articles for all reviews were sorted into tables according to search terms and organised in chronological order. A brief summary of the article was recorded, and recurring themes were coded across both heritage and tourism literature, so common themes and potential gaps in could be identified.

2.2. Place Attachment, place making and sense of place: definitions and key concepts

The following section outlines the current understanding of the terms 'place attachment', 'place making' and 'sense of place', concluding with the definitions that will be used throughout this study.

2.2.1.. Defining place attachment

Place attachment originated from child attachment theories and environmental studies (J. S. H. Lee & Oh, 2018; Mashapa, Maziriri, & Madinga, 2018). Child attachment theory considers sensory, interpersonal attachment whilst environmental studies apply the theory to people's attachment to natural environments. Place attachment has been identified as an antecedent of Environmentally Responsible Behaviour (ERB) (T.-M. Cheng, C. Wu, & Huang, 2013; T. M. Cheng & Wu, 2015; Chow, Wong, Cheung, Ma, & Lam, 2019; J. S. H. Lee & Oh, 2018). Thus, for tourism, place attachment can not only foster destination loyalty but also encourage ERB at nature-based and heritage tourist destinations (T. M. Cheng & Wu, 2015; Chow et al., 2019; X. Liu, Fu, & Li, 2019; Patwardhan, Ribeiro, Woosnam, Payini, & Mallya, 2020; Prayag & Ryan, 2012).

Place attachment is most widely acknowledged as being the product of place identity and place dependence (Mihalca & Iovu, 2014). Place dependency describes the physical nature of a place and the site-specific activities that can be engaged in whilst there (Kaján, 2014; C.-T. Tsai, 2016). Performing an activity in a place is likely to develop place attachment, as this creates memories and these contribute to a sense of self (Schuster et al., 2011). Repeatedly performing this activity will form a strong sense of place attachment for visitors, therefore creating strong links between the activity and the site which can encourage repeat visiting and destination loyalty (X. Liu et al., 2019; Patwardhan et al., 2020). Place identity refers to what the destination is symbolically seen to represent about a person to themselves (X. Liu

et al., 2019; S.-p. Tsai, 2012). Much of the research shows that place identity strongly influences resident and domestic tourist place attachment (Qing, HakJun, Nan, & Wenwen, 2019; Vong, 2015; Z. Xu, 2016). This is significant, as studies reveal increased place attachment amongst residents increases their willingness to support tourism development (Ganji, Johnson, & Sadeghian, 2020; Minji Kim, 2021; Soo, 2019).

Although place dependency and place identity are the two components of place attachment most widely referred to, some research breaks down the concept even further. Place affect, referring to the extent to which a site can instigate emotional, behavioural or conceptual change within a visitor, is also considered to trigger place attachment (Chow et al., 2019; Qu, Xu, & Lyu, 2019; Vong, 2015). Place social bonding, which refers to the types of social interactions that occur within destinations, has also been considered to influence place attachment (Han, Kim, Lee, & Kim, 2019; Jepson & Sharpley, 2015; J. Zhou et al., 2021). Social bonding concepts occurred in searches on place making and sense of place as well as place attachment, which suggests it is a component that has broader implications than place attachment formation.

For the purposes of this study, place attachment will be considered to encompass all four facets found in place attachment literature: place dependency, place identity, place affect and place social bonding. This is due to the high volume and diversity of stakeholders within the DVMWHS, which suggests a multi-facet definition will help ensure as many place attachment styles as possible can be given value and included in this research.

2.2.2. Defining place making

Place making has been identified as both an organic, bottom-up, almost accidental process of creating a desirable destination (identified as 'place-making') and a deliberately crafted, top-down process of destination creation often orchestrated at management and government level (differentiated as 'placemaking') (Lew, 2017). Much of the research surrounding place making has supported Lew's assertion that, in order for place making to be effective, it needs to be a blend of both concepts (Delconte, Kline, & Scavo, 2016; Gato, Costa, Cruz, & Perestrelo, 2020; Sofield et al., 2017).

Place making focusses on local attributes and site uniqueness (Han et al., 2019; Hultman & Hall, 2012). This can be nature-based or organically generated cultural aspects, however

there are also specialist tourist destinations that build their placemaking from external factors. Sites which are visited due to their links with fame and celebrity, dark tourism, food tourism, sports tourism, and arts-based tourism all shift their nature to create a destination in line with visitor expectations (Alderman et al., 2012; Delconte et al., 2016; Everett, 2012; Kaplanidou, Jordan, Funk, & Rindinger, 2012; Rofe, 2013). Such external pressures to change in order to meet visitor demand can cause conflict between tourism entrepreneurs and local communities, and such discord often leads to unsuccessful place making (Mansilla & Milano, 2019; F. Popescu & Voiculescu, 2020). This can be partly due to its negative impact on, or sometimes eradication of, resident place identity (Speake & Kennedy, 2019).

Place making can be driven by onsite visitor behaviour (Thurlow & Jaworski, 2014). This is particularly prevalent at specialist tourism sites where a past event or famous connection is the motivation for visiting, rather than the current attributes of the site itself (Alderman et al., 2012; C.-Y. Chen, 2018; Jiayu, Yerin, Eunmi, Jin-Young, & Chulmo, 2021; Rofe, 2013; C. Winter, 2016). This can result in a layer of visitor meaning making being superimposed over residents' sense of place attachment. However, it is possible for multiple narratives to exist at tourist destinations (Alderman et al., 2012; Miller & Cochran, 2013). Allowing for more than one story to be told can contribute to community cohesion by allowing multiple perspectives to co-exist. In this way, place making makes use of storytelling to build connections, communicate belief systems and convey historical information, as well as generating an emotional connection between the individual and the site.

This study will adopt the distinctions outlined by Lew (2017) for identifying the three basic types of place making. 'Place-making' will denote a bottom up, organic process; 'placemaking' will indicate a structured, top-down construct; and 'place making' will be used to identify the blended approach. 'Place making' will be used as the default reference, as this has been identified as the most effective, and therefore most prevalent, approach in current literature.

2.2.3. Defining sense of place

The definition of 'sense of place' in tourism is not universal. Some research defines it as virtually synonymous with place attachment, describing it as being similarly subdivided into place dependency and place identity (Abou-Shouk, Zoair, El-Barbary, & Hewedi, 2018; Azizi & Shekari, 2018). However, other research conceptualises sense of place as a more complex

and fluid construct. There is emphasis on the interpersonal and intrapersonal shifts that occur as a result of place attachment, and it is these changes that are central to sense of place. For residents, this can be through the ability for sense of place to also build 'sense of community' (Amsden, Stedman, & Kruger, 2011; He, Jiaming, Zongcai, Weiheng, & Lei, 2017; Wang & Xu, 2015). This can extend to local business development, too (S. Liu & Cheung, 2016). For tourists, destination attributes such as heritage narratives and contact with nature are strong drivers of sense of place (Jepson & Sharpley, 2015; Walker & Moscardo, 2016).

What primarily distinguishes sense of place from place attachment is *connectedness*, whether this is connecting to the natural world, our history, each other or some spiritual aspect of our inner selves. This is hard to define, and research shows although one destination may inspire a sense of place in many people, the reasons individuals give for experiencing sense of place vary widely (Amsden et al., 2011). In addition, sense of place involves an interplay between individual and place that has greater longevity than place attachment to tourist destinations. This resonates with public history perspectives, which discusses the role of heritage as the mediating factor between time, space and place for people, accommodating the different meanings attributed by individuals that are shaped by memory, sensory experience, official storytelling and imagination (Whitehead, Scholfield, & Bozoğlu, 2021). In this way, sense of place and public history share a belief that the connections people have to places are deeply personal and fluid, suggesting that public heritage approaches may be helpful for the development of sense of place at heritage tourism destinations. Many tourism place attachment studies focus on the tourist experience, residents' opinions of local tourism development or ways to trigger repeat visiting. The focus in all of these cases is primarily on a destination at one specific point in time. Even repeat visiting is a string of individual tourism experiences. However, sense of place literature focuses on building emotional connections. This can be between person and place, between person to person within that place, or with oneself when at that place. This moves beyond sensory experiences and enjoyment and towards a relationship with a specific destination that becomes almost a way of life.

There is no finite description of 'sense of place' within heritage either (Erasmus & Crom, 2015). This is due to different disciplines (such as geography, archaeology, natural sciences

and urban planning) shaping its definition to fit their own usage (Forristal, Lehto, & Lee, 2014; Poe et al., 2016; Puren, Roos, & Coetzee, 2018). Chapin and Knapp (2015) describe sense of place as a boundary object that can be understood in multiple ways, forming the focal point for exploring multiple perspectives about place. Broadly, sense of place in heritage is conceptualised as the multi-dimensional, affective bond between a person and a place that can change over time (Chapin & Knapp, 2015; Erasmus & Crom, 2015; Goldhaber & Donaldson, 2012; Puren et al., 2018).

This aligns with the 'sedimentary history' and 'plural heritage' approaches, which are present in public history literature (Lloyd & Moore, 2015; Whitehead et al., 2021). Here, multiple heritage narratives are allowed to sit simultaneously in layers with one another, where they can complement, conflict but not *compete* (Lloyd & Moore, 2015). This enables other narratives to sit alongside the AHD, enabling both local and global perspectives to exist within a heritage space (Lloyd & Moore, 2015; L. Smith, 2006b). Furthermore, Green (2016) asserts that public history approaches should provide opportunity to explore meaning and identity, and that these concepts are in a perpetual state of reinterpretation. If WHS are considered as tangible attributes of global public history, then this reinterpretation and repurposing naturally occurs as societal perspectives shift and change, meaning sense of place will shift with them.

Sense of place for residents in heritage mirrors tourism perspectives when defining why sense of place is important, however heritage literature places emphasis on how resident sense of place can be used to protect and preserve heritage sites. Although residents still experience sense of place in a uniquely personal way, sense of place is predominantly found in a sense of belonging or 'rootedness', and by engaging with those unique features of a place that influence their everyday lives (Erasmus & Crom, 2015; Forristal et al., 2014; Goldhaber & Donaldson, 2012; Wheeler, 2017). Heritage literature acknowledges that understanding cultural heritage positively correlates to sense of place and there is some crossover between heritage and tourism literature here (Ng & Feng, 2020; Vong, 2013). Nevertheless, whilst tourism literature discusses strategies to harness sense of place in residents as a tool for tourism support, heritage literature focusses on using resident sense of place to develop 'place awareness', which is hoped will ultimately lead to a sense of

stewardship and help protect both natural and cultural heritage sites (Forristal et al., 2014; Poe et al., 2016; Thirachaya & Patipat, 2019).

Residents have been shown to connect to sense of place differently to visitors, with residents displaying stronger connections to the anthropogenic and natural features of the site, such as the tourism development opportunities and the geological uniqueness (Erasmus & Crom, 2015). S.-K. Tan et al. (2018) have recently stated that awareness is a driving factor behind place attachment and sense of place, regardless of how long someone has been resident there. However, as Chapin and Knapp (2015) assert, a sense of place does not automatically lead to feelings of stewardship for residents. Residents also need to be educated as to why stewardship and sustainable development can contribute to the protection of localities (Morris, 2020; Poe et al., 2016; Thirachaya & Patipat, 2019). It has been argued that an awareness of sense of place over time can help residents to understand contemporary developments and make them more inclined to support them (Wheeler, 2017). However, a strong sense of place in residents can have a negative effect, resulting in a strong sense of 'us and them' between long term residents and newcomers or 'outsiders', as well as manifesting as a resistance to development due to a 'not in my backyard' (NIMBY) mentality (Chapin & Knapp, 2015; Goldhaber & Donaldson, 2012; Wheeler, 2017).

Although current literature is inconsistent as to the distinction between place attachment and sense of place, this study will consider sense of place as the connections between people and places that develop and shift over time. Taking the cue from Amsden et al. (2011), sense of place will be distinguished from place attachment by its ability to permeate everyday practices and shift overtime to meet changing perspectives. Place attachment will be considered to be linked to singular instances of site engagement, such as specific activities like surfing and single events, such as holidays or re-enactments. There may be multiple repetitions of these things (for example, annual festivals) but the attachment relies solely on doing or experiencing a particular thing. However, sense of place is the layering of these individual place attachments over time, creating a nuanced, shifting, visceral connection between person and place. Whilst this is the interpretation favoured here, it must be re-iterated that the distinction between sense of place and place attachment is still blurred. The distinction chosen here is by no means the standard and definitions of sense of place seem to still be developing.

2.2.4. Analysis of place attachment, place making and sense of place literature in tourism and heritage.

The following sections will consider the key themes identified within the place attachment, place making and sense of place literature. Firstly, 'Sense of place, emotional connection and the importance of 'doing'' will explore how the actively engaging visitors is key to creating place attachment. 'Sense of place and the role of residents and local communities' will discuss the key role that these demographics play in generating and maintaining a sense of place. 'Sense of place and entrepreneurship' will discuss how local business can both support and be supported by sense of place and how they contribute to its formation. Finally, 'Destruction of sense of place – a heritage perspective' looks at how sense of place can be subject to destruction, what can lead to this and what potential impact it may have.

2.2.5. Sense of place, emotional connection and the importance of 'doing'.

Place attachment and sense of place research focuses on the importance of 'doing', 'repeating' and 'feeling' at tourist destinations. Place attachment literature emphasises place dependency - what tourists and residents can 'do' at destinations and how those experiences are specific to the physical attributes of the site (Amsden et al., 2011). Place attachment also emphasises place identity, which focuses on the way tourists and residents perceive themselves within the destination and what they feel this represents about their own sense of self. Place identity is strongly linked to memories, therefore performing an act at a destination creates place dependency, the memory of this act creates place identity and together these form a place attachment (Io & Wan, 2018; Vada, Prentice, & Hsiao, 2019). However, sense of place literature often discusses the emotions generated by destinations for both visitors and residents (Fatmaelzahraa et al., 2020; Goldhaber & Donaldson, 2012; Jepson & Sharpley, 2015; S. Liu & Cheung, 2016; S.-K. Tan et al., 2018; Wheeler, 2017). This is referred to as place affect and, whilst it does occur in place attachment literature, seems to be a stronger element of sense of place. Equally, place social bonding is discussed in place attachment literature but seems to have greater emphasis in sense of place literature, particularly when examining it as an instrument for developing community cohesion (Han et al., 2019).

Both sense of place and place attachment literature show that performing an action within a tourist destination that is site specific creates place attachment (Hosany, Prayag, Van Der

Veen, Huang, & Deesilatham, 2017; X. Liu et al., 2019). Furthermore, if this action is repeated – such as surfing at the same surf-spot, walking in the same natural landscape or eating at the same restaurant – then place attachment is strengthened (Romain, Jean-Marc, & Denis, 2016; C.-T. Tsai, 2016). Repetition of actions move them from one-time experiences to practices that form part of a visitor's or resident's identity formation (Correia Loureiro, 2014). It is the culture of 'we always do this/go there/eat this when we visit' that creates an emotional pull for people to revisit and re-engage. This repetition can be due to the hedonic satisfaction and enjoyment the act itself stimulates, but it can also be down to the symbolic nature of the action within a specific place (Elisabeth Kastenholz, Marques, & Carneiro, 2020). Many nature-based destinations are lauded by repeat visitors for the 'clean air', 'sense of freedom', 'connection to nature' and 'relief from everyday stress' they provide (Jepson & Sharpley, 2015; Kaján, 2014). This kind of place dependency is looser and more personal than at a destination which can provide a unique experience. Whilst sites that connect visitors to nature and open spaces might contrast to their everyday, urban-based living, multiple destinations can provide these experiences. Destination dependency generated by emotional connection, not geographically uniqueness, becomes symbolic. Slow City destinations are popular for their ability to allow visitors to take a step back from city stresses; the Lake District in the UK is popular for similar reasons (Han et al., 2019; Jepson & Sharpley, 2015). These destinations symbolise a cleaner, freer and simpler way of life. Visitors to both destinations have cited feelings of peace, inner calm, inner connectedness and spirituality. In addition, destinations that host sports events or are hot spots for engaging in specific sports activities often create place attachment through their intangible attributes, such as atmosphere and culture, not their geographical location (Kaplanidou et al., 2012; Reineman & Ardoin, 2018). This suggests that it is the people who create the 'sense of place' at these locations, rather than the site itself. They describes their sense of place in almost religious terms, suggesting that sense of place has an intangible aspect that is more than the sum of its parts (Jepson & Sharpley, 2015).

Destination based action can sometimes be dictated by visitor intention. This occurs when tourists visit sites with a deliberate and specific behaviour intention that is not altered by spontaneously responding to the site. Destinations that have been sites of disaster or conflict, such as Ground Zero in the USA, attract people who wish to mourn loved ones and

perform acts of remembrance (C. Winter, 2016). Their emotion is determined before their visit to a certain extent. Similarly, fan-tourists often decide on their actions before visiting and do not respond spontaneously to site attributes outside of their sphere of interest. They are driven to behave in a way that emulates the famous people or programmes that have prompted their visit (C.-Y. Chen, 2018). Whether this is to have their hair cut in the same salon, eat in the same diner or be photographed outside the same places as their idols, behaviour is largely predetermined (Alderman et al., 2012; Jiayu et al., 2021). This also occurs at world famous destinations, where the recognisable behaviour patterns of mass tourists dictate how subsequent tourists behave. Taking a photograph of oneself 'holding up' the Leaning Tower of Pisa in Italy is a popular tourist behaviour but is in no way linked to the site as a place of religious worship (Thurlow & Jaworski, 2014). However, the motivation for action is less important than the action itself. Pursuing a passion or collectively expressing sorrow is about connecting with a sense of self, and the emotions created by these activities cement visitor sense of place (Elisabeth Kastenholz et al., 2020; Patwardhan et al., 2020). Whilst purely hedonic experiences generate satisfaction, it is the eudemonic dimension to these experiences that increase place attachment and sense of place (W. Lee & Jeong, 2021).

Creating a sense of place for residents also relies on behaviours, however there is an added temporal dimension that means these behaviours go beyond individual, separate interactions and develop into a lifestyle. Behaviour that demonstrates local values, or shared experiences of local places, build links between residents that creates a nuanced and fluid sense of place (Amsden et al., 2011). Layers of meaning are created which contribute to a sense of rootedness. What we choose to represent creates a new reality that raises the profile of some and excludes others (Waterton, 2010). Unsurprisingly, sense of place is strong amongst heritage site residents where cultural narratives are strong (Vong, 2015).

Sense of place is personal, rooted in action and reinforced by repetition. It is a dialogue between a place and a person that can be influenced by many things – fan culture, active hobbies, a need for belonging, a need to escape everyday life (Allan, 2016; Correia Loureiro, 2014). Whilst place can stimulate emotion, visitors and residents will always connect in ways that resonate with their own lives and past experiences (Hosany et al., 2017; S. Lee, Joo, Lee, & Woosnam, 2020). In this sense, a sense of place is co-created between place and person and from person to person (Pera, 2017). Space to experience destinations in multiple ways is

key to developing as many opportunities as possible for people to find their own connections to destinations.

2.2.6. Sense of place and the role of residents and local communities.

Local communities who experience place attachment will support tourism development if they can see the benefit to themselves and the wider community (He et al., 2017). However, resident place attachment can create resistance to tourism development as people are motivated to protect the site from perceived negative tourism impacts (Lemelin, Koster, Bradford, Strickert, & Molinsky, 2015). Residents with a positive attitude towards tourism development are more likely to recommend the site to others, even acting as unofficial 'guides', thus strengthening the authenticity of the visitor experience (Clarke & Bowen, 2018; Styliadis, 2018b). Therefore, involving local communities in place making is key to generating a sustainable tourism offer as they are part of the onsite visitor experience. Examples of place making where consultation between tourism governance and residents has been poor resulted in insufficient tourism infrastructure and lack of community engagement (F. Popescu & Voiculescu, 2020). Place making relies on the stories and actions of residents and lack of local engagement can be damaging. Engaging in cultural activities increases resident place attachment as well as feelings of 'rootedness' and belonging, therefore lack of engagement negatively impacts on place making and decreases place attachment further (J. Li et al., 2021; Schuster et al., 2011; Vong, 2015; Wang & Xu, 2015). In effect, this is a self-perpetuating cycle; if communities are not involved in the place making process, they are demotivated to engage in the cultural tourism-based activities that create a sense of place. This leads to a decrease in place attachment which in turn results in a negative perception of tourism and a resistance to tourism development. However, this cycle can also work in reverse and research suggests that positive tourism perceptions have a stronger influence on resident behaviour than negative ones (Eusébio, Vieira, & Lima, 2018). Therefore, if a positive perception of tourism development can be cultivated amongst residents, it will generate place attachment and engagement more quickly than negative perceptions will erode it. Research recommends that tourism managers should actively seek to engage residents in place making strategies in the same way that destination narratives should seek to incorporate resident perspectives (Correia Loureiro, 2014; Hartman et al., 2019; Sofield et al., 2017).

Heritage tourism research also acknowledges resident place identity as the most reliable and significant indicator of sustainability because place attachment predicts tourism support (Schuster et al., 2011). Resident place attachment can be influenced by attitudes and beliefs about the local cultural heritage and local residents develop positive emotions and feelings while living and working within a heritage site (Hoang et al., 2020). The prestige of World Heritage designation is an influential factor in this, as it nurtures special meanings and facilitates the blending of place attachment attributes into distinctive place attachment (Hoang et al., 2020). This suggests heritage attractions are better placed to generate place attachment for residents than other types of tourist destination, particularly as research shows heritage sites can contribute to a sense of pride and facilitate community cohesion (Ram, Bjork, & Weidenfeld, 2016; Vong, 2015). Cultural engagement has been found to predict place attachment in a way not found in sports or place-based activities and storytelling within the heritage sector has frequently been employed to promote this (Corazon, 2011; Curthoys, Cuthbertson, & Clark, 2012; Ohashi et al., 2012; Schuster et al., 2011; Tzima, Styliaras, Bassounas, Tzima, & Gato, 2020).

A resident's sense of place can lead to tourism opposition when residents feel they are not involved in the tourism development process (S.-K. Tan et al., 2018; Xie et al., 2020). This opposition can unite communities in a shared sense of mission to preserve their cultural heritage, through a communal sense of loss as practices and stories die out, and a sense of injustice that they are not considered important to the cultural tourism development process (Opp, 2011; S.-K. Tan et al., 2018; Xie et al., 2020). It is argued that conservation and development initiatives should consider local core values, as well as any risk perceptions that are formed as a result of these values, in order to help perpetuate a sense of place for residents that can support sustainable tourism at heritage sites (Silva, 2015; Xie et al., 2020).

2.2.7. Sense of place and entrepreneurship

Local businesses are instrumental in contributing to destination image and sense of place. Visitor interactions with local tourism services and businesses have been shown to positively influence intention to revisit (Prayag & Lee, 2019). Local businesses can both create a sense of place and be a product of sense of place. For example, arts-based businesses often contribute significantly to organic place-making as owners are personally invested in the work they create and sell (L. Zhou, Cheng, Wall, & Zhang, 2020). Businesses that build

networks within their local community have been shown to be more successful than those who do not (Hallak, Brown, & Lindsay, 2013). In addition, local businesses that identify strongly with their locality contribute to community cohesion which in turn reinforces sense of place and develops an holistic destination image (S. Liu & Cheung, 2016). In cases where existing placemaking attracts the business, that business is often determined by the existing place making (S. Liu & Cheung, 2016). This selective business development helps to maintain destination identity which not only conserves holistic destination attributes but also reinforces residents' place identity and sense of self. However, there is still need for regulation of this type of place making as Asia's 'Slow City' movement has shown (Han et al., 2019; Shang, Qiao, & Chen, 2020). 'Slow City' tourism focusses on providing urban domestic tourists with slow, rural, traditional experiences which contrast fast-paced city life. Residents of rural 'Slow City' destinations have developed small, independent businesses that compete fiercely for tourist trade. This has created rifts in rural communities between competing business owners, effectively dividing previously harmonious village populations. Therefore, whether sustainable tourism is developed from existing businesses or newly created ventures that build on existing place values, stakeholder networks are vital if the destination is to offer a cohesive and sustainable tourism experience (Bystrowska & Dawson, 2017; Hultman & Hall, 2012; F. Popescu & Voiculescu, 2020).

For heritage sites, developing a sense of place can be of benefit for local entrepreneurs and research has called for sense of place to be considered in development and regeneration processes. Local distinctiveness can help to establish a sense of place that can be built upon by entrepreneurs in times of economic uncertainty (Duarte Alonso & Kiat Kok, 2021). This distinctiveness often centres around local cuisines and food tourism in particular (Duarte Alonso & Kiat Kok, 2021; Thirachaya & Patipat, 2019). This links to findings which indicate that if residents have a strong sense of place, in particular through place identity, they are more willing to pay for cultural experiences and activities in their local area because those activities reinforce this (Morrison & Dowell, 2015). Nevertheless, although sense of place and willingness to pay might be complimentary concepts, the cultural offer needs to meet the needs and requirements of residents. Cultural activities that fail to chime with residents' sense of place can be rejected by local communities and provoke a NIMBY attitude towards development (Poe et al., 2016).

2.2.8. Destruction of sense of place – a heritage perspective

A theme that is specific to sense of place heritage literature is how sense of place can be destroyed and the impact this has upon localities. Primarily, the commodification of heritage and culture is cited as the main cause of sense of place destruction (J. T.-T. Lee, 2020; S.-K. Tan & Tan, 2020; S.-K. Tan et al., 2018). Although this balance of development and place-based authenticity is addressed within tourism place attachment research, heritage literature focuses strongly on preserving the built environment alongside the indigenous communities of culturally significant locations, and how these two aspects are interlinked (Fatmaelzahraa et al., 2020; S.-K. Tan et al., 2018).

Tourism literature does document how areas identified for tourism development (including World Heritage Sites) can often fall prey to gentrification (Mansilla & Milano, 2019; Speake & Kennedy, 2019). Whilst the idea may initially be to use tourism development to boost the local economies of poorer areas by building on existing resident place-making, urban redesigning often targets more affluent demographics as potential visitors (Mansilla & Milano, 2019). As a result, local distinctiveness is erased as areas are renovated to reflect other successful tourism destinations (Speake & Kennedy, 2019). Furthermore, local communities and business often become forced out of the area through rising rents as the area becomes more attractive to affluent property owners and business entrepreneurs (Mansilla & Milano, 2019; L. Zhou et al., 2020). This calls into question who is generating the place making – the residents, or the tourism developers. Areas with a strong, organically developed sense of place often stimulate strong place attachment in their local communities and when tourism development placemaking is superimposed upon this, residents often feel angry and ignored (Chapin & Knapp, 2015; F. Popescu & Voiculescu, 2020; S.-K. Tan et al., 2018). This in turn develops strong negative perceptions of tourism development within residents that can lead to direct opposition (Mansilla & Milano, 2019; Sofield et al., 2017).

Heritage literature maintains that by driving out indigenous, long established communities in this way, the intangible heritage is lost (S.-K. Tan & Tan, 2020). This has a negative impact on sense of place, as the local communities carry with them much of the intangible cultural heritage associated with the locality which includes crafts, lifestyle, clan associations and collective cultural memory. Whilst gentrification may bring benefits to the local economy, new residents do not have the place-consciousness or local cultural knowledge of the local

residents who are being forced out, resulting in loss of sense of place through lack of cultural heritage and identity (S.-K. Tan & Tan, 2020). This can manifest as a sense of loss pertaining to buildings, culture, childhood memory, and result in local communities feeling 'outside' of the process; feeling they are not being listened to, that local governments are making ill-judged decisions, and that tourism is actually detrimental to their way of life (S.-K. Tan et al., 2018). When heritage is managed only as a commodity, residents can lose their sense of rootedness and place attachment even if they do not move away (Fatmaelzahraa et al., 2020; J. T.-T. Lee, 2020). A case study of Singapore's use of heritage as a commodity, saving and destroying buildings according to financial benefit as opposed to historical or cultural significance, demonstrates how this approach fails to generate a sense of place because the urban landscape is always in flux (J. T.-T. Lee, 2020).

The demolition of buildings within urban landscapes can significantly affect sense of place (Fatmaelzahraa et al., 2020). Buildings and urban spaces can stimulate collective cultural memory for repeat visitors and residents and contribute to place attachment through place dependency and place identity. As research by Fatmaelzahraa et al. (2020) demonstrates, these memories are often formed as a child and carried through to adulthood, therefore it is not necessarily a sense of place attached to the function of the building in the present, but built on a memory of its function in the past. When these culturally significant buildings are demolished, it can lead to feelings of placelessness and loss of sense of place for those who share the collective memory. Heritage sense of place is therefore intrinsically linked to its communities and physical environments; displacement of either of these aspects can result in heritage, and sense of place, destruction.

2.2.9. Trends in place attachment, placemaking and sense of place literature over the last ten years.

There has been a dramatic increase in the number of articles examining place attachment over the last three and a half years (see Appendix i – Table 2) The majority of these articles have focussed on tourist destinations in China with over a fifth of the articles reviewed focussing on Chinese tourist destinations (see Appendix i – Table 3). A sixth of all articles reviewed contained research specifically on place attachment in China. This means that China as a country attracts more place attachment research focus than the continent of Europe. Asia is the continent most frequently focussed upon for place attachment research.

This is partially due to the dominance of studies at Chinese tourist sites, but also reflects the contribution of Korean focussed research, which has the second highest number of place attachment research focus articles.

The focus on place attachment in China is also reflected in the frequency of articles across search terms (see Appendix i – Table 1). The place attachment search returned over three times that of the second most frequent search term, placemaking. Unlike place attachment, which saw a surge in research articles from China, Korea and the USA, place attachment and sense of place have not seen any similar surges in research interest from any other countries. This has resulted in findings focusing heavily on the process of place attachment, the identification of place attachment triggers and the effects of visitor and resident place attachment upon destinations. Culturally, there is also a focus on East Asian culture.

Research has shown that nationality can impact on place attachment, therefore findings would suggest that more focus is needed on place attachment across other continents in order to provide a global understanding of the impact of place attachment on international tourism (Prayag & Lee, 2019; Stylos et al., 2017).

2.2.10. Summary of findings for place attachment, place making and sense of place literature in tourism and heritage.

<i>Summary of key literature for place attachment, place making and sense of place</i>	
Key Implication	Key literature
Place attachment and sense of place are highly subjective and experienced via four key aspects – <i>place identity, place dependence, place affect and place social bonding</i> .	Han et al. (2019); Schilar and Keskitalo (2018)
Place attachment is driven by <i>place dependency</i> , which in turn builds <i>place identity</i> . As a result, heritage tourism sites need to provide opportunity for visitors and residents to engage in activities.	Schuster et al. (2011); C.-T. Tsai (2016)
Sense of place is driven by <i>place affect</i> and <i>place social bonding</i> . As a result, heritage sites need to provide space for meaning making and interaction with others.	Amsden et al. (2011); Jepson and Sharpley (2015)
Sense of place and place attachment are experienced differently by visitors and residents. Therefore, building sense of place needs different approaches according to stakeholder group.	Erasmus and Crom (2015); Mihalca and Iovu (2014); Z. Xu and Zhang (2016)
Repeating activities at sites and/or repeat visiting strengthens place attachment and sense of place for visitors.	Abou-Shouk et al. (2018); Kaplanidou et al. (2012); Romain et al. (2016)
Sense of place and place attachment can inspire stewardship, ERB and loyalty amongst visitors and residents. This in turn support site <i>sustainability</i> .	T.-M. Cheng et al. (2013); Zhang, Zhang, Zhang, and Cheng (2014); Chapin and Knapp (2015); Chow et al. (2019); Erasmus and Crom (2015); J. S. H. Lee and Oh (2018); Ryfield, Cabana, Brannigan, and Crowe

<i>Summary of key literature for place attachment, place making and sense of place</i>	
Key Implication	Key literature
	(2019); Tonge, Moore, Beckley, and Ryan (2015)
Strong place attachment and sense of place in residents can lead to support for tourism development if they can see the benefit for the local community and identify with the place making narratives.	Eusébio et al. (2018); Ganji et al. (2020); He et al. (2017); Ke, Chuan, and Xinwei (2019); Qing et al. (2019); Soo (2019); Styliadis (2018a)
Strong place attachment and sense of place in residents can lead to tourism development resistance if the place making narratives and activities do not resonate with their sense of place identity, they are ignored or excluded from the place making process, they cannot see the benefit or they are mistrustful of previous, failed tourism development attempts.	Alderman et al. (2012); Chapin and Knapp (2015); Lemelin et al. (2015); Poe et al. (2016); Pomeroy and White (2011); L. Popescu, Nita, and Iordache (2020); Sofield et al. (2017); Styliadis (2018b); S.-K. Tan et al. (2018); Wheeler (2017)
Place making <i>narratives</i> focus on the 'local', seeking to promote the unique aspects of destinations for marketing purposes. These follow universal themes such as local cuisine, traditions, practices, crafts, history and natural attractions and are considered effective for creating a holistic destination image.	Duarte Alonso and Kiat Kok (2021); Hultman and Hall (2012); S. Smith (2015)
Place making is most effective when it blends existing unique local cultural aspects that have developed organically with top-down organisation through co-ordinated stakeholder networks. Therefore, local communities should be part of the place making process.	Erasmus and Crom (2015); Gato et al. (2020); Lew (2017)
If local communities are not considered and protected when developing top-down place making, they can be driven out. This results in local cultural uniqueness, a key component of sense of place, is lost.	Mansilla and Milano (2019); Speake and Kennedy (2019); S.-K. Tan and Tan (2020); L. Zhou et al. (2020)
Creating <i>sustainable</i> heritage tourism sites requires multiple <i>stakeholders</i> to work together. These can include heritage organisations, local businesses, tourism industry providers and residents.	Bass (2020); Bystrowska and Dawson (2017); Hultman and Hall (2012); Elisabeth Kastenholz et al. (2020); J. S. H. Lee and Oh (2018); F. Popescu and Voiculescu (2020); Thirachaya and Patipat (2019)
Local SMEs, particularly artisanal ones, contribute significantly to generating sense of place.	Bass (2020); Delconte et al. (2016); Hallak et al. (2013); L. Zhou et al. (2020)
Heritage <i>narratives</i> can influence place attachment and sense of place by building community cohesion at heritage tourism sites and promoting a positive destination image.	Hoang et al. (2020); Lloyd and Moore (2015); Sifeng et al. (2019); Vong (2013, 2015); Z. Xu and Zhang (2016)
Heritage buildings can stimulate collective cultural memories in residents therefore, when culturally significant buildings are demolished or uncared for, it can lead to a 'sense of placelessness'.	Fatmaelzahraa et al. (2020); J. T.-T. Lee (2020)
The act of telling, collecting and archiving heritage <i>narratives</i> at heritage site builds sense of place because it builds 'connectedness'. This highlights the importance of 'doing' in place making development.	Bartolini and DeSilvey (2020); Lloyd and Moore (2015); Whitehead et al. (2021)
Using indigenous <i>storytellers</i> to communicate place making narratives can develop and influence visitor sense of place.	Walker and Moscardo (2016)

Table 1: Summary of key literature for place attachment, place making and sense of place (author's own)

The subjectivity of sense of place and place attachment makes the success of either difficult to measure and predict. It also means that different stakeholders require different approaches to place making that resonate with their different experiences of the site. For tourists, what they can 'do' at a destination creates MTEs, which build place attachment through place dependency and place identity. This means that any place making strategy must provide opportunities for visitors to engage in activities, as well as opportunities to share these experiences with others. For heritage sites, it is also important that they provide opportunities for visitors to share their own experiences and stories relating to the history of the site. This enables visitors to understand the importance of the heritage in a contemporary and personal context. This can generate place affect and place identity, which can in turn motivate repeat visiting and stewardship. For residents, the 'doing' of collecting and contributing to heritage narratives creates a 'connectedness'. This is what promotes local stakeholder stewardship as well as improving their own wellbeing and sense of belonging. This can generate a sense of place that includes local distinctiveness and can keep out-of-area visitors returning to the site. It can also encourage local communities to stay in the area, because they feel a sense of rootedness that benefits them on a deeper level.

Local community stakeholders hold a unique position within the place making process; they create the unique local aspects of locations that can draw in tourism; however they will withdraw from engaging in place making initiatives if they do not feel they resonate with their own identity. The withdrawal of local stakeholder support not only jeopardises the current place making developments but can become an embedded perception amongst the community that such development – and the organisations involved in generating it – cannot be trusted. This can be strongly influenced by the perceived care of a community's built heritage by the cultural intermediaries governing it. If residents cannot see built heritage being cared for or dealt with in a culturally sensitive way, they will actively reject it. This means that effective place making strategies must include local stakeholder perspectives if they are to be sustainable.

The literature therefore points to the need for different place making approaches for different stakeholder groups, even though the heritage destination is a constant. Visitors wish to engage in place dependent activities and share their experiences through word of mouth or social media; local stakeholders want to contribute to the shaping of the

contemporary heritage narrative by contributing their own stories and local knowledge. This indicates that whilst tourism management needs a single, holistic destination identity to facilitate marketing, this does not serve local stakeholders and can be counterproductive when trying to generate sense of place. Therefore, applying the public history approach of 'sedimented histories' to heritage tourism management may allow alternative, tributary narratives that engage local support to site alongside marketing narratives, thereby encouraging stewardship and support from multiple stakeholder groups.

Storytelling is revealed as an important tool for communicating both heritage narratives and tourism destination identities. This indicates that, to examine *how* to generate a sense of place, it is important to further understand the role of storytelling within place making at heritage tourism destinations. Equally, tourism and heritage literature both emphasise the importance of co-operation between tourism and heritage management, residents, businesses and indigenous populations if place making strategies are to succeed and be resilient. This indicates that a greater understanding of co-production is also required if effective place making strategies are to be explored. Therefore, both storytelling and co-production were chosen as further areas of research.

2.3. Storytelling and its role in place making for heritage and tourism destinations.

Storytelling within tourism has three key areas of focus. Firstly, destination tourism can use storytelling within their marketing strategies to tell the 'story' of the brand (Bassano et al., 2019; Frost, Frost, Strickland, & Smith Maguire, 2020). This can create destination images that influence intention to visit. However, these often do not tell the whole brand story and generally present only positive aspects (Peter Jones & Comfort, 2018). Onsite storytelling can facilitate the building of relationships between destination and tourist to encourage repeat visiting (S. Smith, 2015). Secondly, tourists use storytelling after visiting as a form of word-of-mouth recommendation (Bassano et al., 2019; Pera, 2017). This can be digitally, on platforms such as Trip Advisor, or more personally through the stories told to friends and family (Burcu Selin, 2016). Some research suggests that visitor storytelling can contribute to place attachment by allowing visitors to replay tourism experiences through spoken and written word and visualisation (Yan & Halpenny, 2019). Thirdly, storytelling within tourism is used as a means of communicating the heritage narratives of destinations to visitors (Howison, Higgins-Desbiolles, & Sun, 2017; Walker & Moscardo, 2016). This is pertinent at

dedicated heritage sites where the history of the destination is often the primary motivation for visiting. However, storytelling can move beyond simply imparting knowledge and can be used to engage visitor emotions as well (C.-H. Li & Liu, 2020; Su, Cheng, & Swanson, 2020). This is key to generating place attachment and is relevant to all tourism sites, not just those with a heritage focus. It can also be a powerful tool for involving residents in tourism development by encouraging co-creation (Lemelin et al., 2015; Miller & Cochran, 2013; Walker & Moscardo, 2016).

Storytelling within heritage literature is predominantly focused on one of three different themes: digital storytelling, shaping narratives, and co-creation. These themes occur for studies on heritage sites, heritage trails and tours, and museums. Digital storytelling and narrative shaping were dominant themes across all three settings; however, co-creation was mainly spoken about in heritage site and heritage trail settings. This suggests that co-creation is a key method for developing storytelling at heritage sites in particular. Co-creation emerged repeatedly as a way of generating stories, connecting stakeholders with each other as well as to the site, and developing place attachment within residents, indigenous communities and local businesses. Whilst digital storytelling is currently outside of the scope of this study, co-production and narrative shaping are important recurring themes that required further examination.

2.3.1. Analysis of key themes in storytelling literature across heritage and tourism.

This section examines how storytelling, a recurring theme in place attachment and sense of place literature, can facilitate placemaking. The sections are as follows: 'Storytelling in tourism destination branding and marketing' which examines how storytelling is used to market destinations, attract specific visitor demographics and build brand identity; 'Heritage interpretation, storytelling and authenticity' where the ability of storytelling to provide a balanced and authentic account of heritage is examined and how it relates to the concept of heritage interpretation; 'Shaping the place making narrative' where the impact of deliberately moulding a narrative for a specific outcome at destinations is explored; 'Heritage storytelling as theatre and performance' which examines the performative aspect of storytelling and the role of the storytellers; 'Storytelling across multiple sites' considers how storytelling has been adopted as a method for integrating separate sites at one destination and the benefits this can bring; 'Characteristics of effective heritage storytelling'

which draws together identified elements of effective storytelling at heritage destinations; and 'The importance of visitor storytelling' where the impact of the stories visitors construct and tell for themselves, both on and off site, is considered.

2.3.2. Storytelling in tourism destination branding and marketing.

Storytelling is often used as part of strategic placemaking when promoting a tourist destination. Emphasis is placed on the unique attributes of a destination, which can include local distinctiveness, outstanding universal value or the opportunity for unique tourism experiences. Telling stories provides opportunity for both information giving and emotional engagement. This in turn positively influences visitor intention to visit or revisit.

Stories that are deliberately crafted as part of top-down placemaking strategies can be problematic if they do not include local community perspectives. Often, top-down placemaking focuses on only positive aspects of tourism development or includes only one perspective within the destination narrative (Peter Jones & Comfort, 2018). This can create tension between tourism managers and the local population if these destination narratives continue to ignore communities that have historically been subject to political prejudice and injustice. For example, Tourism Australia's national identity branding made much of the country's natural assets such as The Great Barrier Reef, The Outback and its beaches. However, the portrayal of the indigenous population did not truly reflect the reality (Pomeroy & White, 2011). This prompted accusations that Tourism Australia were 'cashing in' on the heritage of the indigenous population without acknowledging the systematic mistreatment they had suffered or the ongoing prejudice they faced. This contrasts with Australian island heritage site tours which were co-created with the indigenous island community and shown to be successful not only as a tourist experience, but as a mechanism for instigating ERB in those who visited. Furthermore, narratives in top down placemaking can be manipulated so only one, positive story is told about a tourism development. Research on sustainability reporting for tourism destinations shows that a single, positive quote from an employee or visitor is often used to represent the whole cohort (Peter Jones & Comfort, 2018). While such quotes are true, they are often misleading as the bigger picture is more complex than that suggested by a single, positive quote. This indicates that storytelling can be manipulative if it is not co-created between destination tourism managers and residents.

Pre-visit destination storytelling relies heavily on visuals such as photographs and short films to reinforce the narrative (Peter Jones & Comfort, 2018). Tourism marketing films and destination digital storytelling often use a central character as a cipher for conveying destination image and values. These characters also provide someone for potential visitors to identify with, thus enabling them to visualise themselves in the destination more easily (Bassano et al., 2019; C.-H. Li & Liu, 2020). Research has revealed that tourists who perceive similarities between themselves and other visitors are positively influenced to form place attachment with destinations, therefore the storyteller can form a significant part of destination image development (S. Lee et al., 2020).

As identified when examining broader tourism destination branding, storytelling in heritage tourism can positively influence visitor perceptions of destination image (Peter Jones & Comfort, 2018; S. H. Kim, Song, & Shim, 2020; Pera, 2017). As visitors are persuaded to visit when they see themselves reflected in marketing material, tourist destinations can manipulate the films and brand images so they attract particular tourist demographics (C.-H. Li & Liu, 2020; Lund & Kimbu, 2020; Mathisen & Prebensen, 2013). Storytelling within heritage destination branding can also foster brand loyalty, particularly if a product is shown to have an established heritage narrative (Y. S. Lee & Shin, 2015). This is especially true for small family businesses where family heritage narratives can help them negotiate the global market (Y. S. Lee & Shin, 2015).

Storytelling is both emotive and persuasive, making it a powerful destination marketing tool. Pre-visit, it can influence visitors' intention to visit. During the visit, it is a powerful method of generating place attachment and increasing the likelihood of repeat visiting. This is due to its interactive and responsive nature and ability to reflect the visitor's own values within its narrative. These narratives need to be authentic if local communities are to become meaningfully engaged in the tourism development process. In this way, it can play a key part in implementing placemaking strategies for sustainable tourism.

2.3.3. Heritage interpretation, storytelling and authenticity.

Interpretation within the heritage sector is defined as the way information is conveyed and has been identified variously as a means of educating, heightening awareness, persuading and communicating ideas to visitors, making storytelling intertwined with the concept of interpretation (Nowacki, 2021). There are generally considered to be three basic principles

of effective interpretation which are: variety in content, novelty and generating cognitive dissonance or 'challenges' to avoid 'zoning out'; ease of access and navigation; and the ability of the narrative to be open to new information and opportunities for the visitor to connect their own experiences to the narrative (Rahaman, 2018). As the literature demonstrates, these are also attributes found in aspects of storytelling. Learning is often cited as a key driver for tourists visiting cultural attractions and much emphasis is placed on the cognitive effects of interpretation, however, emotional engagement can also play an important part in engaging visitors and generating satisfaction (Moreno-Melgarejo, García-Valenzuela Luis, Hilliard, & Pinto-Tortosa Antonio, 2019). Heritage interpretation is more than merely presenting facts; it must honour the socio-cultural dimension of the site and orientate its narrative in relation to contemporary understanding to retain relevance (Harsha, 2021). Rahaman (2018) suggests that interpretation should be considered as an ongoing process, rather than a tool for organising information. In addition to this, public historians have documented how providing opportunities for visitors to contribute their own stories to heritage narratives can 'unlearn' AHD narratives, meaning that layered storytelling creates place making that is not only conveying information but also emotion and nuance which, in turn, can lead to discussion that instigates transformative change (Gerhardt, 2023; Hoskins, 2015).

Often, storytelling is used to convey these complex and shifting interpretations at heritage destinations as it can communicate both fact and emotion. This can be seen in the 'With New Eyes I See' project in Cardiff, which blended archival documents and artefacts with embedded digital storytelling in the experiential exhibition for the Centenary of the First World War (Kidd, 2019). Here, storytelling is the medium of interpretation, exemplifying how the two concepts are almost synonymous in heritage. This project is also an example of how public history narratives have shifted towards experience-driven, visitor-orientated experiences, sometimes akin to time travel, and away from the more museums-based model of knowledge sharing and collections (Basaraba & Cauvin, 2023; Stach, 2021). However, there is an ethical aspect to storytelling within heritage contexts that must be considered. Interpretation can often seek to trigger empathy within visitors but can often stay with conservative interpretations of the past, thus communicating the assumption that the knowledge underpinning this is universal and uncontested (Finegan, 2019; Kidd, 2019; Packer, Ballantyne, & Uzzell, 2019). This is not the case, particularly at sites which

encompass interpretations that can conflict with more authorised ones, such as indigenous heritage narratives or sites of war and conflict (Finegan, 2019; Packer et al., 2019).

There is a call for interpretation to develop a culture of self-reflection, which will allow narratives and perspectives to change over time as socio-cultural perspectives shift (Finegan, 2019; L. Popescu et al., 2020). How something is interpreted or 'translated' can often rely on the personal perceptions, individual cultural background and beliefs about the world around them (Dumbraveanu, Craciun, & Tudoricu, 2016; Rahaman, 2018). Linear narratives in interpretation can often miss out the more nuanced details that bring cultural context to life generate and deeper understanding (Rahaman, 2018). This has prompted a call for heritage interpretation to move away from 'valueless' narratives and begin to address the 'bigger picture' questions of political, social and cultural importance in contemporary society (Harsha, 2021; Packer et al., 2019). This draws on public history research that states all interpretation is value-laden, because creating linear narratives from non-linear historical events necessitates the adoption of a 'lens' through which to organise is, which in turn leads to the adoption of a particular perspective (Basaraba & Cauvin, 2023). This is particularly important at WHSs as the historical narratives we choose to highlight can be a major contributor to future place identity (L. Popescu et al., 2020). Therefore, even though this literature review frames this process as 'storytelling', there is much cross over with the concept of interpretation within heritage.

Authenticity is seen to be key to heritage storytelling, yet authenticity is experienced and understood by tourists in different ways (Di, Caiyun, Enxu, Yaoyao, & Jun, 2019). Destination authenticity can be broken down into three key components: conformity, realness and transformation (Minseong Kim & Kim, 2020). Engaging in an 'authentic experience' has been shown to create place identity and positively affect tourism support (Di et al., 2019; T. H. Lee, Fu, & Chang, 2015). This authentic experience is not solely reliant upon encountering preserved, original artefacts or experiencing sites with original architectural and structural features, however. Much relies on whether a destination is perceived by the visitor to be authentic and to generate an authentic experience for them (Penrose, 2020). Whilst some objects and spaces may not be 'of the time', it is their ability to tell stories which recreate the events of the past and stimulate visitor imaginations that is key to memorable experiences (Penrose, 2020). That is, the 'realness' or believability of the experience, how it

'conforms' to their expectations and prior knowledge, and whether the experience changes them in some way (Minseong Kim & Kim, 2020; Labadi, 2010; Moscardo, 2020). Much of this is dictated by the activities visitors engage in and their experiences onsite (Vespestad & Hansen, 2019). It also taps into the notion of nostalgia - a yearning for how 'it used to be' or 'could be' - and is played out by tourism behaviours (Alderman et al., 2012; Vespestad & Hansen, 2019; Wenwen, Qing, & Nan, 2020). Visitors have reported engaging in an authentic experience even when the site is a fictitious construct (Hannam & Ryan, 2019). Equally, Anne Frank House in Holland uses 'inauthentic' recreations and photographs to convey a sense of what the rooms would have been like during Anne Frank's time there, but none are accurate representations (Penrose, 2020). Nonetheless, visitors state having experienced the authenticity of the location through these images and objects. Equally, when the place and objects are real but the stories told are 'embellished', as with the ghost tours in historic destinations such as Edinburgh or interpretation at sites such as Van Diemen's Land, Tasmania, it is not the story that generates authenticity but the location (Casella & Fennelly, 2016; Garcia, 2012). Perceived destination authenticity at heritage sites is key to generating place attachment, and subsequently loyalty, in tourists (Ram et al., 2016).

Local knowledge and anecdotal contributions by local volunteers and residents also increase audience engagement and perceived authenticity as well as strengthen local communities through the very act of engaging in the storytelling itself. (Hayes, 2018; Olsson et al., 2016). First-hand knowledge helps focus storytelling on the unique and unusual aspects of the destination which is important, as more generic aspects of adventure, wellbeing and personal identification will not help tourists differentiate between destinations (Moscardo, 2020). Equally, experiences of creative tourism (where people can engage with local artisans and take part in local crafts) can provide tourists with 'real life experiences' of the place they visit, thus contributing to authenticity and raising cultural awareness (Sarantou et al., 2021). This is evident when tourists are invited to immerse themselves in local heritage practices, such as Arctic food tourism experiences where indigenous communities cook and serve traditional food whilst relating traditional tales (de la Barre & Brouder, 2013). However, as public history literature discusses, cultural institutions can view communities as merely 'resource donors' rather than narrative co-producers with their own agency (Basaraba & Cauvin, 2023). This has led to a recommendation that cultural intermediaries need co-

ordinated, structured guidance and training from outside agencies to help them successfully navigate co-created storytelling, as stating a commitment to include multiple perspectives in multi-layered storytelling does not guarantee inclusive outcomes (Lloyd & Moore, 2015; A. R. Roberts, 2020).

2.3.4. Shaping the place making narrative.

Specialist tourist destinations, including heritage sites, often have place making narratives that are shaped by visitor expectations. Destinations related to film and television filming locations, video games or other fictitious places will aggressively shape their place making around identifiable tropes for visiting fans. This can result in the renaming of buildings, the specific development of related businesses and the establishing of fan-related festivals and events (Alderman et al., 2012). This is driven by the fan-tourist's desire to perform actions associated with the film or TV series in the fictitious places they recognise, and if there is no opportunity to do this then fans are likely to be discouraged from repeat visiting or recommending others visit (C.-Y. Chen, 2018; Jiayu et al., 2021). Other types of specialist tourism also shape tourism offers in the same way. Food tourism can focus on the creation of 'third spaces' where the dining areas and cooking areas are merged to create an immersive gastronomic experience (Everett, 2012). This is due to gastro-tourist demand for an 'experience', however it does not always result in creating the best product (C.-T. Tsai, 2016). In both examples, the expectations of the tourist shape the place making strategies employed and these are not mediated by residents or local communities.

When place making narratives are developed without the involvement of local communities, conflict can arise between these communities and tourism developers. When the town of Mount Airy transformed itself into the fictitious town of 'Mayberry' from a popular 60's TV show, African American citizens were effectively excluded from the place making narrative (Alderman et al., 2012). There was evidence that residents wished to redress this, however the risk of deterring visiting fans by altering the sense of place meant that it remained an unresolved and contentious issue. Place making that does not reflect the values of local communities creates tensions between them and tourism businesses, resulting in lack of resident support for tourism development (Lalicic & Garaus, 2020; Qing et al., 2019; Wang & Xu, 2015). Place making narratives are most successful when local communities are involved in shaping them (Miller & Cochran, 2013; Pomering & White, 2011). For example, in contrast

to Mount Airy, the town of Hattiesburg, Mississippi successfully developed multiple narrative place making and instigated a culture of tourism development (Miller & Cochran, 2013). Tourism destinations need to be sensitive to local community values and perspectives if residents are to engage with tourism development (Bing, Yangying, & Jing, 2019). Miller and Cochran (2013) describe this as 'socially sustainable tourism'; a tourism that embraces multiple narratives and is told by local communities. This creates authenticity in the destination narratives for both resident and visitor.

However, it is not simply a case of allowing storytelling and place-making to spring up organically. What is needed is a blend of organic place-making which incorporates the narratives of local culture and distinctiveness with the organisational coherence of more managerially constructed placemaking stories (Bassano et al., 2019; Gato et al., 2020; Hartman et al., 2019; Lew, 2017). Place making governance should not just focus on creating destination stories but listening to the stories of residents too. This requires building relationships between tourism developers, destination managers and local communities which takes time. Developing a sense of place that is resilient and sustainable needs to develop networks, build relationships of trust between stakeholders and invest time in researching local stories and perspectives if it is to have longevity.

2.3.5. Heritage storytelling as theatre and performance.

Storytelling is fundamental to the way humans interpret and reinterpret the world around them, and whilst heritage storytelling literature does have a strong focus on digital content, there is also research examining the role of performance within heritage interpretation (Chronis, 2012). Research has shown that humans retain more knowledge about a topic when it is presented in narrative form than any other method (Moscardo, 2020). In-person guides, theatrical performances and re-enactments can all create immersive visitor experiences, meaning how the story is told, who tells it and where, become important factors in how visitors engage with heritage.

Who tells the destination stories and *where* they are told significantly impacts their effectiveness. Stories told on site by local community members have been shown to increase visitor satisfaction and engagement. For example, in Australia, wineries offering 'cellar door' wine tasting experiences found that unscripted, spontaneous storytelling about their heritage helped to cement brand identity and engage visitors (Frost et al., 2020). Similarly,

interaction with indigenous guides increased tourist understanding of cultural and environmental issues at the previously mentioned Australian island heritage site (Walker & Moscardo, 2016). These personal experience narratives can be seen as part of organic place-making as they are often unique to each guide and tailored for each audience. In this instance, the location and performance of the destination storytelling is as important as what is being said. Telling stories onsite can instigate place attachment as it affirms place dependency and develops emotional place affect. By adding an experience element to this – through wine-tasting or an island trip – place identity is developed as visitors create memories. These three elements – place dependency, place affect and place identity – are seen as being key to building an holistic tourist experience and encouraging repeat visiting (S.-p. Tsai, 2012). In addition, stories told onsite by members of the local community increase the perceived authenticity of the destination. Authenticity has been shown to have a positive impact on place satisfaction and subsequently place attachment, therefore demonstrating once again the strong link between the ‘who’ and ‘where’ of storytelling and place attachment (Ramkissoon, 2015).

The *way* a story is told can significantly impact visitor intention to visit or revisit, too (S. H. Kim et al., 2020). Onsite storytelling at tourist destinations relies heavily on sensory prompts. The physical presence of a guide and the opportunity to simultaneously experience the narrative settings in a sensory way enhances visitor emotional attachment (Frost et al., 2020; Elisabeth Kastenholtz et al., 2020; Walker & Moscardo, 2016). Visitors enjoy interaction, not simply passive listening. Therefore, guides who are responsive to their live audiences, spontaneously tailoring their narrative, create more memorable tourism experiences for visitors (Chittenden, 2011; Frost et al., 2020; Howison et al., 2017; Mathisen, 2019). This deliberate tailoring of the narrative to suit the audience is extended by tour operators who offer a panoply of differently styled guided tours. Research by Bryon (2012), which examined the different tour guides at Flanders Fields, found four main type of guided tour experience were offered: official guides give a sanitised, romantic, single narrative, alternative guides seek to present a more layered, 360° approach, entrepreneurial guides provide easily digestible and entertaining tours, and resident guides have a local community focus. This suggests that style of delivery is important to visitors (S. H. Kim et al., 2020).

Whichever style is adopted, it has been shown that the more personally attached a guide is to the destination they are describing, the richer the storytelling becomes and the more willing tourists are to then share their own stories (Mathisen, 2019). This kind of co-creative storytelling can be key as it has the ability to 'uncover what is hidden' and engage tourists emotively with spaces (David Ross & Saxena, 2019). This is key as rich storytelling, that can be authenticated by onsite factual information, provides better memory recall and positively impacts on intention to visit and re-visit (J.-H. Kim & Youn, 2017). Guides are the link between local stories and global tourists and act as key mediators in the 'glocalization' of a destination (Nilsson & Zillinger, 2020). Therefore, the more attached the storyteller is to the place and the story, the more site-specific detail will be given; the richer the local story is, the more engaged an international visitor becomes.

Local and indigenous communities who are involved in telling the stories of their own cultural heritage can powerfully influence visitor cultural perspectives (Kramvig & Forde, 2020; Walker & Moscardo, 2016). Actual, physical storytelling is key to sharing local distinctiveness and tradition as it can capture the distinctive customs and practices of the region (Corazon, 2011; Kramvig & Forde, 2020). Encouraging local residents and indigenous communities to share stories *of* their locality *in* their locality generates rich, co-created place-based narratives that enhances place-based knowledge, place attachment, and engages emotions (Corazon, 2011; Curthoys et al., 2012). Furthermore, residents feel it contributes to the preservation of cultural heritage stories that would otherwise die out (Lafreniere et al., 2019). In this respect, the act of telling is as important as what is told and to whom (Curthoys et al., 2012). As with tourists, residents want to tell their stories and contribute to layered meaning-making. Indigenous community storytelling has the added dimension of providing indigenous communities with a platform to share their cultural heritage that may have been excluded by previous, single-narrative approaches (Buchholtz, 2011; Butler, 2019; de la Barre & Brouder, 2013). Immersive tourism experiences in specialist areas such as food tourism allow indigenous communities to share their culture (de la Barre & Brouder, 2013; Kramvig & Forde, 2020). This is the case in Canada and Sweden where Yukon and Lapland indigenous families' welcome tourists into their home and prepare and serve traditional food for them to share. This type of tourist interaction enhances heritage

storytelling content whilst also creating new stories and memories for the tourist through experience.

The link between story and its setting can also be a powerful means of engaging visitors. For example, performing stories that directly link to specific artifacts or settings engages audiences and can increase participation with cultural activities (Frost et al., 2020; Soerjoatmodjo, 2015). This is reinforced by Chronis (2012) who identifies the three stages of narrative construction for museum visitors. Firstly, they interact and interrogate objects, stories and places; secondly, they use their imagination to enliven these stories; and finally, they synthesise these stories with other related stories they already know. The cycle then begins again, incorporating this new knowledge, allowing their story telling to become richer. This process is important for heritage tourism destinations as how they tell their narratives impacts on the tourists' ability to construct their own stories. Chronis (2012) suggests there needs to be ample opportunity for tourists to engage in their own storytelling through interaction and provocation. Tourists want to tell their own stories and add their own layers of meaning making in just the same way residents do (Howison et al., 2017). For example, at Daly Pub in the Australian Outback, it has become a tradition for visitors to leave items behind to add to the ad hoc, visitor curated display (Muecke & Wergin, 2014). This ever-growing collection of thongs, ID cards and T-shirts tell the story of the Daly Pub over time. In this way, the tourists are 'performing' their visit, thereby creating and maintaining the destination narrative. Equally, interacting with live performances, such as in-person tours or re-enactments, means the visitor is receiving information about events in the past whilst simultaneously becoming part of an event in the present (Buchholtz, 2011; Chittenden, 2011). Therefore, visitors are becoming part of the history of the site themselves. Once again, the theme of 'doing' is important, as the act of taking part in these activities links visitors to destinations on an experiential level. They are making memories which, as the literature on storytelling in tourism revealed, builds place identity which in turn feeds into building place attachment (Dwyer et al., 2019).

2.3.6. Storytelling across multiple sites.

Often, storytelling at heritage destinations is required to cover multiple sites and weave together those multiple site narratives. Digital heritage trails can be used to signpost visitors from one site to another, creating a more holistic experience for visitors and hopefully

increasing footfall at less well-known attractions (du Cros & Jolliffe, 2011; Kalliopi et al., 2020; Swensen & Nomeikaite, 2019). However, research conducted in Norway by Swensen & Nomeikaite (2019), at an industrial canal heritage site in Norway, identified the fragmentation that occurs between cultural institutions. For example, although museum digital content may refer to the canal, and vice versa, there is no actual linkage between interpretation ideas, tourism suggestions, or concepts. Swensen and Nomeikaite (2019) propose a 'big narrative' is needed in which all these smaller narratives can sit, and 'attraction clusters' should be identified that can represent a specific strand of the bigger narrative. Such collaboration between institutions can happen on a global as well as local level. Kalliopi et al.'s (2020) research examining the creation of a multi-site, multi-national cultural heritage app, which tailors visiting experiences based on tourist preferences and prior behaviour, explains how such digital platforms can help to address the cultural heritage sustainability paradox. That is, popular heritage sites risk degeneration and the dilution of cultural meaning and significance for mass audiences through overuse, whilst less well-known sites do not attract such tourism, but equally do not generate enough income to continue to preserve the site (Kalliopi et al., 2020). This paradox can result in loss of heritage due to overuse and visitor saturation or lack of funding and awareness. This app was designed for use in a range of cultural heritage settings - museums (national and local), archaeological sites and historic cities. Findings suggest that the interlocking narratives needed constant revision to keep them fluid and relevant; something which could be problematic if staffing levels are depleted (Hartman et al., 2019; Kalliopi et al., 2020). However, it also revealed that creating a network of non-competitive cultural heritage venues can even-out the cultural heritage paradox, by sharing audiences and raising awareness of smaller venues through association with larger ones (Kalliopi et al., 2020). This echoes the research previously discussed within tourism and placemaking that identifies multi-stakeholder collaboration as a key component to generating sustainable tourism, particularly within heritage (Bystrowska & Dawson, 2017; Delconte et al., 2016; Hultman & Hall, 2012).

Non-digital self-guided tours and trails can raise destination awareness in a similar way to digital ones. When implemented locally, as with the annual 'ArtWalk' in Hong Kong and The Fontanian Festival in Macau, place is a major factor in shaping these trails and therefore the tourist experience (du Cros & Jolliffe, 2011). Although both examples are primarily festivals

designed to celebrate local artists and their work, local heritage destinations and other leisure activities are signposted within the bundle trails to promote a strong sense of place. According to du Cros & Jolliffe (2011), these events have evolved organically, without government involvement, and have become popular. There is a general sense that they are seeking to combat the homogenous 'glocalization' of urban areas in both cities. As with the digital heritage trail example of Swensen & Nomeikaite (2019), this kind of multiple stakeholder involvement and co-operation within the trail boundaries can bring shared audiences and mutual benefit and is a form of 'strategic storytelling' (Bonacini, 2019). Strategic storytelling is the act of using storytelling to persuade as well as communicate emotionally and cognitively, and can be used as a key tool for engaging multiple stakeholders and unifying destination marketing. (Hartman et al., 2019) It allows multiple perspectives to be considered whilst drawing them together into a whole package. This is important to heritage sites in particular, as heritage storytelling is usually concerned with telling layered narratives (Opp, 2011; L. Smith, 2006b; Walker & Moscardo, 2016).

2.3.7. Characteristics of effective heritage storytelling.

Heritage sites are layered, multi-temporal, multi-locational constructs and finding one clear heritage narrative that encompasses this can be challenging (Rickly-Boyd, 2015). Public history literature acknowledges that, whilst storytelling can be used to create a layered approach to place making by organise heritage and its meaning, history itself is not linear (Basaraba & Cauvin, 2023; Hoskins, 2015; Lloyd & Moore, 2015). The distinction between 'history' and 'heritage' is an important one. 'History' narratives are defined by public history research as those that draw on fixed historical events in the calendar to evoke pride and reverence; whilst 'heritage' is considered a fluid construct which shifts over time and is fallible due to its reliance on memory and experience (Hayes, 2018). This means that heritage narratives can be conflicting (Basaraba & Cauvin, 2023). This tension between narratives can often occur when stories are delivered by multiple interpreters across the same site or when interpreting heritage at sites of conflict, such as the Tower Museum in Londonderry (Anson, 1999; Rickly-Boyd, 2015). This has implications for world heritage sites in particular, who require a single destination narrative to be listed by UNESCO and for marketing purposes but are site of global importance so will have multiple international interpretations of site significance.

When decisions about narrative content are made by administrative groups, without input from those actually delivering the storytelling, narratives can become unworkable, particularly if those narratives seek to fix a site in one historical era or from one cultural perspective (Buchholtz, 2011; Opp, 2011; Rickly-Boyd, 2015). Single narrative, linear storytelling can also cause problems with interpretation, particularly at heritage sites that have strong links to multiple events over an extended period of time (Rickly-Boyd, 2015). Aspects of the site can become anachronistic to the overarching narrative and some cultural heritage perspectives can be lost (Buchholtz, 2011; Opp, 2011; Rickly-Boyd, 2015). This can cause tension with indigenous communities and result in counter-narratives developing in opposition to established ones (Buchholtz, 2011).

Narratives need to be fluid and responsive to change over time. Ontario, Canada has a tradition of mapping its tangible cultural assets (such as theatres, galleries and museums); a practice which includes acknowledging the spiritual values, social cohesion, cultural identity and heritage of the area (Jeannotte, 2016). In the three case studies of Jeannotte (2016), stories were collected from the communities about tradition, events and heritage. Many of these stories tied directly to place. However, after the initial collecting and collating, public engagement dwindled and the idea of a 'living museum' was difficult to maintain. In places that did not invest in maintaining their story banks, the websites, videos and audio narratives generated from the initial story-gathering quickly became 'fossilized'. The story layering to reflect temporal change is key; if this is not allowed to change and adapt it can quickly render the interpretation out of date and out of step with contemporary understanding (Alderman et al., 2012; Jeannotte, 2016). However, it is vital that all stories are interlinked by strong central concepts, that each story references others and signposts other storytellers, otherwise the place making becomes disjointed and incoherent (Olsson et al., 2016; Swensen & Nomeikaite, 2019).

2.3.8. The importance of visitor storytelling

Tourists can tell stories about destinations in a variety of different ways (Burcu Selin, 2016; Lund, Scarles, & Cohen, 2019). Travel blogs, reviews, comments on destination websites, relating holiday-based experiences to friends and family on their return and whilst at their destination, all contribute to shaping place identity. Storytelling can influence intention to visit as it draws on visitor knowledge, emotion and understanding. These multiple ways of

experiencing stories translate into multiple ways of remembering destinations and can increase destination loyalty (Ben Youssef, Leicht, & Marongiu, 2019).

The stories visitors tell after their tourism experiences are important because they become part of word-of-mouth recommendation, can cement memories of visiting which strengthen their intention to revisit and increase social bonding which develops place attachment. They contribute to sustainable tourism by encouraging new and repeat visiting and prolonging engagement with the site which deepens place attachment. Socially, the act of sharing tourism experiences on social media has multiple functions. For the individual, it can be a means of increasing social status through demonstrating wealth and cultural capital (Burcu Selin, 2016). For the destination, it acts as a powerful word-of-mouth recommendation as individuals are more likely to trust recommendations from those they regularly interact with online. Sharing stories with mass audiences can also create a peer-to-peer social bonding as people identify shared experiences and stimulate shared delight through memory (Pera, 2017).

Retelling tourism experiences is a form of re-enactment and an extension of the tourism experience itself (Pera, 2017). The delight experienced in the act of telling creates pleasurable emotions that reinforce the destination image within the mind of the teller. As with storytelling onsite, re-telling tourism experiences is a form of co-creation between listener and narrator. Whilst onsite guided storytelling shapes experiences in the present moment, post-visit storytelling can trigger 'savouring' (Yan & Halpenny, 2019). For the storyteller, it allows them to revisit the positive emotions and sensations of the experience through performance and visualisation of memory. For the listener, it can create anticipation and visualisation of potential experiences for themselves.

Providing spaces for tourists to share their stories is important for tourist destinations as it co-creates a sense of place between destination and visitor, increasing emotional place attachment (Bassano et al., 2019). Creating online spaces for this to happen is vital as it allows for pre-visit and post-visit engagement, therefore prolonging tourist interaction. Online digital destination storytelling also creates a temporal sense of place that cannot be generated through one visitor experience alone (Vasiliki, 2015). Like the multiple narrative approach in destination storytelling, allowing multiple tourist voices to tell their experience narratives creates a richer destination image. This narrative can be fluid as it reflects changes

to the destination over time, creating a visitor legacy that contributes to a sense of place. Findings suggest that producers should develop and promote platforms, both digital and non-digital, for consumers to share and 'tell the stories' of their experience (Pera, 2017). Storytelling requires at least two people – teller and listener – and therefore shared stories create a peer-to-peer community, not just a producer-to-consumer relationship. This can also occur person-to-person during visits, particularly if the destination is a specialist tourism destination (Vespestad & Hansen, 2019). Tourist storytelling contributes to destination image - what they know, think, feel and understand about the destination and themselves when they are there.

Storytelling is a form of re-enactment, and good storytelling is an aspect of consumer delight that goes beyond simple value statements about experiences (Cater, Albayrak, Caber, & Taylor, 2020; Pera, 2017). Encouraging these interactions can build a sense of place that is co-created by producer and consumer (Pera, 2017). Therefore, it is important that destinations recognise the importance of collaborative storytelling across social networks by a range of storytellers and work to break the barrier between the online and offline worlds (Lund, Cohen, & Scarles, 2018). Rich storytelling does not just arise from pleasurable or relaxing tourism experiences; challenging tourism experiences have been shown to create greater emotional arousal and prompt richer storytelling than relaxing ones (Su et al., 2020). Tourists can both positively and negatively impact on destination branding through the telling of both positive and negative experiences on social media, meaning they either engage - wittingly or not - in co-creation or co-destruction (X. Chen, Mak, & Kankhuni, 2020; Lund et al., 2019). These two perspectives have previously been considered as two separate entities, but research by Lund et al. (2019) argues that they should be considered as two opposite ends of a continuum, with storytelling mediating between them. This suggests that, as with onsite heritage storytelling, narratives need to be nurtured through constant collaboration and interaction in order to develop meaningful, co-created narratives between destination and visitor (Lund et al., 2018).

2.3.9. Summary of findings for storytelling literature in tourism and heritage.

<i>Key literature summary for storytelling</i>	
Key Implications	Key Literature
Stories are the most effective way of communicating information for humans and are more easily remembered. This makes them an excellent way of communicating cultural heritage narratives and raising awareness.	Basaraba and Cauvin (2023); MigoA and Pijet-MigoA (2017); Moscardo (2020)
Visitors and residents want to share their own relevant destination stories and need spaces to do this to increase place attachment and foster cultural understanding. This can be onsite or online.	Basaraba and Cauvin (2023); Bassano et al. (2019); Burcu Selin (2016); Chronis (2012); Curthoys et al. (2012); Gerhardt (2023); Moscardo (2020); Muecke and Wergin (2014); Pera (2017)
The sharing of stories by visitors and residents – either to each other or to others non-visitors – can co-create or co-destroy destination image and sense of place.	Lund et al. (2019); Mathisen (2019)
Different types of visitor (stakeholders) are drawn to different types of storytelling within the same site.	Bryon (2012)
Storytelling at heritage destinations can be used as a tool for uniting stakeholder support, which in turn generates site sustainability .	Mirna and Damir (2020)
Storytelling at heritage tourism destinations creates MTEs (Memorable Tourism Experiences.)	Frost et al. (2020); Lombardo and Damiano (2012)
The historical narratives given prominence at heritage tourism sites shape to place identity. Layering narratives that conflict but do not compete creates heritage spaces that include local communities and open up discussions that can transform cultural perspectives embedded by the AHD.	Basaraba and Cauvin (2023); Lloyd and Moore (2015)
History narratives are not linear, but heritage requires a linear story to engage and communicate. This can lead to a value-laden interpretation that favours one perspective.	Basaraba and Cauvin (2023)
Heritage narratives need to be constantly revised so they remain fluid and relevant, reflecting shifts in cultural attitudes and perceptions. Otherwise, they can become ‘fossilized’.	Bassano et al. (2019); Hayes (2018); Jeannotte (2016); Kalliopi et al. (2020)
Multiple narrative place making is particularly important at WHS because they can be viewed from multiple temporal and cultural perspectives.	Basaraba and Cauvin (2023); Kotsi, Balakrishnan, Michael, and Ramsøy (2018); Rickly-Boyd (2015)
When developing a destination narrative that needs to encompass multiple sites, a ‘big narrative’, in which all smaller narratives sit, is needed to create a coherent and holistic destination image. This can help visitor flow.	Basaraba and Cauvin (2023); Kalliopi et al. (2020); Olsson et al. (2016); Swensen and Nomeikaite (2019)
Multiple-site storytelling requires multi-stakeholder collaboration to generate ‘strategic storytelling’.	Bonacini (2019); Hartman et al. (2019); Lund et al. (2018)
When local communities engage in place-based storytelling, it increases perceived authenticity and sense of place for visitors and residents, as they can relate the unique and unusual aspects of place. This helps visitors distinguish between destinations and builds ‘connectedness’.	Bonacini (2019); Curthoys et al. (2012); de la Barre and Brouder (2013); Hayes (2018); Moscardo (2020)
Local community storytelling in tourism can empower local communities to tell their own stories, share cultural perspectives and generate income.	Kramvig and Forde (2020) Gerhardt (2023); Tebeau (2013)

People are more likely to visit if they identify with the images used to promote the destination or the other people they encounter onsite.	C.-H. Li and Liu (2020); Mathisen and Prebensen (2013)
How a story is told can be as influential on visitor attitudes as the content of onsite narratives.	Frost et al. (2020); Howison et al. (2017); S. H. Kim et al. (2020)

Table 2: Summary of key literature for storytelling (*author's own*)

Storytelling is a key tool for tourism and heritage as a means of engaging visitors and residents. However, as was evident with placemaking literature, different stakeholders require different things from that storytelling process if it is to encourage repeat engagement and generate a sense of belonging and cultural context. Tourism requires a single, overarching narrative to create a coherent place identity. However this does not resonate with heritage and public history approaches that seek to layer together heritage stories that do not always agree but do sit together to create cultural understanding and provoke discussions that challenge the AHD. This creates a tension between tourism and local community narratives, and research suggests that an overarching theme is required to draw these together at heritage sites in order to generate cultural and financial sustainability.

Both residents and visitors seek to share their own stories at heritage sites and this is a form of that 'doing' that is so key to generating place attachment. For tourists, this can cement MTEs through the retelling of their onsite experiences. In terms of cultural heritage, storytelling also offers a way for individuals to create personal links to the site, generating place identity and finding a way to understand different heritage perspectives of their own. This forms visitor word of mouth recommendation, which can be a key part of a destination marketing strategy. However, as seen in place making strategies, it is the resident storytelling that has a significant role to play in cultural sustainability too. Residents can not only act as informal destination ambassadors through the stories they tell, but also share local cultural knowledge and form community bonds between themselves through the very act of storytelling. Again echoing the relationship between residents and place making, when the overarching destination narrative does not resonate with resident narratives, co-destructive narratives will begin to appear. This indicates that residents should not just be involved in the place making strategies, but in the shaping and telling of the stories within that.

Effective storytelling was shown to be co-created; a product of teller and listener interaction, thereby generating a two-way experience as opposed to a one-way giving of information (Bassano et al., 2019; Pera, 2017). However, by its very nature, the co-creation and co-production of narratives invites the sharing of multiple perspectives that may not always agree. All the literature examined here highlights the importance of communicating with everyone involved in the storytelling process, emphasising that co-creation is the only way to achieve sustainable narratives that do not create resistance or lack support within local cultures. The recurring theme of co-production and co-creation prompts questions about how these two terms are defined and whether they are understood consistently across heritage and tourism literature. As a result, the next section of this literature review defines the terms 'co-production' and 'co-creation' within tourism and heritage.

2.4. Co-creation and co-production and its role in effective storytelling and place making.

Not only is there much crossover between the terms 'co-production' and 'co-creation' themselves, but there is also disparity between tourism and heritage perspectives.

Therefore, the terms have been addressed here within their separate disciplines to identify these differences.

2.4.1. Co-production and co-creation in tourism.

Whilst much has been written on both co-production and co-creation in tourism, the definitions for both terms has been inconsistent and lacking clarity. The past ten years has begun to see a tentative consensus forming on what both terms are and how they differ (Eletxigerra, Barrutia, & Echebarria, 2018). Co-production is usually characterised within the hospitality industry as a goods or service dominant logic, present in services that require the consumer to provide information that shapes the product (P. Chathoth, Altinay, Harrington, Okumus, & Chan, 2013). In co-production, the customer must be part of the process and their engagement usually involves selecting from a range of predetermined options. The decisions made by the customer affect their individual service interaction (P. Chathoth et al., 2013). Co-creation on the other hand, involves collaboration between provider and customer that shapes services for the future through knowledge sharing (P. Chathoth et al., 2013). Co-production focuses on the end product of one service transaction between provider and one customer whilst co-creation focuses on the sharing of knowledge between

client and service provider to improve all service delivery in the future (P. K. Chathoth, Ungson, Harrington, & Chan, 2016).

When customers and service providers co-produce end products, they create value that can help to shape provision and design processes for an individual service transaction (Alzaydi, Al-Hajla, Bang, & Jayawardhena, 2018). Co-production is deemed to create competitive advantage, however as the service is somewhat dependent on the quality of the customer input, it is difficult to quality control outputs as customer skill levels are a key component of the end product or service (Alzaydi et al., 2018). An example of co-production can be seen when customers interact with travel agencies to build bespoke holiday packages (Sfandla & Bjork, 2013). The end product is personalised by the customer and they have a direct say in how the end product is shaped and delivered. However, the dyadic relationship of customer/provider rarely extends beyond this single interaction (Eletxigerra et al., 2018). Neither does the co-produced outcome influence provider interactions with other customers in the future (Eletxigerra et al., 2018). Therefore, the co-production process begins anew with each new customer and new transaction P. K. Chathoth et al. (2016). Customer ability and willingness to participate in co-production can vary from country to country, as well as between individuals (Alzaydi et al., 2018).

There is, however, a growing focus on knowledge co-production, where different stakeholders – known as ‘actors’ - can pool knowledge in order to expand understanding for everyone. An example of this can be seen on platforms such as 'Trip Advisor' when residents and members of the local community 'camouflage' as travel experts, offering information and advice to potential visitors (Edwards, Cheng, Wong, Zhang, & Wu, 2017). In this way, knowledge is 'co-created' through information sharing and an online tourism community is 'co-produced' between tourists and community residents. Equally, co-produced knowledge between tourism managers and experts can facilitate effective visitor centre management (Moreno-Llorca et al., 2019). However, the role of co-produced knowledge in research has exploited indigenous communities in the past, extracting knowledge from them but not feeding the benefits of this knowledge back into their communities. Buzinde, Manuel-Navarrete, and Swanson (2020) assert there must be a reflexive approach to research, and an acknowledgement that knowledge plurality exists, to ensure there is equal power between stakeholders within the knowledge co-production process. This suggests that

knowledge co-production can challenge traditional knowledge hierarchies and create new, more inclusive, ways of thinking and working but all parties must be willing to listen, learn and respond as well as contribute.

Co-creation in tourism echoes knowledge co-production values, going beyond single transactional influence and seeking to building relationships between multiple agents that will shape service provision into the future (P. K. Chathoth et al., 2016; Duerden, Ward, & Freeman, 2015). Service dominant logic views visitors as operands who share their knowledge and skills to co-create experiences and this is known as value co-creation (Eletxigerra et al., 2018; Harkison, 2018; Shaw, Bailey, & Williams, 2011). Value co-creation focuses on creating shared value for all agencies involved and using co-produced knowledge to improve services and experiences. However, what constitutes as 'value' is not universal, making outcomes tricky to evaluate (Eletxigerra et al., 2018; Harkison, 2018). The role of co-creation in the production of value for tourists is significant. 'Value' for tourists has recently shifted away from service-dominant and customer-dominant logic perspectives and begun to be measured through memorable tourism experiences (MTEs), as can be seen in the recently proposed 'memory-dominant logic' (MDL) (Harrington, Hammond, Ottenbacher, Chathoth, & Marlowe, 2019). This is based on research which shows that tourist experiences which create positive emotions (joy, excitement etc.) create memories and increase the likelihood of repeat visiting and word of mouth recommendation (Correia Loureiro, 2014; C.-T. Tsai, 2016; Vada et al., 2019). Therefore, co-creating experiences is important as it adds value to visitor experiences, this contributes to creating memorable experiences and can generate customer loyalty.

Co-creation can help tourism providers better understand the needs of their customers, but it is not a one-way, dyadic relationship (Duerden et al., 2015). True co-creation involves giving the customer and service provider power to influence outcomes before, during and after experiences and is considered most effective when created by networks of actors (or stakeholders) not a series of isolated interactions (Cerdan Chiscano & Binkhorst, 2019; Sfantla & Bjork, 2013). A study by Hamidi, Gharneh, and Khajeheian (2020) identifies seven main components of value co-creation: value conceptualization, value actors, creation platform, resource planning, learning, shared value creation, and created value. This means

that whilst co-creation is an important method of building customer loyalty and satisfaction, it is a complex process that takes time and co-operation.

2.4.2. Co-production and co-creation in heritage

Heritage literature does not as stringently delineate between co-production and co-creation in the same way as tourism. The two terms are interchangeable and mean the creation and development of projects with multiple stakeholders outside of the focal heritage organisation (Fatorić & Seekamp, 2019; A. Roberts & Kelly, 2019; Schuttenberg & Guth, 2015; C. Simon et al., 2016; Surasak, 2020). This echoes tourism literature, in the sense that multiple actors are required in order to co-produce/co-create. However, where tourism focusses on the outputs of co-created and co-produced experiences, heritage uses co-production and co-creation as a methodology that can instigate the regeneration of deprived and failing areas, raise social awareness, facilitate social change and build communities and networks (Clark et al., 2017; Courtney, 2018; Daldanise, 2016; Ellis, 2017; Fatorić & Seekamp, 2019; S. Jones et al., 2018; A. Roberts & Kelly, 2019). These projects cover a wide range of focusses: engaging local communities with their local heritage and framing them as custodians of regional distinctiveness; developing a plan for environmental sustainability; providing a platform for perspectives hitherto silenced by the AHD; generating databases of local heritage stories and creating connections between stakeholders to better provide tourism development and generate mutually beneficial community links and networks. Within heritage, the co-creation/co-production process is often cited as more important than the tangible outcome of the project. It is almost conceptualised as a methodology whereby heritage can be used to challenge received ideas about society and address current issues. For example, although initially an act of co-destruction, the vandalism and removal of the Edward Colston statue as part of a Black Lives Matter protest in 2020 has resulted in the statue being re-exhibited in its vandalised state (BBC News, 2020, 2021). Although not planned, this is in essence a co-produced exhibit, which has been opened up to further co-production through resident consultation over the ultimate fate of the statue. In this instance, whilst the new exhibit is the outcome, the impact lies in the opportunity to open up conversations about systemic racism and raise awareness of the issues it causes in our society. Therefore, although co-produced and co-created projects within heritage do have an ultimate aim in terms of outputs, they often function as boundary objects that can facilitate

the building of relationships between stakeholders and open up discussions about important, contentious societal issues (Buzinde et al., 2020; Clark et al., 2017; Schuttenberg & Guth, 2015).

However, it cannot be ignored that co-production is a driver for funding within the UK, shaping the nature of co-produced projects and requiring their impact to be predicted, measured and evaluated (Lloyd & Moore, 2015; Sayer, 2022; Twells, Pooley, Houlbrook, & Rogers, 2023). Sayer (2022) identifies the fragmented nature of UK heritage management across commercial, governmental, charitable and academic organisations and local communities. This can lead to a tension between the financial and commercial purposes of co-production and the stories that local communities want to tell through such collaborations (Lloyd & Moore, 2015). As the UK funding mechanisms place an emphasis on 'community engagement', this effectively conceptualises 'community' and 'heritage' as two separate entities that need to be brought together, when in reality the community *are* the heritage (Whitehead et al., 2021). Truly co-produced heritage projects need careful stakeholder management which ensures equal power for professional bodies, academics, cultural organisations and the local communities if they are to benefit all involved (Lloyd & Moore, 2015).

2.4.3. Analysis of key themes in co-creation and co-production literature across heritage and tourism.

This section examines how co-creation and co-production are implemented in the tourism and heritage sectors. As the distinction between co-production and co-creation is hazy in heritage literature, this research will adopt the delineation used in tourism: co-production will determine single instance, dyadic interactions between a focal organisation and external party, and co-creation will describe interactions that involved network building, have greater longevity and contain more equally shared power dynamics between multiple stakeholder parties. The following sections are: 'Visitors as co-producers and co-creators'; 'Incidental co-creation impacts in tourism'; 'Co-creation benefits to local communities and multiple stakeholders'; 'Heritage co-creation for change' and 'Co-creation and co-production barriers.'

2.4.4. Visitors as co-producers and co-creators.

Visitors are often identified as co-producers of their own experiences. This can be through engaging with activities such as guided tours, where they may shift between many different states of interaction. These states are identified as listening actively; participating by asking questions or offering alternative narratives; listening passively and absorbing information; listening whilst simultaneously doing something else (reading the guidebook etc); or drifting off and thinking of something else (Larsen & Meged, 2013). Tour guides at Dublin Castle, a site with difficult and potentially challenging heritage narratives, are found to co-produce tours with tourists (Quinn & Ryan, 2016). As the history of the castle can produce unexpected emotions and reactions from visitors, guides are often led by these reactions, as well as visitor questioning, when delivering the tour. Each tour is a co-production of the guide's individual style, visitor reactions and the particular group they are guiding. Visitor behaviours shape their own individual experiences of the tour, thus co-producing the content. However, the tailored delivery of each tour does not directly shape subsequent tours for others. It is a process of adapting current tour guide practices for each tour delivered that then begins afresh when a new tour starts. Findings reveal that the more involvement, time and effort put in by the visitor, the more positive an experience they will have during their visit (Prebensen & Vittersø, 2013).

Activities such as 'leisure shopping' are a form of co-production between retailer and consumer that shapes not just the actions and experiences of the tourist, but the spatial attributes of a destination too (Rabbiosi, 2016). As leisure shopping expands due to consumer demand, the retail on offer adapts and develops to meet this. It can become an attraction in its own right, shaping the type of tourist that is attracted to visit. Furthermore, it is not just interactions between tourism provider and tourist that can co-produce experiences. The behaviour of individuals can impact on other individuals, in organised tours for example, meaning tourists become each other's experience 'co-producers' (Torres, 2015). This is known as 'experience co-creation' and can have a positive effect on tourists' satisfaction, expenditure levels and happiness (P. Buonincontri, Morvillo, Okumus, & van Niekerk, 2017). This occurs regardless of tourist feelings towards sharing their experiences with others.

2.4.5. Incidental co-creation impacts in tourism.

Within tourism, experience co-creation is frequently characterised as the product of numerous factors within the tourism visit. These can be from customer-to-customer interactions, visitor-to-resident interactions or simply sharing spaces with other tourists. In addition, tourism can be viewed as contributing to the co-creation of more environmentally friendly practices and sustainability.

Customer-to-customer interaction has been shown to contribute to the co-creation of tourism experiences but is a factor that is difficult to measure and control (Campos, Mendes, do Valle, & Scott, 2018; Malone, McKechnie, & Tynan, 2018; Reichenberger, 2017; Rihova, Buhalis, Gouthro, & Moital, 2018). It is often seen as a product of several uncontrollable variables that can greatly influence visitor satisfaction, such as personal circumstances and attitudes. Therefore, tourism is encouraged to provide space and opportunity for customers to engage, without directly seeking to control it (Cerdan Chiscano & Darcy, 2020; Reichenberger, 2017; Rihova et al., 2018; Rihova, Buhalis, Moital, & Gouthro, 2015; Rihova, Moital, Buhalis, & Gouthro, 2019; Wei, Bai, Li, & Wang, 2020). Through things like providing spaces for people to mingle and training staff and volunteers to introduce themselves to 'break the ice', tourism spaces can provide opportunity for customer-to-customer interaction but cannot wholly control the quality and content of this experience aspect (Rihova et al., 2018). Therefore, experience co-creation is almost a by-product of incidental tourism factors. What is known, however, is that when customers observe other customers within a tourism setting, fellow customer behaviour can regulate the behaviour of those observing (Bianchi, 2019; Lugosi, Robinson, Walters, & Donaghy, 2020). This means that by encouraging certain visitor behaviours, tourism destinations are able to partly moderate the customer-to-customer experience.

Resident-customer interaction is also shown to contribute to experience co-creation. For events and festivals, the more involved residents are in the event, the more value-co-creation occurs at the event and destination as a whole. This is particularly true if residents are active co-creators of the event (Della Corte, Sepe, Storlazzi, & Savastano, 2018).

Understanding a residents role in tourism value co-creation can contribute to sustainable tourism development practices (Moustafa & Ahmed Mohamed, 2020). As was evident in place attachment literature, when residents can see the benefits of tourism development,

they are more willing to participate, and this is also true for participation in value co-creation activities (Lan et al., 2021). It can generate a sense of solidarity with tourists and tourism developers, which echoes the use of co-creation in heritage as a method to build long-lasting relationships between stakeholders. However, residents' attitudes towards tourism are not constant and can fluctuate in parallel with their perception of tourism benefit. The more life satisfaction a resident has, the more they will be inclined to interact with tourists and subsequently the greater the value co-creation that ensues (Lin, Chen, & Filieri, 2017). This is significant, as it implies that resident wellbeing should be considered when developing tourism destinations, as low resident satisfaction levels will transmit to the tourist experience (Y. Chen et al., 2020). This all indicates that the ever-evolving nature of relationships between tourist, resident and tourism provider significantly impact service value, experience value and the creation of memorable experiences. Therefore, co-creation in tourism may benefit from a heritage co-creation approach, where the process of co-creation provides opportunities for knowledge sharing and the developing of mutual understanding and respect. This would mean tourist destinations viewing value co-creation as an ongoing process of co-creation interactions, rather than as a product of these co-creation activities.

2.4.6. Co-creation benefits to local communities and multiple stakeholders.

Co-creation requires the communication of multiple stakeholders and the importance of benefiting all involved is well documented in the literature. There is a strong theme of co-creation through storytelling, and the positive impact of storytellers who are attached to the destinations they describe has already been discussed. However, local community and indigenous storytelling benefits the communities who tell these stories as much as the visitors they tell them to (Ohashi et al., 2012).

The project *izi.TRAVELScicilia* sought to co-create a set of heritage trails and share cultural content, knowledge and narratives through storytelling (Bonacini, 2018). Students, academics and cultural institutions were all approached to contribute. Findings revealed that the act of being involved in such a project strengthens local community identity, generates cultural heritage appreciation and creates an interconnectedness that contributes to sense of place. Every contributor was allowed to shape their contributions within a broader, overarching theme and were clearly credited for their contribution, allowing the project to

achieve 'cultural democracy' through co-creation (Bonacini, 2018). Projects that involve local volunteers in contributing local knowledge to constantly evolving databases have a double benefit; they track changes within heritage sites in more detail than staffing levels can accommodate and they strengthen place attachment for local community participants (Bartolini & DeSilvey, 2020; Lafreniere et al., 2019). Participating in cultural heritage projects strengthens community cohesion and creates community resilience, reasserting that the act of participating is as important as the outcome for heritage locations (Bartolini & DeSilvey, 2020; Mirna & Damir, 2020). However, involving these volunteers throughout the entire process is key to the success of co-created projects, as engaging people in a piecemeal fashion can mean participants feel ill informed, leading to a loss of commitment (Sarantou et al., 2021). This echoes the synergy between tourism and local communities where increased tourism engagement is linked to increase tourism support.

Local stakeholders are generally keen to be involved in protecting tangible and intangible cultural heritage and this is not solely dependent on length of residency, as previously thought (Schuster et al., 2011; S.-K. Tan et al., 2018). This implies that sense of place is more complex than simply being a product of familiarity and memory building, but can be pro-actively fostered through raising awareness of cultural heritage (S.-K. Tan et al., 2018). Engaging local communities across all stakeholder groups builds communities, enhances their sense of place and increases visibility of local cultural heritage (Bonacini, 2019; Mirna & Damir, 2020). Co-creation between residents, stakeholders and tourists in the planning stage is essential to identify the unique aspects of destinations within narratives (Moscardo, 2020). All stakeholder perspectives need to be considered when developing branding as common, recognisable tropes can have multiple meanings according to individual perspectives (Kotsi et al., 2018). Therefore, raising awareness of local cultural heritage is important when seeking to develop sense of place and developing a tourism offer. Co-created heritage narratives can contribute to the regeneration of areas that are in decline, particularly areas of industrial heritage, where arts-based tourism can generate employment for those who may have lost jobs due to the demise of local industries (Bass, 2020). However, there needs to be entrepreneurs willing to invest, co-operation from many different stakeholders and people willing to champion the area, all of which require

relationships that take time to foster (Bass, 2020; Hartman et al., 2019; Knollenberg & Schroeder, 2020).

The benefits heritage co-production can have on cultural sustainability and community cohesion have been a focus for public historians, too. Public history literature highlights that heritage co-production has the ability to draw multiple communities with conflicting narratives and facilitate stitching these together to create a multi-layered understanding of culture and identity (Twells et al., 2023). This can have a democratizing effect on research and heritage narratives, aggregating power between cultural organisations, local amateur researchers and academics and knitting together multiple forms of expertise that cannot be held by one group alone (Lloyd & Moore, 2015; Whitehead et al., 2021). Heritage co-production can build connections between individual community members and between communities and the wider world, by connecting global perspectives to local ones and sharing personal experiences of the same phenomena (Lloyd & Moore, 2015; Twells et al., 2023).

Co-creation within heritage tourism has the power to rebalance heritage perspectives by providing indigenous people opportunities to raise awareness of their culture by engaging in tourism development (Kramvig & Forde, 2020; Walker & Moscardo, 2016). This needs to be done with care, to avoid exploiting the 'exoticism' associated with indigenous crafts and practices or manipulating indigenous communities into 'selling' their culture, as selling goods and skilled services below cost and providing mass produced alternatives undermines the co-creation (Kramvig & Forde, 2020; Pomeroy & White, 2011; Sarantou et al., 2021; L. Zhou et al., 2020). However, when created democratically, developing tourism around indigenous storytelling can empower indigenous communities to tell their own stories, relate their perspectives on past events and share their culture whilst providing a way for them to generate income (Kramvig & Forde, 2020). Local creative practitioners, artists and artisans can play an important role in creative tourism development. It can help reinforce their identity as a community, whilst enabling them to build viable businesses.

Identifying how sense of place, local cultural heritage perspectives and tourism interact with each other and are perceived by multiple stakeholders could be key to developing resilient world heritage sites. Research by Mijnheer and Gamble (2019) suggests that local community stakeholders do not just contribute to the tourism of the site, but actually add

value to it. By linking co-creation and stakeholder management, their research highlights the potential for co-creation to create value for all stakeholders that is individual but interlinked by a common factor – the heritage site itself.

2.4.7. Heritage co-creation for change.

Co-creation in heritage is used as a means of kick-starting regeneration, raising social awareness, instigating social change, building communities and strengthening mutually beneficial networks for local sustainability. For regeneration, aspects of heritage that make up 'genius loci' can be used in marketing and branding in order to attract initiatives like European City of Culture (given to Liverpool in 2008) (Daldanise, 2016). These recognitions can then be used as a springboard for urban regeneration. Such projects involve engaging multiple stakeholders in using the heritage and local identity of a region to attract opportunities for development and cultural conservation (Hong & Lee, 2015).

Heritage co-creation can also be a methodology for tackling social inequality and addressing change (Clark et al., 2017). Research by Clark et al. (2017) suggests that boundary experiences - such as school assemblies for the Co-Curate NE project - are more important than boundary objects as they require shared practice and learning. This allows for co-creation that enables each actor to see the skills of the other, building trust and respect. This can generate lasting, meaningful co-production relationships through which transformation occurs. This is in contrast to dealing with boundary objects, where boundary crossing does not always result in transformation. It is not research projects that are key, but research relationships that can be dormant for periods of time but reignite when a boundary object (the project) occurs that gives opportunity for boundary experiences. These boundary experiences create the change. Research by Ellis (2017), which used heritage to address mental health stigma, is an example of the process being more important than the output, as it broke down barriers and challenged thinking. For example, the heritage researcher involved states that the project may have taken a different direction if they had not had input from mental health practitioners. In both of the above projects, it is the generation of networks that support actors to challenge thinking and confront social issues that create impact, not the project outcomes of online exhibitions or literature. This has led heritage to being described as 'an ecology of interested parties that when strategically choreographed together create public value' (Courtney, 2018).

Heritage co-creation can provide a platform for previously side-lined communities to explore their heritage and foster tolerance of hitherto obscured cultures. Research by A. Roberts and Kelly (2019) reinvents Arnstein's Ladder of Participation to show how sampling, remixing and layering resident storytelling can support the democratisation of heritage and result in genuine co-creation that will engage local communities because it is led by those communities. Equally, knowledge co-production at archaeological sites between multiple stakeholders has been shown to foster understanding, tolerance and curiosity about how different sets of values intertwine. In research by Fatorić and Seekamp (2019) it was shown that stakeholders involved in climate adaptation planning at an archaeological site felt less daunted by the idea of tackling climate change when they co-produced knowledge with others, including those who had a different understanding of the site to themselves. Such co-production can aggregate power amongst stakeholders, once again highlighting that the actual practice of co-producing creates relationships and adds significance to the projects devised. This is particularly important where academic, business and community stakeholders co-create (S. Jones et al., 2018).

2.4.7. Co-creation and co-production barriers

Whilst the benefits of co-creation to stakeholder cohesion and value generation are well documented, there are significant barriers to co-creation that can have negative impacts and even lead to co-destruction (Kirova, 2021; Malone et al., 2018; Shinde, 2021). Understanding the barriers to co-creation is therefore vital, as mismanaged co-creation can damage heritage sites and tourist destinations in the eyes of one or more stakeholder groups, leading to disengagement and resistance (Shinde, 2021). Nevertheless, it has been observed that co-creation benefits have tended to dominate the discourse in the past, leading to a call for the negative impact of co-creation to be examined more closely (P. Buonincontri et al., 2017). The time-consuming nature of co-creation projects is often problematic, even if the project is a success (Higuchi & Yamanaka, 2017; C. Simon et al., 2016). The drawing together of multiple stakeholder groups can be logistically difficult, especially if the co-creation project spans different geographical areas, cultures and professional groups (Phi & Dredge, 2019; Schuttenberg & Guth, 2015; C. Simon et al., 2016; Surasak, 2020). The difficult process of bringing together differences of opinion and often conflicting viewpoints also lengthens the process (Buzinde et al., 2020). Schuttenberg and Guth (2015) observe that 'asymmetrical

priorities and capabilities, distinct ontologies, power imbalances and leadership attrition' can all contribute to tension within projects. Therefore, it is important that co-creation participants are dedicated and open-minded about outcomes (Schuttenberg & Guth, 2015). It can be the case that preconceived stereotypes are the barrier themselves and that, once these are broken down, there is more synergy between perspectives than anticipated (Kitson et al., 2018). This indicates that co-creation is an effective tool for challenging received ideas and breaking down socio-political barriers. However, this difficult process needs to be handled sensitively. It can lead to exploitative or tokenistic co-production which ultimately erodes trust and further divides stakeholder groups (Buzinde et al., 2020; D. Ross, 2020). In addition, when considering stakeholders in view of actor network theory, this exploitation can be of non-human elements such as geographical sites or animals, too (Bertella, 2014). Non-humans can be considered agents of heritage co-production, but as UK funding bodies emphasise community collaboration, the value and impact of non-human agents can be overlooked in the co-production process (Whitehead et al., 2021). However, places like industrial heritage sites can open up discussions about the environmental impact of human activity, meaning non-human agents can become a boundary object of co-production and should be considered within co-production practice (Hoskins, 2015; Magoc, 2014).

From a public history perspective, the impact of UK funding mechanisms on co-production projects creates difficult power dynamics and possibly stops true critical evaluation of such approaches. As UK funding is granted on a project by project basis, there is a culture of short-termism, resulting in over positive evaluation of outcomes to generate a 'track record' of successful projects (Lloyd & Moore, 2015; Sayer, 2022). Short term projects can negatively impact stakeholder relationships, with local communities mistrusting academic institutions and cultural organisations as they feel they will no longer support or engage with communities once the funding runs out (Hayes, 2018; Lloyd & Moore, 2015; Shopes, 2015). Contributing communities can also be treated as mere commodities - contributing stories or artefacts but not given agency to directly shape outcomes - and power imbalances can arise due to differing levels of professional training, financial backing and expertise (Basaraba & Cauvin, 2023; Conard, 2015). This can turn 'co-production' into 'cultural imperialism' if not managed with awareness and honesty (Conard, 2015). Public history calls for heritage

practitioners to consider who are the true beneficiaries of co-production, and what the long term outcomes – either tangible or intangible – will be for all stakeholders (Whitehead et al., 2021).

Equally, public history identifies the difficulty in co-producing projects that do not exclude some historical perspectives whilst in the very act of amplifying the voices of others. Engaging in heritage volunteering on any level – welcome assistants, researchers, contributors – involves the ability to give ones' time for free and this requires a certain level of privilege which excluding some people from engaging. The predominant demographic of heritage volunteers is retired and white (Hayes, 2018; Lloyd & Moore, 2015). This homogeneity of contributors creates a homogeneity of material contributed. As a result, this can unwittingly contribute to embedded racism, collective false memory and reinforce the marginalisation of some cultures in project outcomes and exacerbate existing social divides (Hayes, 2018; Sayer, 2022; Whitehead et al., 2021). This demonstrates that heritage co-production needs to be carefully negotiated by researchers to avoid being implicit in the promotion of exclusionary narratives and to ensure they are sensitive to multiple cultural nuances and stakeholder needs (Sayer, 2022).

The impact and benefit of co-creation is difficult to define and control. Co-creation with customers can lead to sub-standard outcomes if customers lack relevant knowledge and skills or are unmotivated to participate (Alzaydi et al., 2018; Prebensen & Vittersø, 2013; Prebensen & Xie, 2017). Co-creation has also been shown to amplify customer evaluations of their experiences, whether negative or positive (Malone et al., 2018). This suggests that the act of engaging with co-creation distorts evaluations which could lead to a false reflection of the value they create. Furthermore, as the lack of definition as to what constitutes as co-creation often results in unclear goals for co-creation projects (Eletxigerra et al., 2018; Minkiewicz, Evans, & Bridson, 2014). This can result in a lack of direction and make it difficult to identify what these projects have achieved. Therefore, whilst there are benefits to co-creation, it is important that organisations commit fully to these projects in an open-minded yet focussed way. Co-creation in itself will not instantly solve issues of place making, tourism destination cohesion and community support; they take time, effort and skill to implement. Organisations must question whether they have the combined

stakeholder resources and willingness to undertake such ventures, or they can do more harm than good.

2.4.8. Summary of key findings for co-creation and co-production literature in heritage and tourism.

<i>Key literature summary for co-production and co-creation</i>	
Key Implication	Key Literature
Co-production and co-creation in tourism are often interchangeable and lack discrete definition.	Eletxigerra et al. (2018); Minkiewicz et al. (2014); Rabbiosi (2016)
Co-creation within tourism is usually characterised as a service dominant logic which views visitors as operands who share their knowledge and skills to co-create experiences. This is <i>value co-creation</i> . Co-creation involves collaboration between stakeholders .	Cannas, Argiolas, and Cabiddu (2019); P. Chathoth et al. (2013); P. K. Chathoth et al. (2016); Eletxigerra et al. (2018); Phi and Dredge (2019); Shaw et al. (2011)
Co-production is usually characterised within the hospitality industry as a goods dominant logic, where the services that require the consumer to be physically present and provide information that shapes the product. Their engagement usually involves selecting from a range of predetermined options.	P. Chathoth et al. (2013); P. K. Chathoth et al. (2016)
Visitors can be seen as co-producers of their own experiences through the way they engage with tour guides, exhibits, spaces and other people at destinations. This often involves storytelling, either formally through guides and interpretation or informally between visitors, guides and each other.	Bianchi (2019); Larsen and Meged (2013); Matson-Barkat and Robert-Demontrond (2018); Quinn and Ryan (2016); Rihova et al. (2018); Rihova et al. (2019); Torres (2015)
Value creation is difficult to define and measure as it is highly subjective.	Campos et al. (2018); Eletxigerra et al. (2018); Malone et al. (2018); Minkiewicz et al. (2014)
Tourists enjoy co-creating experiences and it is seen to enhance satisfaction.	P. Buonincontri et al. (2017); D. X. F. Fan, Hsu, and Lin (2020); McCartney and Chen (2020)
Residents co-create destination experiences for visitors by becoming destination ‘ambassadors’ via sharing local knowledge, information and advice. This has a positive effect on visitor experience and can contribute to destination sustainability .	Y. Chen et al. (2020); Della Corte et al. (2018); Edwards et al. (2017); Gomez-Oliva, Alvarado-Uribe, Concepcion Parra-Merono, and Jara (2019); Moustafa and Ahmed Mohamed (2020)
Co-creating tourism destinations with multiple stakeholders is time consuming, and often creates tension between more economically driven place making practices.	Higuchi and Yamanaka (2017); Lew (2017); Ngo, Lohmann, and Hales (2019)
Co-creating tourism organically over time with multiple stakeholders creates stronger, more sustainable tourism destinations.	J.-S. Chen, Kerr, Chou, and Ang (2017); Henderson et al. (2021); Higuchi and Yamanaka (2017); E. Kastenholz and Gronau (2020); Kitson et al. (2018); Lew (2017); Moreno-Llorca et al. (2019); Palmer (2016); Tomassini (2019)
Communication was the single biggest tool for co-creation.	Buzinde et al. (2020); Cerdan Chiscano and Binkhorst (2019); Higuchi and Yamanaka (2017)
Co-creation needs trust between stakeholders , and a sharing of power within the process, if it is to succeed. Everyone must feel heard and valued within the process.	Buzinde et al. (2020); Clark et al. (2017); Duffy and Popple (2017); Higuchi and Yamanaka (2017); Hong and Lee (2015); Jacobs, Boronyak, Mitchell, Vandenberg, and Batten (2018); Ruhanen, Saito, and Axelsen (2021);

<i>Key literature summary for co-production and co-creation</i>	
Key Implication	Key Literature
	Schuttenberg and Guth (2015); Surasak (2020) Lloyd and Moore (2015)
Co-created projects need ‘boundary objects’ to help draw stakeholder groups together and mediate between any differences. These create ‘boundary experiences’ that build meaningful stakeholder relationships and instigate change.	Clark et al. (2017); Schuttenberg and Guth (2015)
If stakeholders can see the benefit of co-creating destinations, they are more likely to participate as co-creators.	Y. Chen et al. (2020); Lan et al. (2021)
Tourists can co-create destination image through social media posts.	Iglesias-Sanchez, Correia, Jambrino-Maldonado, and de las Heras-Pedrosa (2020); Mercedes Revilla, Agustín Santana, and Eduardo Parra (2016); Oliveira and Panyik (2015)
Tourists and residents can also engage in place <i>value destruction</i> , which can negatively impact visitors and local communities.	Dolan, Seo, and Kemper (2019); Malone et al. (2018)
When co-creating heritage interpretation, tourism managers were aware of the benefits of co-creation but still tend to provide interpretations that are founded in the AHD.	D. Ross (2020)
Co-production (or co-creation) can be a methodology for tackling social inequality and addressing change.	Clark et al. (2017); Courtney (2018); Fatorić and Seekamp (2019); A. Roberts and Kelly (2019)
For heritage, the process of co-production is often more important than the output.	Clark et al. (2017); Ellis (2017); Jeffrey, Jones, Maxwell, Hale, and Jones (2020); S. Jones et al. (2018)
Regeneration projects in rural areas rely more heavily on partnerships and stakeholder networks than those in more urban areas. They enable them to pool resources and share knowledge that is more keenly felt in rural areas than urban.	de Luca et al. (2021)
Co-production projects need to be handled with cultural sensitivity by researchers to ensure ‘othering’ does not occur due to volunteer contributor homogeneity.	Hayes (2018); Lloyd and Moore (2015); Sayer (2022)

Table 3: Summary of key literature for co-production and co-creation *(author’s own)*

Co-creation and co-production in both heritage and tourism involves the integration of services and the sharing of knowledge, ideas and experience to create value (Cannas et al., 2019; Fatorić & Seekamp, 2019; Francesco, Antonio, Mara, Antonella, & Massimiliano, 2018; Gomez-Oliva et al., 2019; Higuchi & Yamanaka, 2017; A. Roberts & Kelly, 2019; Vincent, Rafael, & Sandra, 2018). It is a difficult and involved process which, if approached with openness, clear communication and sensitivity, can be invaluable for creating long-term, mutually beneficial relationships between stakeholders (Clark et al., 2017). Trust and communication are vital to the co-creation process and all parties must be willing to learn from each other rather than adhere to accepted hierarchical norms (Clark et al., 2017; Higuchi & Yamanaka, 2017; Hong & Lee, 2015; Ness, Haugland, & Aarstad, 2021; Rachao, Breda, Fernandes, & Joukes, 2020).

Both heritage and tourism state the importance of clear, open communication between stakeholders and an aggregation of power within the co-production process if outcomes are to have lasting, positive impact. However, as the UK funding mechanisms necessitate a culture based on short term projects, this makes such long-term connections based on trust and mutually supportive relationships very difficult to maintain. Furthermore, co-production researchers need to take care not to inadvertently exclude some perspectives in a dogged pursuit of championing one cultural community to meet funding requirements. Therefore the careful management of stakeholders within co-produced projects is vital for heritage tourism development to ensure cultural sustainability through resident stakeholder relationships and financial sustainability through returning visitors and funding acquisition.

Sustainability emerged as a recurring theme within the co-production literature explored for this review. As a result, it is important for this study to understand the many facets of the term 'sustainability', and the multiple ways it can be understood and applied, in order to position this research within the sustainability concept. To address this, a review of tourism and heritage sustainability literature was conducted to identify how each discipline understands and applies the term. From this, a definition of sustainability for this research was generated.

2.5. Sustainability

2.5.1. Defining Sustainable Tourism

The term 'sustainable tourism' is multifaceted, making it difficult to identify a concise consensus of definition (Adamus-Matuszynska et al., 2021; León-Gómez, Ruiz-Palomo, Fernández-Gámez, & García-Revilla, 2021). Academic literature on tourism and sustainability covers variously: the financial sustainability of tourism; the cultural sustainability of tourism; and the ecological impact of tourism upon the environment (Alizadeh, Mirzaei, & Dittmann, 2021; Baixinho et al., 2021; Piera Buonincontri, Micera, Murillo-Romero, & Pianese, 2021).

The UN Sustainable Development Goals go some way to clarifying what an holistic approach to sustainability should encompass in practice (United Nations, 2015). These 17 goals, which are part of the 2030 Agenda for Sustainable Development, include targets for improving gender equality, poverty, education, health and wellbeing, community, business infrastructure and climate action, and have frequently been used as reference points for sustainable tourism research (Dube & Nhamo, 2021; Labadi, 2022; Lockstone-Binney & Ong,

2021; López-Sanz, Penelas-Leguía, Gutiérrez-Rodríguez, & Cuesta-Valiño, 2021; Mohan, 2021; Trip et al., 2021; United Nations General Assembly).

Having such a wide range of themes underneath the 'sustainability' umbrella means that promoting tourism destinations as 'sustainable' can result in confusing, and sometimes misleading, destination images for customers (Adamus-Matuszynska et al., 2021; Aminath Raushan & Tak Jie, 2021; Bausch, Schroeder, Tauber, & Lane, 2021). This is often due to a lack of consumer understanding about what sustainability is (Dragomir, Mazilu, Dobrescu, & Malmare, 2021). This has led to a discourse on 'responsible tourism', which is defined by Mihalic, Mohamadi, Abbasi, and David (2021) as the philosophy behind sustainable tourism which seeks implementation triggers that embed sustainable tourism actions as standard practice. Therefore, being sustainable and acting responsibly towards sustainability are seen as complimentary concepts that are not always implemented simultaneously (Mihalic et al., 2021).

Sustainable tourism research tends to examine one concept of sustainability in isolation or compare one concept of sustainability to another. Examples can be seen in research by Alizadeh et al. (2021) on the impact of climate change on tourist destinations; research by Chakraborty (2021) which compares financial sustainability with ecological sustainability; and research by Duxbury et al. (2021) which develops culturally sustainable approaches to tourism. As explored in Trip et al. (2021), it is less common for research to address sustainability in a holistic way by overlapping all key sustainability concepts. Examples do exist, however, such as research into SDG initiatives at the Grootbos Private Nature Reserve in South Africa by Dube and Nhamo (2021) and analysis of multiple stakeholder perspectives on sustainability by Boom, Weijsschede, Melissen, Koens, and Mayer (2021). Understanding and perception of tourism sustainability has been shown to differ between stakeholder groups, which makes achieving a consensus on the definition of sustainable tourism problematic (Boom et al., 2021). Equally, there is international variation when conceptualising sustainability, including emotional or factual onus and personal versus collective responsibility (Lazzeretti, 2021). This results in the term 'sustainability' embodying multiple meanings that need to be clarified for each study (Bausch et al., 2021).

2.5.2. Defining Sustainable Heritage

Public history approaches are key to understanding how heritage can be used to address contemporary issues of cultural and environmental sustainability. Within public history, it has been asserted that the term 'sustainability' is an ill-defined term that has been over-used to the point where its meaning is now obscured (Cherland, Clemente, & Kirk, 2014; Glaser, 2014). What is key for public historians is the drawing of a throughline' in heritage narratives from past to present by balancing historical 'facts' with contemporary values and viewing the shifts over time through a contemporary lens (Glaser, 2014; Magoc, 2014; Moon & Stanton, 2014; Small, 2013). Public history approaches to promoting sustainability include interpreting and presenting the context of current crises – such as climate change – and providing learning and education opportunities for multiple audiences to raise awareness and challenge received thinking (Cherland et al., 2014; Glaser, 2014; Magoc, 2014). Memory, cultural resource management, interpretation and historic preservation are all areas where public history and heritage can intersect with cultural and environmental issues and leveraging these to build civic networks and increase public engagement has been shown to benefit sustainability (Glaser, 2014; Lafreniere et al., 2019; Moon & Stanton, 2014). However, interpreting heritage in this way can challenge contemporary political narratives, resulting in some organisations being reluctant to engage in this way (Magoc, 2014; Small, 2013). Narratives that challenge the operating mechanisms of potential funders or present difficult narratives without wide appeal can jeopardise financial sustainability, thereby causing tensions between what research will be funded and what research will provide greater understanding of social phenomena. (Glaser, 2014; Lloyd & Moore, 2015; Small, 2013)

There is a natural synergy between sustainable tourism and heritage at world heritage tourism sites, as they are already identified as places of preservation and protection, therefore sustainability values are embedded in their creation (Piera Buonincontri et al., 2021). However, how world heritage is maintained is a contested issue in itself. Working heritage sites, like Angkor Wat in Cambodia, which is still a practicing place of worship, has struggled to balance preserving its built heritage, protecting its continuing cultural significance and developing sustainable tourism (Caust & Vecco, 2017). Actions taken to preserve sites for international tourism and global status have been criticised by some local communities, who feel this act of 'preservation' has conceptually fixed the site in the past and does not accept or accommodate modern day relevance and significance (Bandarin,

2005; du Cros & Jolliffe, 2011; T. Winter, 2004). This highlights the tensions present at world heritage sites between protecting sense of place and cultural relevance by allowing the space to remain in contemporary usage and preserving the site as an historical place of interest and international tourism asset. It is argued that if built heritage is held as a fixed snapshot of the past, then the narratives associated with it can become fixed too; the site loses contemporary relevance and with it the ability to become a catalyst for discussions regarding social change, tolerance and empowerment (du Cros & Jolliffe, 2011; R. Harrison, 2009; McCormack, 2004; L. Smith, 2010). Therefore, creating sustainable world heritage tourism is precariously poised between sociocultural, environmental and financial sustainability factors and, as of yet, there is no clear consensus on how best to approach it.

There is an awareness that cultural sustainability - a particular focus of intangible cultural heritage - can leverage financial and environmental sustainability (Duxbury et al., 2021; Mirna & Damir, 2020; Schuster et al., 2011; L. Smith, 2006b). However, cultural tourism needs to be careful that it does not colonise and commodify everyday lifestyles (Baixinho et al., 2021). Residents are often the poorest stakeholder group and are frequently marginalised from the development process. Boom et al. (2021) identify this as being the result of conflicting stakeholder perspectives as to the degree that resident involvement benefits tourism enterprises operating in the capitalist free market system. However it is residents that hold the cultural assets in the form of intangible heritage knowledge (Jeannotte, 2016; Ma et al., 2021). Public historians and heritage spaces can advocate between stakeholders by balancing conflicting perspectives through reinterpretation of heritage in relevant, contemporary cultural context and link public history research to civic development (Lloyd & Moore, 2015; Moon & Stanton, 2014). By pooling expertise and merging academic practice, a more sustainably conscious approach to place-based development can be achieved that fosters more open discussions, co-creates meaning and helps cultural understanding (Cherland et al., 2014; Moon & Stanton, 2014). Furthermore, public history advocates for examining continuity through the memory and change over time and local communities are best placed to contribute to this (Glaser, 2014). As a result, it is asserted that residents need to be included cultural heritage development discussions as this sense of continuity promotes sense of place (Erasmus & Crom, 2015; Glaser, 2014; Magee, Handmer, Neale, & Ladds, 2016; Ryfield et al., 2019).

The tension between the commodification of local distinctiveness and the preservation of intangible cultural heritage has generated a cultural heritage sustainability paradox. Popular heritage sites risk degeneration through the negative impacts of mass tourism, which include site over use and watering down of cultural meaning and significance for mass audiences, and less well known sites do not attract such tourism, but equally do not generate enough income to continue to preserve the site, resulting in loss of heritage due to lack of funding and awareness (Kalliopi et al., 2020). There is a balancing act to be found between using Indigenous culture purely for organisational profit and using it for sustained positive impact for all stakeholders. This can be achieved if indigenous stakeholders are given power and agency within the development process (Butler, 2019; Corazon, 2011; Kramvig & Forde, 2020; Mirna & Damir, 2020). Public history identifies how small scale, local businesses can contribute to economic and environmental sustainability by drawing together not-for-profit and commercial sectors in a unique way (Moon & Stanton, 2014). There is also call for cultural tourism to be sensitive to the cultural context within which it operates, which means each cultural tourism strategy must be tailored to the needs and practices of the local communities (Graci et al., 2021; Kalliopi et al., 2020). There is a call for 'breaking down the silos' of stakeholders to make a holistic approach to sustainable cultural tourism more achievable (Baixinho et al., 2021; Erasmus & Crom, 2015; S.-K. Tan et al., 2018).

2.5.3. Defining sustainability for this research

For the purpose of this thesis, the term 'sustainable heritage tourism' will be used to refer to ecologically and socially responsible tourism strategies that contribute to financial sustainability, ecological sustainability and support cultural diversity. It will work on the assumption that to be truly 'sustainable', tourism will need to promote financial independence, behave in an ecologically responsible manner and support local cultural uniqueness. This definition is drawn from the values present in the UN sustainable development goals, which are pertinent to this particular case study, as it is an UNESCO world heritage site and is therefore expected to address sustainability in this way (United Nations, 2015). Three strands of sustainability will be explored in this research: financial sustainability, environmental sustainability and cultural sustainability as identified by Piera Buonincontri et al. (2021). Here, Piera Buonincontri et al. (2021) assert that UNESCO WHSs

are already identified as places of preservation and protection resulting in sustainability values being embedded in their creation. The three pillars of sustainability as defined by Piera Buonincontri et al. (2021) consider both tourism and heritage viewpoints and are therefore well suited to the context of this research.

2.5.4. Place attachment and its role in sustainable tourism.

Place attachment is key to sustainability because it can positively influence the likelihood of tourists revisiting and encourage residents and tourists to behave in an environmentally responsible way (T.-M. Cheng et al., 2013; J. S. H. Lee & Oh, 2018; Song, Kim, & Yim, 2017). For example, businesses that exhibit a high degree of integration with local communities have higher place attachment, and this has been shown to increase their capacity for behaving responsibly towards their localities (Wen, Zhang, & Li, 2020). Service quality was shown to have a direct impact on visitors' levels of ERB, suggesting that local business behaviours can positively influence visitor behaviours (Sifeng et al., 2019). This means that local business ERB has a double impact; that of their own ERB and the ERB they inspire in others. The greater the residents' place attachment, the more likely they are to engage in pro-environmental behaviours (Zhang et al., 2014). Positive tourism perceptions also increase the likelihood of resident ERB (J. S. H. Lee & Oh, 2018). If residents feel invested in their locality, either emotionally or through place dependency, their desire to preserve it increases. This contributes to maintaining destination attractiveness which is an important aspect of visitor satisfaction. In areas of nature-based tourism or heritage-based tourism, this not only supports financial sustainability but contributes to the preservation of site attributes as well (Chow et al., 2019).

Ryfield et al. (2019) assert that including sense of place as a tangible factor in eco-system planning and management means a more holistic approach to environmental sustainability can be adopted and could be a key factor in creating stakeholder cohesion. They suggest including aspects such as art and literature within eco-system planning in order to link the sociological, emotional and cultural importance of sites with their ecological importance. Linking cultural representations to the site's natural features could inform eco-system management and promote ecological significance to non-specialists. Nonetheless, research implies that sense of place is intangible in nature, and where sense of place is encouraged to be part of planning and management, there is an emphasis on its fluid and multi-

dimensional nature. This means that the management and planning infrastructure surrounding it has to be flexible too, so it can be responsive to the changes of sense of place over time (Puren et al., 2018).

2.5.4. Developing Sustainable Tourism

The tourism sector has come under criticism for its response to sustainability concepts and its attempts to address them within industry practices (Chakraborty, 2021). Research by Duedahl (2021) argues that 'sustainable tourism' has hitherto meant 'self-sustaining tourism, with the only beneficiaries the tourist industry itself.' This is primarily down to 'development' being synonymous with 'growth' and the fact that growth is seen as implicit in all tourism activity (Dube & Nhamo, 2021; Farinha et al., 2021). Often, the discourse is dominated by sustainable 'development', but there is an argument for the 'degrowth' of the tourism sector from certain quarters (Chakraborty, 2021). Whilst the COVID-19 pandemic had a significant negative impact on tourism as a growth industry, it also provided an opportunity for the sector to reflect on how it could better embrace environmental sustainability. Tourist behaviours changed, focusing on local tourism opportunities as opposed to long haul flights, and an opportunity was identified to reset the industry more sustainably after the 'over-tourism' identified pre-pandemic (Gössling, Scott, & Hall, 2021; Mackenzie & Goodnow, 2021; Sigala, 2020). There is also an onus on adapting tourism offers to still be viable in an unstable ecological climate, rather than considering how tourism infrastructure can be adapted to reduce tourism's negative impact (Alizadeh et al., 2021). How over-tourism is counteracted by degrowth in the post-pandemic landscape is still evolving. Whilst drawing visitors away from tourist 'honeypots' can be achieved through strategies like demarketing, if tourism behaviours merely shift location without decreasing consumption or global ecological impact, the notion of increased sustainability is questionable (C. M. Hall & Wood, 2021).

The negative impacts of tourism on sustainability usually focus on ecological and cultural issues. Research by D. Scott (2021) states that the industry's carbon emissions are still way above proposed 'carbon neutral' targets as well as revealing that there has been a sharp rise in climate change and tourism focused papers since 2007. This may indicate that the links between climate change and the tourism industry are either not being acted upon or actively ignored, suggesting a lack of preparedness by the tourism sector for tackling climate

change issues. There has also been concern that tourism industries have the capacity to exploit local workforces in a drive to increase profits, which violates several of the UN's SDGs (Dube & Nhamo, 2021). In addition, cultural heritage tourism can impact on cultural sustainability, for example, when religious temples become tourist attractions and the spiritual aspect of the space is not considered in tourism management (Fadli et al., 2021). The spiritual and cultural sustainability of tourism spaces needs to be considered in tourism strategy planning, suggesting a shift from government-based systems of governance to community-based ones (Graci et al., 2021; Ma et al., 2021). Equally, sustainable tourism development, like non-specified types of tourism development, has been shown to require engagement from local communities if it is to be successful and excluding them from sustainable tourism project development can have a negative impact (Amtiran & Kurniawati, 2021; Andries, Arnaiz-Schmitz, Diaz-Rodriguez, Herrero-Jauregui, & Schmitz, 2021; Ma et al., 2021). However, local communities need to be made aware of the value of the cultural assets they have in order to create sustainable livelihoods from cultural heritage tourism and avoid exploitation (Ma et al., 2021).

Nevertheless, there are examples of successful sustainable development projects within tourism, and these often include aspects of co-production (Dube & Nhamo, 2021; Duedahl, 2021). For example, by addressing multiple strands of sustainability, the strategy used at Grootbos Private Nature Reserve in South Africa demonstrates how the benefits of sustainable practice were put back into the local economy and communities could see the benefit to themselves (Dube & Nhamo, 2021). This project sought to address 10 of the 17 SDGs in 5 clusters. One of these clusters addressed SDGs 1, 8, 9 and 10, which relate to economic and societal development, equality, and community sustainability, by creating the Grootbos Foundation which provided start up schemes and entrepreneurial development opportunities for the local community. As a byproduct of this initiative, the project also met SDG 17, through working with local partners. This example not only highlights the importance of 'localising' the SDGs but also that many of the goals can be complimentary to one another, meaning several SDGs can be achieved with one initiative. Again, working in partnership with all stakeholders, including local communities, is shown to be key and sustainability needs to be a reflexive, responsive process, not a tick box exercise (Dube & Nhamo, 2021; Matiku, Zuwarimwe, & Tshipala, 2021; Mohan, 2021). What is notable about

the Grootbos Private Nature Reserve example is its strategy is built directly from the SDGs outlined by the United Nations and displays aspects of co-production with local communities. Furthermore, although only 10 SDGs were targeted in this whole site development strategy, 16 SDGs were actually met as a result of holistic, multi-stakeholder, project-based planning. This incorporates aspects of stakeholder management theory which states that when all stakeholder goals support each other and communicate effectively and regularly, those goals are more likely to be met (Akash & Aram, 2021; Amtiran & Kurniawati, 2021; Boom et al., 2021; Chandra & Kumar, 2021; D'Arco et al., 2021). However, the Grootbos example also acknowledges that co-production approaches to stakeholder management require dedication and can be costly (Dube & Nhamo, 2021; Duedahl, 2021).

2.5.5. Implementing Sustainability

The move from actor-networks to human-centred collaboration is touted as the way to successfully implement sustainable tourism strategies much in the same way heritage seeks to maintain cultural diversity and instigate cultural change through co-produced projects (Duxbury et al., 2021). This makes sustainability the point of commonality between tourism and heritage methodologies.

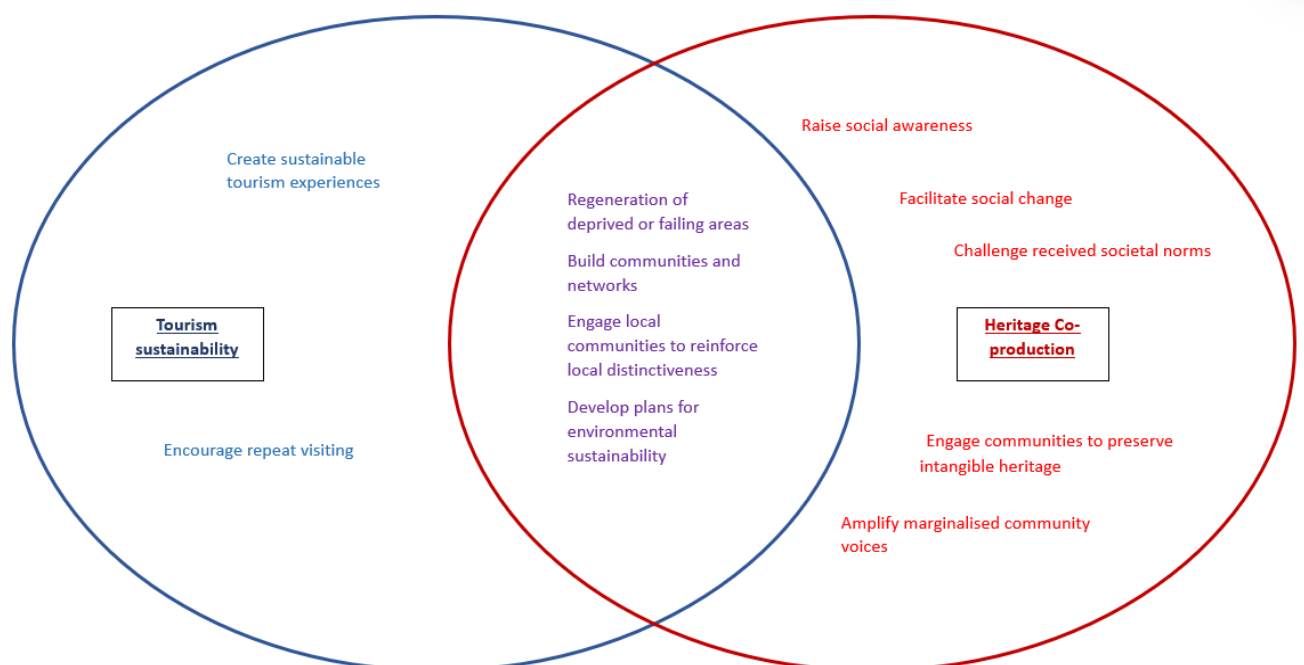


Fig. 8: Diagram to show the shared values between heritage co-production principles and sustainable development goals in tourism.

However, the term sustainability is not a ‘magic bullet’ for instigating positive change in the tourism sector. Ultimately, the research suggests that those tourists pre-disposed to eco-friendly actions will seek out eco-friendly tourism experience (Garg & Pandey, 2021). However, there needs to be a paradigm shift to make this a conscious choice for all (Chakraborty, 2021). This can only be achieved if the benefits of sustainable tourism are clear for all actors within tourism networks. Sustainability needs to be a fluid, responsive process as the complexities of multiple stakeholder needs, degrees of willingness to participate and environmental changes evolve over time (Duedahl, 2021). Public history definitions draw together this more humanitarian, holistic approach to sustainability by discussing ‘sustainable societies’ rather than single sustainability initiatives that only address one aspect of the concept (Glaser, 2014). This naturally takes time and, therefore, investment and could go some way to explaining why people know what to do but cannot implement it. As outlined by Arbolino, Boffardi, De Simone, and Ioppolo (2021), the number of stakeholders involved in developing holistic sustainable tourism strategies can be problematic, particularly when resources are limited, and there can be occasions where working to implement sustainable development can highlight conflicts of interest between the SDGs.

2.5.6. Summary of key findings in sustainable tourism literature and the implications for heritage sites.

<i>Key Literature summary for sustainable tourism</i>	
Key Implications	Key Literature
The term ‘sustainability’ has multiple interpretations with three key facets within heritage tourism – environmental sustainability, financial sustainability and cultural sustainability.	Adamus-Matuszynska et al. (2021); Alizadeh et al. (2021); Baixinho et al. (2021); Piera Buonincontri et al. (2021); Dube and Nhamo (2021); Labadi (2022); León-Gómez et al. (2021); Lockstone-Binney and Ong (2021); López-Sanz et al. (2021); Mohan (2021); Thi Quynh Trang, Young, Johnson, and Wearing (2019); Trip et al. (2021); United Nations General Assembly (2015)
Visitors lack understanding and clarity on sustainability, resulting in some destination sustainability claims being misleading to customers.	Adamus-Matuszynska et al. (2021); Aminath Raushan and Tak Jie (2021); Bausch et al. (2021); Dragomir et al. (2021)
The concept of ‘responsible tourism’ has been developed to combat conflicting sustainability values across the three key facets and ensure all elements of sustainability are addressed simultaneously.	Mihalic et al. (2021)
Place attachment contributes to financial and environmental sustainability because it encourages repeat visiting and ERB (environmentally responsible behaviour) in visitors and residents.	T.-M. Cheng et al. (2013); J. S. H. Lee and Oh (2018); Song et al. (2017); Wen et al. (2020) T.-M. Cheng et al. (2013); Chow et al. (2019); Sifeng et al. (2019); Tonge et al. (2015); Zhang et al. (2014)

Successful, holistic sustainable tourism development, that encompasses all three sustainability concepts – requires multi-stakeholder collaboration that is flexible and responsive.	Akash and Aram (2021); Amtiran and Kurniawati (2021); Boom et al. (2021); Chandra and Kumar (2021); D'Arco et al. (2021); Dube and Nhamo (2021); Erasmus and Crom (2015); Magee et al. (2016); Matiku et al. (2021); S. Smith (2015)
Residents hold the cultural uniqueness and cultural assets of heritage tourism destinations but are often marginalised from development discussions and subject to cultural colonisation. This makes them the 'poorest' stakeholder group in terms of power and influence at heritage tourism sites.	Baixinho et al. (2021); Erasmus and Crom (2015); Jeannotte (2016); Ma et al. (2021); Magee et al. (2016); S.-K. Tan et al. (2018)
Sustainability perceptions and priorities differ across stakeholders, sometimes making co-creation problematic and creating conflict.	Arbolino et al. (2021); Bandarin (2005); Bausch et al. (2021); Boom et al. (2021); Caust and Vecco (2017); du Cros and Jolliffe (2011); Lazzeretti (2021); T. Winter (2004)
The consistent narratives required by tourism, to build brand loyalty and financial sustainability, can conflict with the more flexible, multi-layered heritage narratives required to ensure cultural sustainability.	du Cros and Jolliffe (2011); R. Harrison (2009); McCormack (2004); L. Smith (2010)
Cultural sustainability can generate financial and environmental sustainability.	Duxbury et al. (2021); Mirna and Damir (2020); Schuster et al. (2011); L. Smith (2006a)
Collaboration with resident and indigenous stakeholders, where they are given power and agency, is particularly important for cultural sustainability.	Amtiran and Kurniawati (2021); Andries et al. (2021); Butler (2019); Corazon (2011); Kalliopi et al. (2020); Kramvig and Forde (2020); Ma et al. (2021); Mirna and Damir (2020)
Public history approaches use heritage to contextualise contemporary issues through reinterpretation that connects the past to the present. This can facilitate the drawing together of multiple stakeholders and generate open discussions that foster cultural understanding.	Glaser (2014); Moon and Stanton (2014)

Table 4: Summary of key literature for sustainable tourism *(author's own)*

Sustainability for heritage tourism is key because it is about survival. It considers individual organisation survival through financial sustainability; it considers collective survival by fostering understanding of multiple perspectives contributing to cultural sustainability; it considers global survival through environmental sustainability. Whilst these concepts have traditionally been considered as separate, with financial, cultural and environmental sustainability strands being addressed individually, research across tourism, heritage and public history assert that true sustainability only comes when it is approached in a holistic way. Public history has led the way in conceptualising sustainability, suggesting it should be a way of imagining better futures whilst meeting the needs of contemporary society (Glaser, 2014). Again, it is repeatedly acknowledged across tourism, heritage and public history literature that the best way to achieve this is through multiple stakeholder co-creation. However it is also universally emphasised that this approach is time consuming, costly and

can create tensions due to conflicting stakeholder perspectives and motivations. There is evidence to suggest that public historians and heritage sites can facilitate the cohesion of stakeholder networks because they can contextualise these perspectives via narratives of continuity and change over time. This change over time is fundamental to generating sense of place, as it can allow multiple memories and understanding to sit side by side, creating an interwoven understanding of place that is greater than the sum of its parts. Therefore, as sustainability approaches are part of the sense of place construct and are a point of intersection between tourism and heritage, how the DVMWHS approaches sustainability could be key to understanding how sense of place is developed there.

This literature suggests that for sustainable tourism developments to become financially successful, they need the support of local communities. Local communities will only offer support if they feel tourism supports cultural sustainability, and this is only achieved through giving local communities power and autonomy within the planning process. Sharing resident perspectives amongst multiple stakeholders raises awareness of environmental sustainability factors and shapes future stakeholder engagement. In this way, resident stakeholders appear to be the lynchpin of sustainable tourism and operate through the mechanism of intangible heritage. In order to understand this concept more fully, a second rapid review was conducted to identify key thinking in the development of stakeholder management theory.

2.6. Understanding stakeholder management for effective place making.

In 1984, Freeman's now seminal work on stakeholder theory outlined a new way of conceptualising business interaction with outside agencies (R. E. Freeman, 2015). As opposed to viewing businesses as part of a linear, transactional process, Freeman's theory placed businesses at the heart of a network of relationships with its 'stakeholders' (R. E. Freeman, 2015, p. p5). 'Stakeholders' were identified as 'those groups and individuals that can affect, or are affected by, the accomplishment of organisational purpose' (R. E. Freeman, 2015, p. p25). This described a human-centred model of business transaction where stakeholders were viewed as individuals or groups that could negotiate and work together with businesses (R. Edward Freeman, 2010, p. p27). This was in contrast to the existing notion of a 'shareholder' which defined any outside group or individual who held a formal, usually fiscal, investment in the focal organisation and who would expect a share of the profit in return (Bonnafous-Boucher & Rendtorff, 2016; Sachs & Rühli, 2011). Stakeholder

Theory moved away from the dominant capitalist paradigm and towards a system that believed working with stakeholders led to benefits for all and that even those not formally involved with the business had the ability to influence, and be influenced by, organisational change (Bonnafous-Boucher & Rendtorff, 2016; R. Edward Freeman, 2010; Sachs & Rühli, 2011).

2.6.1. The identification of stakeholders and the development of stakeholder theory

Freeman's original definition of stakeholder theory has been extensively revised, not least by Freeman himself (H. E. Freeman, 1999; R. Edward Freeman, 2010; R. Edward Freeman, Harrison, & Zyglidopoulos, 2018). This is broadly in response to criticism that the term 'stakeholder' is meaningless if it applies to everyone (R. Edward Freeman, 2010). Therefore, subsequent thinking on stakeholder theory has sought to redefine who 'stakeholders' are, leading to narrower definitions which aim to make stakeholder numbers more manageable for focal organisations. These definitions have included parameters such as those who have 'formal contracts', a defined 'stake' (including an element of risk for the stakeholder) or 'legitimate' connections with the focal organisation (Bonnafous-Boucher & Rendtorff, 2016 p3 - 4). Equally, language around stakeholder 'support' of organisational aims and contribution to organisation longevity is also prominent. These parameters suggest that stakeholders are those who have invested something in, or have a legal bond or shared goal with, the focal organisation. This still draws criticism, however, as those who seek to build these mutually beneficial relationships come under scrutiny for creating subjectively selected, exclusive groups (R. Edward Freeman, 2010; Mitchell et al., 1997; Sachs & Rühli, 2011). As a result, those who are affected by the organisations actions but are not formally invested in it are excluded from discussions that directly impact upon them. There has been increasing acknowledgement of places and objects being stakeholders, particularly when considering factors such as environmental impact (R. Tan, 2018). In these cases, the inanimate stakeholder has no voice or ability to assert influence and requires conscious inclusion in stakeholder management planning. This is particularly pertinent to WHSs where the preservation of the physical site is the reason it exists as an organisation at all. Stakeholder theory has come to be used in wider contexts, including heritage management, resulting in a need for greater flexibility of definition (Aas & Fletcher, 2005; R. Edward Freeman, 2010). Mitchell et al. (1997) suggest that stakeholder relationships are dynamic,

moving in and out of relevance and impact over time. Their method of categorising stakeholders according to attributes of power, legitimacy and urgency has widely influenced thinking on stakeholder identification. This 'Salience Model' proposes that stakeholders are either 'latent', 'expectant' or 'dominant' according to the number of attributes held. There is potential to move through these layers as the factors of power, legitimacy and urgency shift over time. Those stakeholders with both power and legitimacy are generally those previously encompassed by narrower stakeholder definitions and often command much of a manager's time and effort, but social and environmental responsibility demands that other stakeholders be acknowledged too (Mitchell et al., 1997; Suleiman, Lara, Muhammad, & Peng, 2020; R. Tan, 2018). This model recognises that the selection of 'legitimate' claims is subjective, as selection often rests with managers who may have their own motivations for defining what is legitimate and what is not. Nevertheless, 'The Salience Model' informed much of the subsequent thinking regarding stakeholder identification. However, as stakeholder theory is applied in ever wider contexts, each area outside of the original business focus has begun to adapt theories of their own. For example, recent research in event tourism revealed that event tourism stakeholders felt 'The Salience Model' did not reflect stakeholder management needs for contemporary event planning (Wallace & Michopoulou, 2019). This led to the co-creation of a new typology – 'The Stakeholder Sandwich' (Wallace & Michopoulou, 2019).

'The Stakeholder Sandwich' places the tourist event at the heart of the stakeholder map, rather than the organisation. Intangible, subjective outcomes are valued as opposed to the tangible; exemplifying the shift from the financially focused shareholder view of 40 years previously towards the wider definition, more in line with Freeman, which includes ethical as well as business considerations. This shift redefines what the 'capital' is within a capitalist theory and draws on a utilitarian strategy to create the greatest good for all stakeholders involved (Bonnafeus-Boucher & Rendtorff, 2016; R. Edward Freeman, 2010). The 'Stakeholder Sandwich' typology was developed with stakeholders, exemplifying genuine collaboration as opposed to the traditional dyadic relationship between stakeholder and focal organisation. This approach has been seen as key to building stakeholder networks which contributes towards sustainability (Bonnafeus-Boucher & Rendtorff, 2016; Sachs & Rühli, 2011; Thi Quynh Trang et al., 2019). This collaboration found no stakeholder definition

to be as flexible or accurate as Freeman's original from 1984, thus demonstrating that a wide stakeholder definition is required if an adaptable, practical stakeholder mapping tool is to be developed within tourism (Wallace & Michopoulou, 2019). 'The Stakeholder Sandwich' also asked stakeholders to place themselves within the stakeholder map. This element of co-creation allowed stakeholders to define their own roles, empowering them within the stakeholder mapping process and removing the subjective allocation of legitimacy by managers. This typology is an example of the growing call for stakeholder management theories to be flexible and fluid, with the general consensus that there is no 'one size fits all' approach (R. Edward Freeman, 2010; Thi Quynh Trang et al., 2019). It also demonstrates the benefit of stakeholder collaboration, something which is becoming a dominant trait in stakeholder theory since Jamal and Getz's Collaboration Theory (Jamal & Getz, 1995; Lalicic, 2018; Nyanjom, Boxall, & Slaven, 2018; Zhong, Sun, Law, & Zou, 2020).

Building from stakeholder theory, Actor Network Theory (ANT) takes stakeholder collaboration one step further by making the networks of stakeholders the key focus, not the dyadic relationships between stakeholder and organisation. Work by Duim, Ren, and Jóhannesson (2012) outlines how ANT networks are hybrid - human/non-human, social, natural, technological, cultural. In order for a network to function, something has to be performed. If it ceases to perform, it ceases to exist. If an actor ceases to perform within the network, they are no longer part of the network. Therefore, actor-networks are always in flux, changing and adapting according to actors and their performance. Networks embody multiplicity and heterogeneity. They are messy and enact reality. Moreover, they are capable of enacting different versions of reality, offering alternatives rather than one true version. ANT theory particularly resonates with themes of storytelling and co-creation already explored in this research, as it is capable of accommodating multiple versions of the same narrative and responding to change organically.

2.6.2. Stakeholder Management

How organisations interact with their identified stakeholders, or actor networks, is vital to building and sustaining mutually beneficial relationships. In 1969, Arnstein clearly articulated three types of communication: two-way information sharing and power balance; one-way information sharing with little scope for feedback; and forms of 'non-participation' that seek to manipulate stakeholders into sharing organisational aims (Arnstein, 2019). Arnstein's

'Ladder of Citizen Participation' asserts that only through issuing stakeholders with the ability to meaningfully contribute and influence can mutually beneficial relationships be established. This is said to be achieved by forming partnerships, delegating actions or handing power to stakeholders; anything less than some form of power shift is tokenism. The development of stakeholder management and actor networks somewhat mirrors the progression outlined by Arnstein. An article by Dill (1975) highlighted that there had been an 'us and them' mentality within the business, where non-dominant stakeholders were described as either 'opportunistic' or 'representative' 'protesters'. These non-dominant stakeholders are discussed in terms of needing to be placated or manipulated; both of which are forms of 'non-participation' or 'tokenism'. Subsequent stakeholder theories focus on co-opting or collaborating with stakeholders, with a shift towards the genuine participation at the top of Arnstein's ladder. The 'Collaboration Theory' suggests that stakeholders should be dealt with in an open and honest manner in order to build trust between them and the organisation (Jamal & Getz, 1995). This 'strategic morality' had previously been criticised for still retaining a self-serving ethos as building stakeholder relationships strengthened organisational sustainability and, ultimately, profit (Friedman, 2020). However, Jamal and Getz argue that if both 'strategic morality' and actual morality result in mutually beneficial outcomes, there is really little difference. This is echoed by R. Edward Freeman (2010) when discussing the 'separation fallacy' – the idea that business and ethics are not separate and therefore a business decision is an ethical decision, and vice versa. He states that "It makes no sense to talk about either business or ethics without talking about human beings." (R. Edward Freeman, 2010, p. 7).

This acknowledgement that both profit and non-profit organisations should build mutually beneficial relationships with dominant and non-dominant stakeholders to foster meaningful, two-way communication has become a core value of sustainable management planning, particularly within the heritage tourism industry (Gao, Lin, & Zhang, 2021; Sibrijns & Vanneste, 2021; Thi Quynh Trang et al., 2019; Wondirad & Ewnetu, 2019). Taking responsibility for organisational impact on external communities shifts stakeholder definitions. Where previously collaboration was sought from only stakeholders sympathetic to the organisation's aims, sustainable management realises that engagement with non-participatory or even adversary stakeholder groups is necessary for organisational

development and longevity. As noted by Bill George “Serving all your stakeholders is the best way to produce long term results.” (R. Edward Freeman, 2010, p. 27). This supports the idea that aggregating wealth and power creates a happier and more prosperous society for everyone (Wilkinson & Pickett, 2010).

If the definition of ‘stakeholder’ needs to be broad to support social environmental and cultural responsibility, then the purpose of stakeholder engagement needs to be clear in order to avoid confusion and frustration (Lalicic, 2018; Nyanjom et al., 2018; Savage et al., 2011). Participation for participation’s sake is tokenistic and ‘collaborative inertia’ can set in if a framework for participation is not defined. Savage et al. (2011) outline three driving factors in interorganisational collaboration: to achieve something the focal organisation could not do in isolation; to tackle social and environmental ‘big picture’ problems that could not be addressed by a single organisation; to gain an ‘adaptive advantage’. Large numbers of stakeholders will inevitably have conflicts of interest; collaboration is driven by the ‘synergy’ of desired outcomes between focal organisation and stakeholders. It is not about wanting or being the same thing but finding where aims overlap and resonate (H. E. Freeman, 1999; Savage et al., 2011; Zhong et al., 2020). Therefore, if collaboration is to be successful then the perceived benefits have to be clear for all parties involved, even if those benefits are from different aspects of the outcome. In addition, collaboration requires clear organisational structure and mutual trust so a culture of ‘open innovation’ can be established, as opposed to communication which is focussed on defending and opposing existing ideas (Jamal & Getz, 1995; Lalicic, 2018; Savage et al., 2011). Savage et al. identify two stakeholder collaboration strategies – integrative and distributive. Distributive strategies are ‘win-lose’ forms of collaboration and defined as ‘isolating’ and ‘pressuring’. Integrative strategies are ‘win-win’ collaborations, defined as ‘adapting’, ‘educating’, ‘following’ and ‘leading’. These integrative strategies synthesise Freeman’s ideas on stakeholder/organisation affectiveness, Jamal and Getz’s ideas on mutual trust for greatest benefit, and De Lopez’s assertion that managers should move ‘beyond the focus on participation and conflict resolution.’ (de Lopez, 2001; R. Edward Freeman, 2010; Jamal & Getz, 1995). This is reinforced when ANT is applied in a tourism context, where material ‘things’ are important actors in tourismscape networks; hotels, transport, mobile payment apps, social media, timetables, brochures and maps are not important in themselves, only in

their relationships with each other and their transactional capabilities (Duim et al., 2012). If they do not transact, they are not part of the network. However, things are never rigidly defined or irreversible and things can change according to circumstance. Therefore, ANT allows fluidity within networks that goes beyond rigid, hierarchical norms and allows power to shift as needed.

The established thinking discussed here forms much of the basis for stakeholder management today. However, more flexibility is needed as organisations increasingly consider their commitment to social responsibility and as these theories continue to be applied in ever wider contexts. A synthesis of established and new thinking is developing, with emerging theories that encourage greater fluidity in stakeholder management.

2.6.3. Positioning this research within stakeholder theory.

Considering stakeholder theory in the context of effective heritage tourism management, this research aligns itself with Freeman's original concept that defines stakeholders as 'those groups and individuals that can affect, or are affected by, the accomplishment of organisational purpose.' (R. E. Freeman, 2015, p. p25). This resonates with UNESCO's world heritage mission statement, which asserts 'What makes the concept of World Heritage exceptional is its universal application. World Heritage sites belong to all the peoples of the world, irrespective of the territory on which they are located.' (UNESCO, 2021c). This demands that WHSs ensure everyone can benefit from them and would suggest a broad stakeholder definition is required. Furthermore, the work of Wallace and Michopoulou (2019) reinforces the notion that tourism and hospitality require a broad, flexible stakeholder definition in order to effectively respond to organisational change, as well as demonstrating that organisers themselves find the Freeman definition most appropriate. This research will also draw ANT, aligning with Duim et al. (2012) that stakeholders can be both human and non-human. This is particularly salient to WHSs as the location itself could be considered a stakeholder in tourism development as it is the reason for visitor interaction and WHS demands that the needs of the site are met in terms of conservation and interpretation.

Duim et al. (2012) and Wallace and Michopoulou (2019) also influences this research's conceptualisation of stakeholder management systems, viewing them as a connection of networks, not in sets of dyadic organisation-stakeholder transactions, that allow all

stakeholders power within the process. Terms for identifying the influence each stakeholder has within stakeholder management processes will be drawn from 'The Saliency Model' proposed by Mitchell et al. (1997). This model allows stakeholders to move in and out of salience for organisations and provides a structure for describing levels of stakeholder participation and any shifts that occur. By allowing for fluidity of stakeholder groups and their salience, this conceptual approach also draws on effective methods of co-creation outlined in Arnstein's Ladder of Participation (Arnstein, 2019). Heritage already considers co-creation to develop audience-centred museums that use visitor contributions to shape content and create meaning around cultural content (N. Simon, 2010). Considering the importance of co-creation as a tool for effective place making and its ability to explore cultural meaning and identity, it is key that a co-creation approach should be considered wherever possible throughout this thesis.

When considering stakeholder management sustainability, this research will once again align with R. Edward Freeman (2010) and his belief that business, ethics and humans are intertwined, meaning a decision made by an organisation at an operational level is simultaneously an ethical decision, too. The fact that the term 'sustainability' can simultaneously mean financial survival, ecologically aware practices and the ability to maintain practices over time indicates, that ultimately these are different facets of the same concept rather than separate ones. Heritage tourism encompasses visitor management, site conservation and the balancing of socio-cultural perspectives, and as a result requires a holistic approach to sustainability. This research also aligns with the findings of Jamal and Getz (1995) that demonstrate the importance of mutual trust within stakeholder relationships as this is another recurring theme within the co-creation literature analysed in this thesis.

2.6.4. Challenges to stakeholder management in world heritage tourism.

It is widely acknowledged that World Heritage Sites have multiple stakeholders and that managing these stakeholders for maximum mutual benefit difficult (Chirikure, Manyanga, Ndoro, & Pwiti, 2010; M. M. H. Khan, 2020; Y. Li, Lau, & Su, 2020; Millar, 2006; Opp, 2011; Zhong et al., 2020). This section will consider how established and current thinking on stakeholder theory can be applied to World Heritage Site stakeholder management. It will analyse current stakeholder management at heritage destinations, focussing on successful

strategies within its tourism offer. These principles of stakeholder theory and successful stakeholder management will then be applied to the case study of this thesis, the DVMWHS, in order to identify who their stakeholders are and how they can be managed effectively to establish a homogenous sense of place.

2.6.5. An overview of world heritage site stakeholder management.

WHS stakeholders can be broadly separated into two groups – resident stakeholders and remote stakeholders (Leask, 2006; Swensen et al., 2012). Resident stakeholders are defined as those who engage with the site directly on a regular basis. These are people and organisations that deal with the ‘quotidian’ nature of the site by engaging in everyday processes such as living and working within the site’s boundaries. Remote stakeholders are those whose day-to-day interactions are not usually conducted within the site’s boundaries. These are government organisations, experts and academics involved in the preservation of the site, councils, tourists and UNESCO itself. As Identified by Leask (2006), in general, remote stakeholders are responsible for defining site legislation and goal-setting whilst resident stakeholders are responsible for implementing these standards and adhering to WHS policy. This results in an imbalance of power and on-site stakeholders often report feeling excluded from the decision-making processes that dictate their day-to-day behaviour, restricted by the regulations imposed upon them and, in some cases, separated from their own heritage (Berliner, 2012; Chirikure et al., 2010; Opp, 2011; Swensen et al., 2012). Attempts to resolve stakeholder conflicts are difficult and often unsuccessful. Resident stakeholders regularly cite a boost to the local economy through increased tourism as a reason for supporting WHS listing. Unfortunately, the hoped-for development often conflicts with the preservation goals of remote stakeholders such as UNESCO, heritage experts and academics. Furthermore, there is no evidence to suggest that tourism increases as a result of listing (Berliner, 2012; Chirikure et al., 2010; C. M. Hall, 2006). Tensions between those stakeholders in favour of tourism development and those of preservation and protection can lead to antagonistic relationships (Berliner, 2012; Millar, 2006; Opp, 2011; Swensen et al., 2012). There is often evidence of consultation with local communities and businesses in these situations, but this is equally often ignored. Not only has this tokenism led to

‘collaboration inertia’ but it severely eroded trust across the stakeholder network, resulting in long-term damage to stakeholder relationships.

Many of the barriers to stakeholder collaboration within heritage come down to two key factors – poor communication and inadequate knowledge sharing of key issues that impact on site sustainability. As noted by Swensen et al. (2012), there is often no shared language amongst stakeholders; remote stakeholders use expert, abstract language whilst resident stakeholders use description, drawing on experience and memory. This can create an ‘us and them’ tension between the two as neither side understands the others’ experiences.

(Berliner, 2012) In addition, there is a general acceptance that local knowledge and lived experience is somehow lesser than specialist knowledge (L. Smith, 2006b). This viewpoint is generally that of remote stakeholders who, for WHSs, are both powerful and legitimate and therefore the ‘dominant’ stakeholders. It is unsurprising then, that although resident stakeholders have legitimate claims, their lack of power renders their perspectives less visible than those of remote stakeholders. This lack of mutual understanding also results in non-expert stakeholder behaviour that can jeopardise WHS status (Adie, Falk, & Savioli, 2020; Berliner, 2012; Millar, 2006; Opp, 2011). Over-tourism, cultural appropriation or ‘Disneyfication’ of heritage practices lead to misuse of heritage sites that can cause irreversible damage, rendering the site no longer of ‘outstanding universal value’ (Gaillard & Rodwell, 2015; Seraphin, Sheeran, & Pilato, 2018; Sibrijns & Vanneste, 2021). World Heritage Sites need to move beyond this remote vs. resident stakeholder divide if they are to create sustainable heritage destinations.

WHS stakeholders can feel galvanised to collaborate when the aim is clear yet maintaining this collaboration once the goal has been achieved can be challenging (Jimura, 2016; Millar, 2006; Hopley and Mahony in Szymanski & Schofield, 2016). Enabling resident stakeholders power to share their heritage through personal storytelling has brought added value to sites, thus benefitting all stakeholders, as rich heritage narratives can greatly enhance visitor experiences and encouraging repeat visiting (Mijnheer & Gamble, 2019). The use of ‘boundary objects’ to unify stakeholders has also proved to be an effective management tool and one which lends itself to heritage management. A boundary object, as defined by Matilainen, Suutari, Lahdesmaki, and Koski (2018), is a tangible or intangible ‘thing’ that is easily identifiable, broadly means the same thing to all stakeholders and can be used as the

focus point for action and interaction serves as a mediating element between stakeholders. Organisations like 'Common Ground' have used boundary objects to unify and amplify resident stakeholder voices (Clifford in Szymanski & Schofield, 2016). Other 'boundary objects' have been: using museum artefacts as community discussion starters for museums (as with the National Justice Museum 'object walks'); the development of local film festivals; and the very act of seeking WHS inscription itself (Jimura, 2016; LeftLion, 2020; Staiff & Bushell, 2017). This method is effective because it creates a shared language around the boundary object enabling stakeholders to communicate clearly with each other, displacing attention away from points of conflict and more towards points of shared interest and experience. Perhaps most importantly, it can help build networks between stakeholders rather than focussing on the dyadic relationship between organisation and stakeholder. In this way, a more fluid, organic relationship between stakeholders can be developed and networks can be built that do not rely on the focal organisation to lead every time.

Finally, educating stakeholders about the unique nature of a site and its place within global and local culture is key to establishing stakeholder emotional investment. People have to *feel* or *experience* it as important; simply telling them a place is important is not enough (Stephenson, 2008). Education works well when there is knowledge exchange as opposed to one way knowledge transfer. Allowing local volunteers to share their lived experiences, developing education programmes where stakeholders share knowledge, providing outreach workshops for schools and co-creating exhibits with local communities all embrace the 'with not to' co-creation ethos that has been identified as instrumental to good stakeholder management (Lucrezi, Esfehiani, Ferretti, & Cerrano, 2019; Mijnheer & Gamble, 2019). Nevertheless, there is a fine line here between equally balanced co-creation and management led tokenism. Remote stakeholders must understand the local significance of the site as well as vice versa. If this two-way learning does not take place then authorised heritage discourse narratives will be given precedence over local ones and may even erase them altogether (Opp, 2011; L. Smith, 2006b). The 'of/by/for all' approach is becoming increasingly prevalent in museum practice, however this can often take cultural institutions outside of their comfort zones as it requires the relinquishing of curatorial power runs the risk of alienating traditional audiences (van der Vaart, Schreuder, Theuns, & Carasso, 2021).

If heritage is to be truly representative of all its stakeholders, it needs to allow multiple stakeholder narratives to exist.

2.7. Findings regarding effective place making and gaps in current knowledge.

All aspects of place-based literature across tourism and heritage have demonstrated the importance of networks amongst stakeholders when engaging in place making. Residents, local businesses and tourism developers need to engage with each other and be part of the place making process if it is to be successful. Within heritage, empowering communities to tell their own stories can build community cohesion and support marginalised communities to tell their own stories, thus encouraging cultural distinctiveness. Residents need to tell their own stories; businesses need to work together to provide good infrastructure; and developers need to be sensitive to the cultural, bottom up place-making that is already in place and use it to support top down strategies. Mistrust will arise and strategies will fail without clear communication, a willingness to listen and collaborate and an ability for all parties to influence place making. In a sense, all of these factors are part of building a community. Without community, place making rarely exists.

What is unclear from this research is how tourism storytelling and heritage storytelling dynamics interact with each other at cultural heritage sites. Moscardo (2020) suggests there are three stages of destination storytelling – pre-experience storytelling, emerging storytelling and post visit storytelling. These can be told from three separate perspectives - tourist, destination and tourism provider (Moscardo, 2020).

What is absent from this cross-discipline research is an analysis of how marketing and tourist pre and post visit storytelling links to onsite, project specific, heritage storytelling. It is clear that both methods have similar aims, yet a cross-discipline study of how both storytelling aspects could be co-ordinated to maximise impact and relieve pressure on heritage site workforces (which are currently under pressure due to funding cuts) is yet to be published. It is also notable that very little UK based research was uncovered during my literature review. This suggests that a study of this kind in the United Kingdom, focussing on UK infrastructure possibilities and restraints, could be valuable.

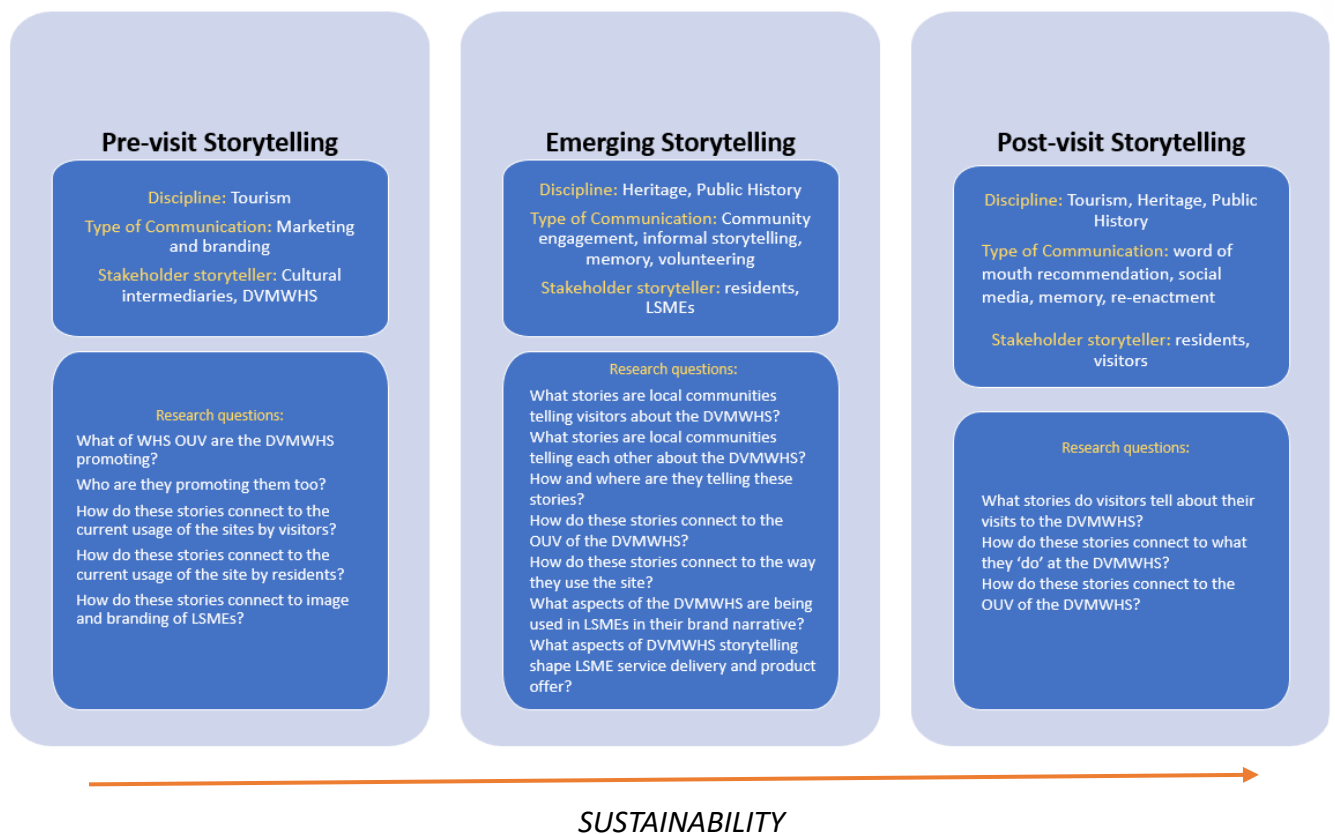


Fig 9: Research questions identified for this study according to the stages of stakeholder storytelling.

This research will align with theories put forward by R. Edward Freeman (2010) and (Arnstein, 2019) that assert broad stakeholder definitions are required to ensure organisational development is inclusive, ethical, and benefits all stakeholders. It will also align with the research by P. Chathoth et al. (2013) and P. K. Chathoth et al. (2016) that describes co-creation as a relationship that benefits all involved and co-creates value. Building on research by Mijnheer and Gamble (2019), this research will consider co-creation at heritage sites as a method of stakeholder management that can lead to value co-creation for all stakeholders involved, however that value co-created will be different for each stakeholder according to their relationship with the site. It will draw on work by Lew (2017) which identifies the need for both 'bottom up' and 'top down' approaches to place making strategies. Furthermore, this study seeks to develop the notion of 'history with a public purpose' and outlined by Green (2018), which asserts that public history can facilitate the sharing of ideas between traditionally separate academic fields as well as developing an integrated framework for multiple stakeholder engagement.

In particular, this study answers calls by authors Mijnheer and Gamble (2019), Moscardo (2020) and Hoang et al. (2020) for further research into the impact of pre-visit, emerging and post-visit storytelling at world heritage sites on multiple stakeholders, so as to better understand how sense of place co-creation can impact heritage site value co-creation for multiple stakeholders. This research will contribute to knowledge in the fields of heritage tourism by understanding how uncoordinated place narratives at heritage sites work together and impact sense of place. It will seek to identify if different stakeholder narratives influence stakeholder engagement when not deliberately crafted for a specific co-production project. It will look for opportunities to share good practice between heritage, public history and tourism approaches to place making, drawing on the mechanisms of storytelling and co-production which are shared between these disciplines. The outcomes of this research aim to contribute to understanding of how place making strategies can contribute to the sustainability of heritage sites from financial, cultural and environmental perspectives by drawing on cross-discipline strategies and co-creating knowledge between the discipline.

2.8. Conclusion to chapter

As identified in the literature review, sense of place is generated through the place making activities of residents, local businesses and visitors that are linked to individual preferences and perspectives (referred to here as 'the importance of 'doing'). The generation of place-making is influenced by local stakeholder engagement and can contribute to boosting destination image. This was seen to be particularly important at world heritage sites, as it can also raise awareness of issues relating to the conservation of the unique attributes that enable them to maintain their WHS status. Destination image can also influence visitor audiences and contribute to targeted visitor marketing. Increasing the visibility of a WHS through place-making can simultaneously increase visitor footfall, boost local economy and contribute to the preservation of the WHS's tangible and intangible heritage. However, the support of local stakeholders (residents, local communities and local business owners) is dependent upon how effectively they see themselves represented in the top-down placemaking destination identity and whether they feel the tourism initiatives destroy existing sense of place as they experience it. Exploring the link between local stakeholder sense of place and WHS destination image could provide an insight into how heritage tourism marketing could build upon an existing sense of place for local communities,

increasing their sustainability both as a tourist destination and a site of international historical significance.

From the literature covered in this review, the following key research question will be carried forward with the following aims.

Is the destination image promoted by UNESCO World Heritage Organisation for the DVMWHS reflects local community stakeholder sense of place?

1. To identify the identity of the DVMWHS as projected by cultural intermediaries in order to understand the aspects of the heritage site that are deemed significant by UNESCO World Heritage Organisation.
2. To identify the points of interest within the DVMWHS as identified by visitors in order to understand the key aspects that most impress upon visitor memory and experience.
3. To identify the aspects of DVMWHS that are considered significant to the DVMWHS residents.
4. To identify the aspects of DVMWHS that are considered significant to the DVMWHS local small businesses.

As the concepts of storytelling, co-production, sustainability and stakeholder management have emerged as key mechanisms for developing place making, this research will consider the relationship of the research outcomes to these key themes.

3. Chapter: Methodology

This research aims to explore whether the destination image promoted by UNESCO World Heritage Organisation for the DVMWHS reflects local community stakeholder sense of place. As the previous chapter demonstrates, gaining an understanding of the link between local stakeholder ‘bottom up’ perceptions of sense of place and organisational, ‘top down’ sense of place could help create a more financial and culturally sustainable WHS through the use of local stakeholder sense of place in national and international tourism marketing strategies. This chapter explains the approach of this research within epistemological and ontological philosophies. The research methods will then be identified, explained and justified in line with the research’s philosophical underpinnings. Finally, an overview of the chapter will be given to summarise key points.

3.1. The function of a research methodology – what it is and why it’s needed

According to Hammond and Wellington (2021), a methodology provides the framework linking philosophical thinking with the tools used to obtain data that answers the research question. Methodological concepts are shaped by the ontological and epistemological assumptions that precede them, and subsequently go on to inform the research methods used (Hammond & Wellington, 2021; Wisker, 2007). The definition of ‘methodology’ in relation to social research can vary depending on the discipline within which the research is undertaken, the personal beliefs of the researcher, and the purposes of the research (Clough & Nutbrown, 2012; Wisker, 2007). Therefore, in order to decide which research methods best suit the research approach, a methodology that best suits the research aims must be chosen (Bloomberg & Volpe, 2008; Clough & Nutbrown, 2012). To understand these methodological concepts, the ontological and epistemological underpinnings must be considered.

3.1.1. Ontology

Clough and Nutbrown (2012) describe ontology as ‘a theory of what exists and how it exists’. It is concerned with beliefs about how the world is perceived and experienced by individuals and, as such, is highly personal (Wisker, 2007). Ontology is commonly broken down into two fundamental perspectives – objectivism and constructivism (sometimes referred to as constructionism) (Hammond & Wellington, 2021).

Objectivist ontology considers all knowledge to be a true and constant ‘fact’ waiting to be discovered (Bryman, 2015; Burbules & Phillips, 2000; Halfpenny, 2001; Turner, 2001). Therefore, the meanings and behaviours of social phenomena remain constant, regardless of context, timeframe or the social actors involved.

Constructivist ontology provides the opposite end of the philosophical spectrum, asserting that social actors are the creators of social phenomena and their meanings, and as a result these meanings, or ‘truths’, are constantly being revised (Bryman, 2015). Therefore, knowledge is subjective, reliant on the social actors involved, and ‘truth’ is constructed according to this subjective viewpoint and personal experience. (Halfpenny, 2001)

3.1.2. Epistemology

Epistemology is described as the ‘theory of knowledge’ and encompasses the philosophical debates as to what constitutes ‘acceptable knowledge’ (Bryman, 2015; Walliman, 2018). In a similar way to ontological perspectives, epistemology is considered along a spectrum.

According to Walliman (2018), the two opposing concepts are ***materialism (or reductionism)***, which asserts that only the physical exists and phenomena occur independently of social constructs, and ***idealism***, which asserts that all reality, including social phenomena, is constructed in the mind. When compared to ontological concepts, materialism is born out of an objectivist ontological perspective, and idealism is born out of a constructivist ontological perspective.

Deciding whether knowledge is gained through observation and experience only, or can be gained through reasoning, logical thinking and interpretation, defines a researcher’s epistemological stance. Equally, deciding whether knowledge is viewed as external and constant, or socially constructed and subject to change, also influences a researcher’s epistemological beliefs.

3.2. Common research paradigms

All research paradigms are defined by the way they situate themselves within the ontological and epistemological spectrums. As Hammond and Wellington (2021) assert, distinguishing between objectivist and constructivist philosophical approaches is important but, in reality, the two opposing stances are applied more as two ends of a sliding scale. Research positioned at one end of the spectrum can use theories and approaches aligned with the other and it is rare in contemporary social science research for a study to be

entirely camped solely at either end of the ontological and epistemological spectrums (Clough & Nutbrown, 2012; Wisker, 2007).

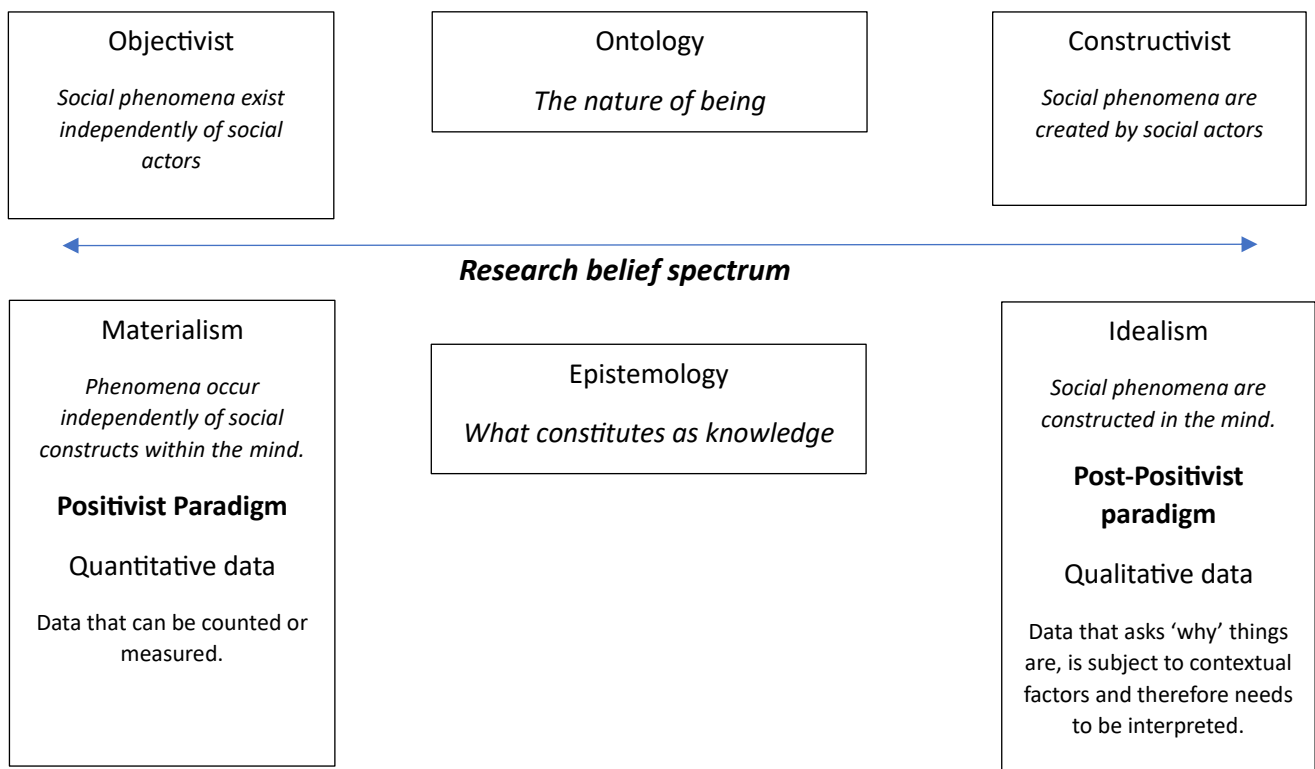


Fig. 10: Ontological and epistemological alignment. (author’s own)

Table 5 outlines the common key research paradigms: positivism, interpretivism, pragmatism, social constructivism, and critical theory, and Figure 11 shows their position along the ontological and epistemological spectrums.

3.3. Axiology - The paradigmatical approach of this research.

This research will be conducted in accordance with the social constructivist paradigm, which is underpinned by a constructivist ontology and idealist epistemology. It is value-bound, being influenced by the social, cultural and historical contexts of the research focus and the values of the researcher themselves (Costantino, 2008). This approach acknowledges that social phenomena are understood subjectively and that social activity shares constructed understanding and meanings.

Paradigm	Ontology	Epistemology	Core belief	Key literature
<i>Positivism</i>	Objectivist	Materialist	'Truth' exists. It is constant, singular, provable and unaffected by social factors.	Bryman (2015); Flick (2018); Hammond and Wellington (2021); Walliman (2018); Wisker (2007)
<i>Interpretivism</i>	Objectivist	Idealist	Truth exists. It is constant, singular and provable. However, everyone experiences the world differently, meaning that these 'truths' are subject to individual experience and perspective.	Bryman (2015); Decrop (2004); Gray (2017); Hammond and Wellington (2021); Walliman (2018)
<i>Pragmatism</i>	Dependent on research question	Dependent on research question	'One truth' does not exist. Truths are different for everybody and dependent upon personal experience, perspective and change over time. Therefore, a methodology that best suits the research question must be chosen, which can include using both qualitative and quantitative methods.	Beaudry and Miller (2016); Bloomberg and Volpe (2008); Bryman (2015); Flick (2018); Gray (2017); Hammond and Wellington (2021); Iaquinto (2018); McCaslin (2008); Saldana (2011)
<i>Social Constructivism</i>	Constructivist	Idealist	'One truth' does not exist. Truths are different for everybody and dependent upon personal experience, perspective and change over time.	Bloomberg and Volpe (2008); Bryman (2015); Costantino (2008); Flick (2018); Gray (2017); Hammond and Wellington (2021); Hollinshead (2004); Lapan (2011); O'Leary (2004); Walliman (2018)
<i>Critical Theory</i>	Constructivist	Idealist	'One truth' does not exist. Truths are different for everybody and dependent upon personal experience, perspective and change over time. Challenging standard received ideas of 'truth' can advocate for communities repressed by culturally accepted norms.	Beaudry and Miller (2016); Bloomberg and Volpe (2008); Budd (2008); Hammond and Wellington (2021); Hollinshead (2004); G. Jennings (2018); Lapan (2011); Radel (2018); Tribe (2004)

Table 5: Summary of paradigm positions (*author's own*)

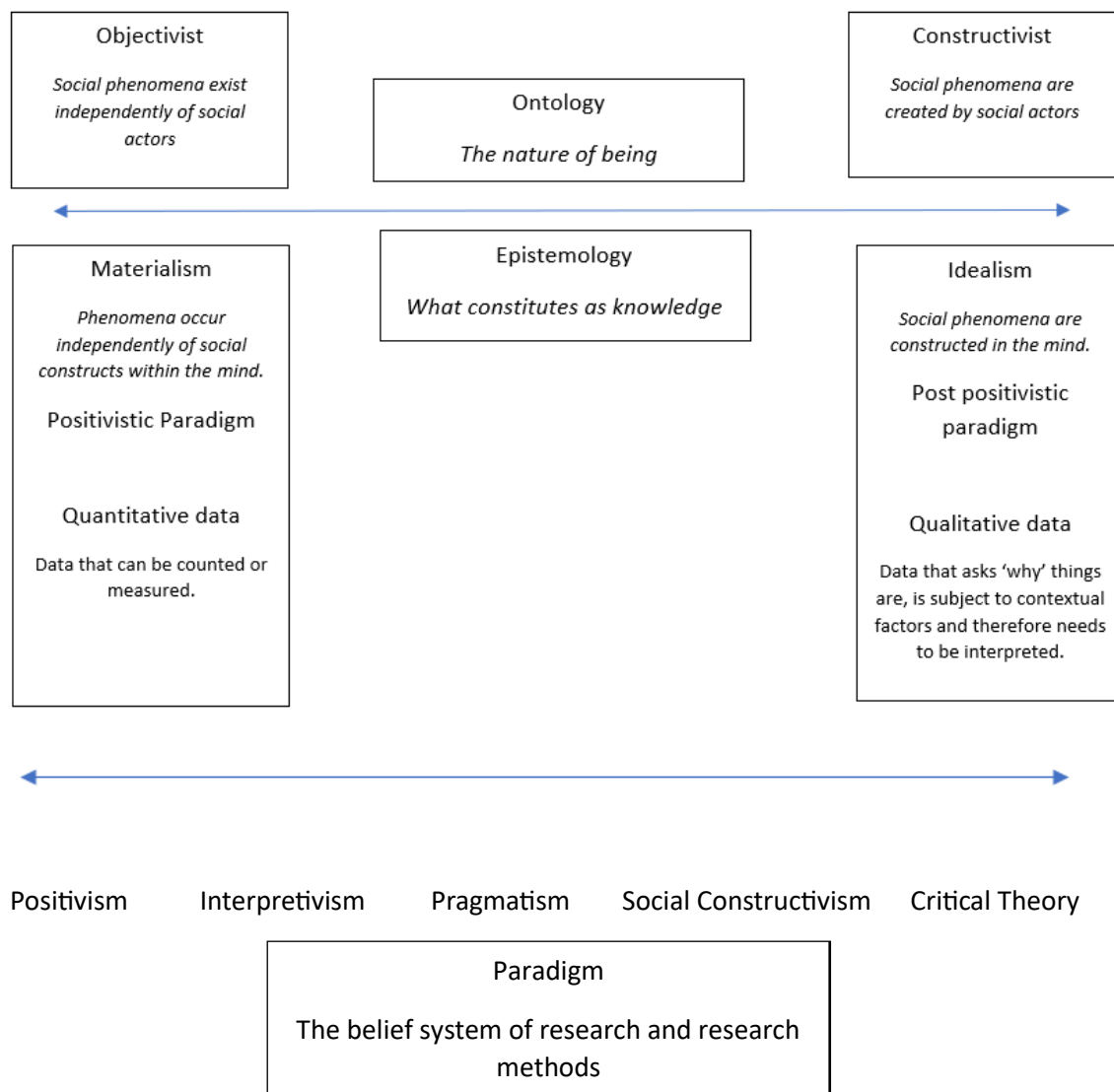


Fig. 11: Paradigm alignment along the ontological and epistemological spectrum according to ideology. (author’s own)

Social constructivism asserts that a person’s ‘reality’ is constructed within the mind according to social, cultural and historical contexts and that, due to these differing contextual factors, ‘truth’ is also socially constructed through social interaction and exchange (Bloomberg & Volpe, 2008; Flick, 2018; Hollinshead, 2004; Lapan, 2011). There is no single universal truth that can be tried and tested; ‘truth’ is deeply subjective, and reliant upon personal experiences and how individuals socially interact with the world around them (Bloomberg & Volpe, 2008; Costantino, 2008). Therefore, ‘truth’ is different for everyone. This results in the belief that there are multiple truths generated by multiple perspectives of

the same thing because meaning making is subjective (Gray, 2017; Hollinshead, 2004; O'Leary, 2004). Furthermore, because the social, cultural and historical contexts constantly shift over time, 'truths' are not considered to be fixed and immutable, but ever evolving (Bryman, 2015). This distinction about what 'truth' is – either constantly shifting according to time and perspective or constant and unchanging – is the key difference between interpretivist and positivist methodologies. Interpretivist methodologies, such as social constructivism, require data to be 'interpreted' according to different perspectives. Positivist methodologies require data to be proved, positive or negative, against a set hypothesis.

Within the social constructivist paradigm, it is the role of the researcher to explore and understand these multiple realities from the multiple perspectives that give rise to them (Bloomberg & Volpe, 2008). As a result, social constructivist research is not conducted in a value-free manner, as seen in the positivist paradigm, but is value-bound by the subjective meanings and 'truths' associated with the phenomena being researched (Hammond & Wellington, 2021; Walliman, 2018). This in turn influences how data is collected and interpreted. Because 'truths' are considered to be in flux, it is not possible to test a theory or generate hypotheses that are reliably replicable for all of society. Instead, research is conducted *inductively* (Bloomberg & Volpe, 2008). Research questions are posed and the research data is interpreted to generate meaning which answers the research questions and creates more knowledge of the phenomena studied (Hammond & Wellington, 2021). Hammond and Wellington (2021) point out that, as a research methodology is itself a social construct, researchers within this paradigm need to be reflexive and able to view their work critically. Social constructivist researchers accept that, because 'truths' and 'realities' are unique to each person including themselves, they cannot be distinct and removed from the research process and therefore their own perspectives influence the research project (Walliman, 2018). Crucially, it is the interaction between researcher and research participant that generates new knowledge, so the researcher is inextricably linked to the research process, as opposed to being a passive observer (Flick, 2018).

This philosophy has been adopted in order to align with the central concept of sense of place as defined by Amsden et al. (2011) which asserts that places do not hold one meaning for all and can be symbolic, place dependent, socially significant or part of place identity

depending on personal perspective. Research by Jepson and Sharpley (2015) and (Z. Xu, 2016) also asserts that sense of place is dependent on multiple, personal factors, of which residency in the focus location is particularly influential. Influenced by 'the tourist's gaze' as developed by Urry and Larsen (2011) this research considers 'the stakeholder's gaze' at heritage tourism destinations, and how this can be synthesised with world heritage tourism branding and marketing to develop sustainability.

This research operates within a constructivist epistemology, with a focus on symbolic interactionism as developed by Herbert Blumer and outlined in Bryman (2015). This is because, as discussed in the literature review, both heritage and sense of place are subjective, fluid constructs and Blumer's symbolic interactionism theory asserts that individuals constantly interpret and re-interpret their surroundings, ascribing meaning to their environment and basing their behaviour on these interpretations' (Bryman, 2015). In this way, symbolic interactionism strongly aligns with the characteristics of sense of place, as it relies on personal experience which can differ from person to person, from stakeholder group to stakeholder group (such as residents, visitors, local businesses and public sector agencies) and on length of association with the site. This means that the symbolic meaning of the site shifts over time and is continuously being created and recreated by individuals interacting with it.

Furthermore, what heritage 'is' and what it 'means' is also in flux as social perspectives shift over time. This is evident in initiatives such as the Museums Association's 'Decolonising Museums' campaign which supports the returning of artifacts to origin countries, as well as the introduction of 'spirit of place' as a concept by ICOMOS (International Council on Monuments and Sites, 2008; Museums Association, 2021). This continuous cycle of creating and re-creating meaning for both sense of place and heritage is synonymous with constructivist ontology and idealist (interpretivist) epistemology (Bryman, 2015; Butler-Kisber, 2010; Hammond & Wellington, 2021).

In addition, this work aligns with work by Green (2016) that asserts that utilising public history approaches in cross discipline research can contribute to knowledge co-production between academic fields, and between theory and practice. This in turn can facilitate the sharing of perspectives and the refining of systems and approaches as societal perspectives shift overtime. Furthermore, this research seeks to explore the dichotomy that has emerged

in public history regarding development that is commercial and development that is community driven within cultural organisations (Green, 2018).

This research assumes that heritage itself is of inherent worth. It aligns with L. Smith (2006b) and their assertion that heritage must be of use to communities in some way if it is to be considered valuable. As a result, this study seeks to link WHS aims with community sense of place for mutual benefit. Drawing again on the work of L. Smith (2006a), this research maintains that 'heritage' does not solely consist of objects, buildings and tangible assets, but includes many intangible aspects such as experience, memory and emotional connection. These intangible heritage aspects are cited as core components of sense of place. Nonetheless, they are highly subjective in nature and require an ontological and epistemological approach that allows for multiple perspectives and subjective truths to exist.

The axiology of this study is that research should contribute to 'the common good', as discussed by Clough and Nutbrown (2012). As such, this research project aims to explore whether the destination image promoted by UNESCO World Heritage Organisation for the DVMWHS reflects local community stakeholder sense of place in order to:-

- Contribute to the sustainability of the DVMWHS in order to ensure its survival
- Synthesis WHS values with those of local communities in order to increase a sense of 'rootedness' that can increase wellbeing.
- Generate a framework for encouraging the synthesis of resident sense of place into WHS narratives that can be applied to other WHSs nationally and internationally to increase heritage site sustainability.

3.4. Research Design and Strategies

The subjective nature of sense of place requires not just the acknowledgement of different perspectives on place, but that these create multiple truths for those who interact with heritage spaces. Social constructivism allows for multiple truths to exist for all stakeholders. This is important because, as identified in the literature review, the insistence upon one 'true' version of a heritage narrative leads to the exclusion of others and ultimately supports the Authorized Heritage Discourse (AHD) in excluding certain communities from their own

Strategy	Key features	Key literature
Experiment	<ul style="list-style-type: none"> • Positivist philosophy • Originates from the natural sciences • focusses on the formulation and testing of hypotheses to generate ‘facts’ • aims to deconstruct phenomena into separate mechanisms that can be studied in isolation 	Alastalo (2008); Alvesson and Sköldbberg (2009); Bryman (2008); Hammersley (2008); Hammond and Wellington (2021); Picken (2018); Saunders, Lewis, and Thornhill (2019)
Survey	<ul style="list-style-type: none"> • Analyses social phenomena by asking highly structured, generalised questions • Examines wide data sets in order to ascertain their frequency and distribution • quantitative, usually via questionnaire, structured observation or structured interview 	Flick (2018); Fontana (2000); Hammond and Wellington (2021); Picken (2018); Saunders et al. (2019); Yin (2018)
Archival Research	<ul style="list-style-type: none"> • Interrogates pre-existing data sets to reveal new insights and therefore deals with secondary data only • These data sets can take many forms, such as organisational records, maps and charts, correspondence (including letters, emails, blogs and social media interactions), videos, audio recordings, images and large statistical data sets gathered by governmental and non-governmental organisations 	Bryman (2015); Hammond and Wellington (2021); Saunders et al. (2019); Schensul (2013); Yin (2018)
Action Research	<ul style="list-style-type: none"> • Research identifies ‘real world’ problems and then seeks to understand and resolve these by in iterative process of research, implement, reflect, refine and re-implement • Aims to discover practical solutions that empower communities by involving them in the research process • Research is conducted within the organisation or community it seeks to help and is highly participatory in nature, drawing on the skills, experience and contributions of participants to shape the research, resulting in and emerging, iterative process. • Best suited to longitudinal studies that can follow the process over an extended time period 	Greenwood and Levin (2000); Hammond and Wellington (2021); G. Jennings (2018); Lune and Berg (2017); Saunders et al. (2019); Vergunst and Graham (2019)
Narrative Enquiry	<ul style="list-style-type: none"> • A qualitative strategy which analyses participant stories about their life experiences • Participant narratives are combined and ‘retold’ as a chronological narrative to gain deep insights into social phenomena • Conducted through in-depth interviews but may also include other forms data such as diary entries and observations • Produces large volumes of rich data, meaning sample sizes are often small 	Bloomberg and Volpe (2008); Creswell and Poth (2018); Flick (2018); Hammond and Wellington (2021); A. Matthews (2018); Saunders et al. (2019)

	<ul style="list-style-type: none"> • Requires the researcher to work reflectively and ethically when ‘retelling’ participant narratives 	
Grounded Theory	<ul style="list-style-type: none"> • An iterative process of simultaneously collecting and analysing of data to formulate theories based on the codes generated through rigorous coding procedures • Data collection begins early in the research process and each stage of data collection • There is constant comparison of data, codes and emerging theories 	Alvesson and Sköldberg (2009); Bryman (2015); Charmaz (2000); Hammond and Wellington (2021); Saunders et al. (2019); Yin (2018)
Ethnography	<ul style="list-style-type: none"> • Explores a particular social phenomenon through intimate observation and fieldwork • focusses on a small number of cases, or even a single case • Ethnographic researchers can be participant observers or non-participant observers, working from inside the communities they are studying • ethnographic strategies are immersive, requiring the researcher to spend a significant amount of time engaging with and observing their participants in their own setting in order to gain in-depth insights into the phenomena studied and identify patterns of behaviour • . Often, the researcher will gain the trust of a key participant or ‘gatekeeper’, who will introduce them to other potential, relevant participants 	Alvesson and Sköldberg (2009); Bryman (2015); Chambers (2000); Creswell and Poth (2018); Flick (2018); Goulding (2005); Hammond and Wellington (2021); A. Matthews (2018); Saunders et al. (2019)
Case Study	<ul style="list-style-type: none"> • Strategy takes a unit of study – defined as a ‘case’ – and examines it in-depth • Provides insights into little-known social phenomena • Seeks to understand ‘how’ or ‘why’ something is as it is • Describes social phenomena in detail • Identifies any patterns, themes or issues that arise in context 	Bloomberg and Volpe (2008); Bryman (2015); Creswell and Poth (2018); Flick (2018); Hammond and Wellington (2021); Saunders et al. (2019); Stake (2000); Yin (2018)

Table 6: Overview of common research strategies (*author’s own*)

heritage legacies (L. Smith, 2006b). Therefore, the research strategy needs to allow for the identification of multiple perspectives in the data collection and analysis phases. According to the 'research onion' proposed by Saunders et al. (2019), the key research strategies are: experiment, survey, archival research, case study, ethnography, action research, grounded theory and narrative enquiry. These are summarised Table 6.

3.4.1. Case study as research design

This research will adopt a case study approach. A 'case' can be anything: a person, and organisation, an area or a community, to name but a few (Flick, 2018; Hammond & Wellington, 2021; Stake, 2000). The case should be clearly defined by the researcher before research commences (Creswell & Poth, 2018; Stake, 2000; Yin, 2018). Case study research can focus on a single case study or compare multiple similar cases, depending on what the aim of the research is (Bloomberg & Volpe, 2008; Hammond & Wellington, 2021). This study will focus on a single case study, as single cases are useful for developing greater understanding of real-life, contextual phenomena (Yin, 2018). Case study strategies aim to identify both what is common and what is unique about the case in question (Stake, 2000). Case study strategies differ from survey as, although both use interview techniques to collect data, case study focuses more closely on context and often uses smaller sample sizes, concerning itself with depth not breadth of data (Bryman, 2015; Hammond & Wellington, 2021; Saunders et al., 2019). Case study is seen as predominantly drawing on qualitative data, with some quantitative datasets used for triangulation where applicable (Bryman, 2015).

Case study research strategy was chosen for this research for several reasons. Firstly, it is suited to the in-depth study of one specific case – in this research the case is the DVMWHS. Secondly, it can employ aspects of ethnographic strategy such as observation, which will allow the researcher to incorporate their own positionality towards the case studied. This is particularly important in this study as the researcher is also a lifelong resident of the site. Thirdly, it is a flexible strategy which will allow the researcher to take advantage of any data collection opportunities that may present themselves spontaneously. Finally, it can be conducted within the time restraints of doctoral study. For the purposes of this research project, the case study definition developed by Simons (2014) will be adopted. This describes a case study as in-depth exploration of a specific 'real-life' context situation,

organisation, policy or project in order to understand its individual characteristics and complexity.

Case studies are useful for answering 'how?' and 'why?' research questions that explore contemporary phenomena, and therefore a case study method fits the research questions of this study. The Derwent Valley Mills World Heritage Site (DVMWHS) has been chosen as the single exemplifying case study for the following reasons:

- It is a world heritage site.
- It is in the UK, where the researcher is based. This allows for ease of access to the site for data collection.
- It could potentially be at risk of losing its WHS status due to the dilapidation of the Belper East Mill site.
- It covers a large area, resulting in a large number of stakeholders.
- The multiple mill sites contain a wide variety of spatial attributes that could be factors in resident sense of place.

An exemplifying case is defined by (Bryman, 2015) as a case that exemplifies 'a broader category of which it is a member.' Therefore, the DVMWHS has been chosen as a representative case of a world Heritage Site in England.

The case study research strategy has some similarity with the ethnographic strategy (Bryman, 2015; Creswell & Poth, 2018). For example, there are no set data collection methods for the case study strategy, and different methods are employed according to what best suits the case in question (Creswell & Poth, 2018; Flick, 2018; Saunders et al., 2019). Case study also capitalises on data collection opportunities presented to the researcher by participants in a similar way to the use of 'gatekeepers' in ethnography (Hammond & Wellington, 2021). Equally like ethnography, case study is concerned with in-depth data that considers context and social change. However, case study research does not require the immersion of the researcher within the community studied. This means that case study research can be conducted over a much shorter timespan than is required for ethnographic research. (Yin, 2018) As a result, the case study strategy is often selected by qualitative social science researchers who wish to explore a particular social phenomenon in-depth but have time constraints (Hammond & Wellington, 2021).

This study does have some aspects of ethnographic strategy in its approach. The researcher is also a lifelong resident of the DVMWHS and is therefore a member of the resident stakeholder group. This will impact the positionality of the researcher to the study and may also result in interpretation subjectivity. Whilst every precaution has been taken to avoid bringing pre-conceived ideas to the data interpretation, it must be acknowledged that such a long association with the DVMWHS will unintentionally impact upon this study. Therefore, a reflexive and reflective approach has been adopted towards data interpretation, and the impact of researcher positionality is considered in the 'Reflexive and Reflective Practice' Chapter.

Also, a gatekeeper was acquired to access the SMEs stakeholder community. Although this was not the strategy originally intended, the opportunity to utilise this method was capitalised upon due to the difficulties encountered engaging with that particular group. Nonetheless, the researcher does not belong to the other three identified stakeholder groups – visitor, SMEs, cultural intermediaries – therefore a wholly ethnographic research strategy was not appropriate for this study. The plurality of stakeholder groups analysed would entail immersive observation in four separate communities which, due to time constraints, would not be possible for this study.

Due to the in-depth focus on well-defined cases and context, case study research is not always considered to have generalisability of findings (Bryman, 2015; Flick, 2018; Yin, 2018). This is due to the specific focus on one specific case of *something*, and whilst one case study may highlight the potential for future research in other similar cases, social science practitioners are often interested in specific context from which is difficult to generalise findings (Stake, 2000). This has been levelled as a criticism towards case study strategy, however, as Stake (2000) asserts, case study can be useful for biographical and institutional self-study, which does not seek generalisability. The focus of case study research is often on reliability, and triangulation of findings is employed to achieve this (Hammond & Wellington, 2021; Yin, 2018). Stake (2000) describes this as clarifying meaning by exploring social phenomena through multiple perspectives. Equally, whilst case studies may not provide statistically generalisable data, they can provide insights that contribute to theoretical generalisations (Flick, 2018; Yin, 2018).

It is anticipated that the aim of this research will contribute to generating theory linking UNESCO WHS representation with visitor, resident and local community sense of place. Therefore, as highlighted by Bryman (2015), it is the generalisation of theoretical concepts that is of central concern, not the generalisation of the findings themselves. This is because the generalisation of case study data to extrapolate probabilities is not feasible (Flick, 2018; Yin, 2018). As there is great variation in the scale, nature and form of UNESCO world heritage sites, the case study approach is most suitable because a theory which can be applied across such diverse settings is of more practical relevance than a set of proven hypotheses that may only work for a small percentage of world heritage sites. Furthermore, case study methods focus on generating holistic understandings of social phenomena and generating rich data (Hammond & Wellington, 2021; O'Leary, 2004). As this is a cross-discipline study, a holistic approach is required to encompass both perspectives. Collecting rich data also supports the 'value-bound', multiple perspective beliefs underpinning the social constructivist paradigm.

Case studies can be useful as they can act as a microcosm of wider implementation, allowing for theories to be tested before being applied. They help identify and examine why certain outcomes occur and what unintended consequences may arise. This can avoid wasting resources (Torrance, 2017).

My research contributes to this 'knowledge economy' by focusing on methods for maximising local contribution to the heritage tourism sector, thereby relieving pressure on cultural heritage organisations that have had their funding reduced dramatically over the last decade (Bagwell, Corry, & Rotheroe, 2015; Seaman, 2013). In addition the tourism sector is subject to the effects of global and national crises such as the COVID-19 pandemic, climate emergency and the cost of living crisis (Coles, 2021; Kazmin, Quinio, & Wise, 2022; Romei, 2022; Sigala, 2020; Tsionas, 2020; Uğur & Akbıyık, 2020). However, this research differs from the prevalent short-term heritage community project, as it seeks to create long-term relationships between local communities and national and international heritage organisations. This can contribute to sustainability and resilient heritage tourism destinations.

3.4.2. Research design methods

The research design methods used for the sense of place research considered in the literature review were audited to identify methodological trends. As this is a cross discipline study, sense of place research methods from both tourism and heritage disciplines were examined. Study selection process for this methods audit were as follows:

1. Research must have been identified within the parameters of the sense of place literature review conducted for this research.
2. Studies must have been concerned with collecting empirical data from human participants.

This ensured that all studies examined would be relevant to this research project's objectives and provide an overview of research methods across both tourism and heritage disciplines.

Appendix iii shows the audit findings which reveal that tourism sense of place methodologies are predominantly quantitative in nature. 10 of the 14 methodologies analysed used quantitative research methods only, two using both quantitative and qualitative methods and two used qualitative methods only. Quantitative self-administered questionnaire survey with large participant numbers (characteristically over 100) was the most popular data collection method within tourism sense of place research. This enabled researchers to cover large geographical areas and gather data from a large volume of participants. However, as such questionnaires frequently used Likert scales to capture participant responses to finite statements, individual stories and rich, personalised data capture was not possible with this method. From a research paradigm perspective, tourism sense of place literature predominantly concerned itself with exploring the 'what?' of sense of place social phenomena, aligning itself more closely to the positivist end of the paradigmatical spectrum.

However, by contrast, heritage sense of place research adopted a more qualitative approach to data collection, with 12 of the 17 methodologies analysed using qualitative research methods only, 1 using both quantitative and qualitative, and 4 using quantitative methods only. For the qualitative methodologies, a variety of methods were used, often

chosen for their relevance to the specific location being studied. A case study approach including a form of semi-structured or unstructured interview was regularly used, often alongside some form of response to location imagery and/or experience, such as walking interviews, mental mapping or photo elicitation. Participant numbers varied greatly, (from 3 to 272). However, as the purpose of gathering data through these methods was to gain rich data, more purposive sampling methods were used in comparison to the quantitative tourism methods in order to understand the perspectives of specific groups. From a research paradigm perspective, heritage sense of place qualitative data collection methods were weighted towards the post-positivist, interpretivist end of the paradigmatical spectrum, seeking to understand the 'how?' and the 'why?' of sense of place social phenomena.

In order to answer the research question for this study, a qualitative approach was needed to explore the multiple stakeholder perspectives involved. Furthermore, as sense of place involves emotion, memory and personal experience that is tied to a specific location, so a method that involved using the site itself to elicit richer, site specific data was considered most appropriate for this research. Therefore, unstructured, go-along interviews, derived from a semi-structured interview question guide, were conducted at three key locations along the DVMWHS. This method of data collection also aligns with the researchers own social constructivist beliefs that there is not one truth, but multiple truths that depend upon experience, circumstances and belief systems. Therefore, unstructured, go-along interviews allow for multiple stakeholder truths to be explored and interpreted in order to better understand the connections between them.

The definition of the go-along structured interview, it's methodological benefits and limitations, sampling selection criteria and the selection of site areas for conducting data collection in are examined in the following section.

AIM: To explore whether the destination image promoted by UNESCO World Heritage Organisation for the DVMWHS reflects local community stakeholder sense of place.				
Objective	What do I want to find out?	Why?	Who will I ask?	How will I collect my data?
1: To identify the identity of the DVMWHS as projected by cultural intermediaries in order to understand the aspects of the heritage site that are deemed significant by UNESCO World Heritage Organisation.	1. To understand which features of DVMWHS have been deliberately used to promote unique place identity.	1. To identify what aspects of the DVMWHS are considered as significant to place identity by cultural intermediaries.	<ul style="list-style-type: none"> • DVMWHS Heritage Co-ordinator • DVMWHS Development Co-ordinator • Stakeholder organisations 	<ul style="list-style-type: none"> • Unstructured interview
2: To identify the points of interest within the DVMWHS as identified by visitors in order to understand the key aspects that most impress upon visitor memory and experience.	1. To understand which features of the DVMWHS are valued by visitors.	<p>1. To identify what aspects of the DVMWHS are identified as significant to place identity by visitors.</p> <p>2. To examine how these aspects compare to those identified and promoted by the public sector.</p>	<ul style="list-style-type: none"> • Visitors at each mill site location 	<ul style="list-style-type: none"> • Unstructured interview
3. To identify the aspects of DVMWHS that are considered significant to the DVMWHS residents.	1. To understand which features of the DVMWHS impact on residents.	1. To identify what aspects of the DVMWHS are identified as significant to place attachment by residents.	<ul style="list-style-type: none"> • Residents who are also visitors at each mill site location 	<ul style="list-style-type: none"> • Unstructured interview

		<p>2. To examine how these aspects compare to those identified and promoted by the public sector.</p> <p>3. To examine how these aspects compare to those identified by visitors.</p>		
<p>4. To identify the aspects of DVMWHS that are considered significant to the DVMWHS local small businesses.</p>	<p>1. To understand which features of the DVMWHS impact on local independent businesses.</p>	<p>1. To identify what aspects of the DVMWHS are identified as significant to place attachment by local independent businesses.</p> <p>2. To examine how these aspects compare to those identified and promoted by the public sector.</p> <p>3. To examine how these aspects compare to those identified by visitors</p> <p>4. To examine how these aspects compare to those identified by residents</p>	<ul style="list-style-type: none"> • A broad range of local independent businesses including creative practitioners. 	<ul style="list-style-type: none"> • Unstructured interviews

Table 7: Research methods overview for this study

3.5. Data collection methods

3.5.1. Unstructured interviews

Unstructured interviews were conducted with the four target participant groups – resident visitors, non-resident visitors, local independent businesses and cultural intermediaries.

These are defined as followed:-

- Resident visitors – self-identified residents within the WHS boundary who are visiting the site.
- Non-resident visitors – self identified visitors to the site who live outside of the WHS boundary
- Local independent businesses – businesses that operate within the world heritage site that are independently owned or independently run as part of a wider franchise.
- Cultural intermediaries – this research takes the definition of cultural intermediaries as outlined by J. Matthews and Maguire (2014) which states they are ‘market actors who construct value by mediating how goods (or services, practices, people) are perceived and engaged with by others (end consumers, and other market actors including other cultural intermediaries)’ and who are authorities on value attribution within their cultural field. They can work as aspects of retail, media, marketing and branding and contribute to meaning making. Cultural intermediaries were chosen as a participant group as they have been shown to contribute to place branding and place identity (Warren & Dinnie, 2018).

An unstructured interview is defined as an interview where the researcher uses a topic guide to provide a subject focus for the interview but has the freedom to alter the question sequencing and phraseology in order to best suit their participant (Bryman, 2015; Walliman, 2018). There is also scope to ask any related questions that arise as a result of the participant responses, as well as allowing participants to shape the interview to what is most important to them, sometimes providing unexpected insights (Walliman, 2018). The unstructured interview data collection method was chosen for the following key reasons.

Firstly, interviews are suited to qualitative research that seeks to understand a specific social phenomena, because they are highly flexible and can illicit rich, detailed datasets (Bryman, 2015; Yin, 2018). This is particularly important for this research because, as previously

identified, it seeks to understand how people experience sense-of-place at the DVMWHS from their own perspective. Therefore, as this relies on highly personal factors, the data collection method needs to be flexible to accommodate a broad spectrum of responses and viewpoints, the selection of interviewing as the research method is fitting as it enables multiple viewpoints to be studied from a spectrum of social groups (Flick, 2018). In addition, interviews are often used within tourism research and case study data collection because they can address complex, strategic problems by gaining multiple participant perspectives, thus providing insights into specific human interactions (Picken, 2018; Yin, 2018). As this research looks at how UNESCO definitions of place importance link with the experiences of DVMWHS stakeholders, the interview method of data collection allows for multiple, contrasting perspectives to be explored and allows the freedom to respond to the participants responses and gain data not anticipated when the question topics were identified.

Secondly, interviews enable the researcher to build trust between themselves and the participant in order to explore individual participant responses in-depth (Flick, 2018; Picken, 2018). Interviews are conversations and, because we are beings who can speak, these conversations generate stories that are fundamental to exploring our understanding of ourselves - as a race, as communities and as individuals (Brinkmann, 2017). They enable humans to construct meanings around their interactions that can be interpreted and reinterpreted. According to Brinkmann, interview can either be used as a research instrument or social practice. My research focus is place making and I am seeking to understand the interviewees lived experience of this, therefore I am using interview as a research instrument. However, there is still an element of social practice as the research encouraged people to share their beliefs and thoughts with a view to improving placemaking in the DVMWHS.

Thirdly, the structure of the interview can influence the research outcome and should be considered. According to Brinkmann (2017), no interview can be completely structured or unstructured; instead, there is a continuum between the two upon which all interviews sit. Whilst the design for this study's interviews began with a semi-structured interview question guide, the diversity of stakeholders interviewed meant that an unstructured, in-depth interview approach was more relevant for obtaining data that could be compared

across multiple stakeholder groups. Unstructured interviews in particular allow for a more conversational approach that can develop a rapport between participant and researcher, and encourages participants to shape the interview content to their own beliefs, preferences and experiences (Bryman, 2015; Picken, 2018). Picken (2018) suggests that conversational styles of interviewing are more effective when interviewing tourists during their visit as it seems less like a 'task' and can be friendlier, thereby resonating with the relaxation and enjoyment factors associated with engaging in leisure activities. As the interviews for two of the four target groups of this study were visitors (resident or non-resident) to the DVMWHS, it is appropriate that a more relaxed, unstructured approach to interviewing was adopted. Furthermore, in order to engage local businesses and organisational stakeholders, relationships of trust needed to be established. Often, arranging these interviews involved multiple correspondence, and being able to maintain the conversational style adopted in these initial approaches during the interview itself was key for maintaining the trust that had been established.

Finally, interviews were conducted within DVMWHS locations where possible. Referred to 'walking interviews' or 'mobile interviews', this method interviews participants face-to-face in the case study location. The reasons for this are threefold.

Firstly, data collection methods that use imagery and were conducted *in situ* at research focus locations were identified through the literature review as common practice for sense of place and place making research (see appendix iii). Identified methods were planned, focus group discussions at specific outdoor locations, photo elicitation techniques and semi-structured interviews of tourists and visitors in tourism locations (Amsden et al., 2011; Forristal et al., 2014; Jepson & Sharpley, 2015; S. Liu & Cheung, 2016; Poe et al., 2016; Puren et al., 2018; Ryfield et al., 2019; Wheeler, 2017). All of these methods to some extent draw on the importance of imagery as an *aide memoire* for participants (Picken, 2018).

Conducting interviews about places in the spaces themselves (or with images thereof) can prompt memories, emotions and ideas that may not arise otherwise, and can help the participant relate more easily to the concepts the researcher is exploring (Bryman, 2015; Picken, 2018). Furthermore, as all visitor mobile interviews were conducted in the same three DVMWHS locations, the subjective responses of each participant were more easily comparable. This is because, as highlighted in Flick (2018), different people will see different

things in the same image, and understanding these subjective nuances can provide insights that may not be readily accessed through conversation only. As identified in the literature review, sense of place is highly subjective and linked to a variety of emotions and memories. Therefore, by interviewing participants in the focus location, it is hoped that richer data which draws on experience, emotion and memory will be elicited. However, whilst the principle of photo elicitation was used to stimulate interview participant responses, actual photographs were not taken by participants to be used as part of the empirical dataset. This is because the photo elicitation method can eliminate the spontaneity of the participants response to the space as the medium of the photograph becomes the focus of the exercise, rather than the exploration of the place itself (Bryman, 2015; Flick, 2018).

Secondly, mobile interviews in particular make people feel secure and can aggregate power between interviewer and interviewee.

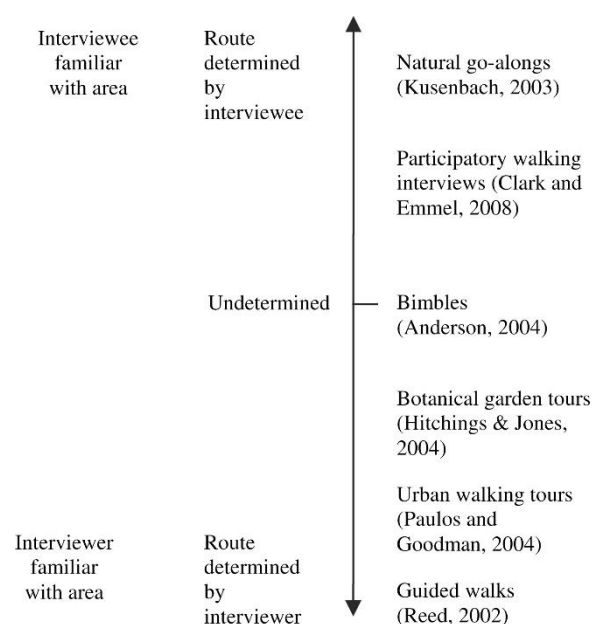


Figure 12: Typology of walking interviews (Evans & Jones, 2011, p. 850).

As shown in Figure 12, research by Evans and Jones (2011) identifies a mobile interview continuum, which depends upon how structured the route taken for the interview is, whether it is dictated by the interviewer or interviewee and how familiar each party is with the walking area. For this research, the ‘natural go-along’ was chosen. Phil Jones, Bunce, Evans, Gibbs, and Hein (2008) define the natural go-along as an interview which take place as the researcher follows the participant whilst they engage in their desired activity, asking them questions along the way. This means that the interviewee dictates the route taken

and, as a result of this, can direct the content of the interview more readily. Not only can this make the interviewee more comfortable, as they are in familiar surroundings, but it can also overcome insecurities centred on inferiority for the interviewee regarding feeling 'clever enough' to take part in academic research (Bryman, 2015; Phil Jones et al., 2008). As outlined by Bryman (2015) and Evans and Jones (2011), allowing participants the opportunity to shape the interview in this way can more readily enable them to communicate what is important to them about particular spaces, which is particularly important in sense of place research.

Thirdly, natural go-along interviews were the most practical option for interviewing in this research study. For both residential and non-residential visitors, interviews were dependent upon the visitor's willingness to participate. Conducting an unstructured, natural go-along interview as participants continued with their intended activity was the less intrusive, least intimidating and most friendly way of engaging. These three factors were key to recruitment as it enabled participants to gauge the level of commitment required for the interview and allowed the interviewer to gather data with as little disruption as possible to the participants' day. It was also the best option for local businesses, who were universally time poor and often requested interviews be conducted at their place of business, usually whilst also continuing with daily work. Again, flexibility from the researcher to adapt to these situations was key to increasing willingness to participate amongst local independent small businesses. It also helped the researcher as they could use visual prompts to shape the interview to the focus of individual businesses. It must be noted that, although the option of on-site interviews was offered to both local businesses and cultural intermediaries, it was sometimes not possible for cultural intermediaries to travel to the DVMWHS for interview, or for the researcher to travel to them. In this instance, online video meetings were conducted.

Interviews are not an infallible method of data collection, however. As unstructured interviews are more conversational, a rapport can build between researcher and participant that can colour the interview data, as each influences the others train of thought (Yin, 2018). This is particularly pertinent for this research as the researcher is also a previous resident of the area from birth, with family members still living within the DVMWHS. As such, the researcher has a long-standing association with the case study area, which in turn

brings to bear the influence of a lifetime of memories, experiences, beliefs, opinions and emotions upon the interview discussions. As a reflective researcher, it is important to keep this in mind when both conducting interviews and analysing data as, although researcher subjectivity may be difficult to avoid, an awareness of it make help contextualise research data and reduce its impact. It is also worth noting that, were it not for the relationship of the researcher and the case study site, there would be not motivation to conduct the research in the first place.

There is also a power imbalance within the interview process; the interviewer is the orchestrator and as such controls the parameters of the interaction to a greater or lesser extent (Brinkmann, 2017). Although the decision to conduct unstructured, natural go-along interviews went some way to addressing this, it was not possible to eradicate the issue entirely. Upon initial contact, many interviewees across visitor and local business participants began by stating they did not 'know very much' about the subject, even though the interview sought personal responses and connections for which there can be no 'right' or 'wrong'. Both interviewer/interviewee rapport and interview power dynamics can influence participant contributions. Hammond and Wellington (2021) note that researchers need to be mindful that an interview is a product of researcher/participant interaction. It cannot be separated from the research completely. As such, it needs to be considered as a product of the 'interview reality' shared by the interviewer and interviewee (Brinkmann, 2017). This needs to be considered as part of the researcher's reflexive practice, previously discussed in this chapter.

In addition, the interviewing skills of the researcher to elicit data rich responses can impact on the quality of the data collected. As noted by Flick (2018), understanding when to probe a participant further on a certain point, or move on to the next, whether to let them meander off topic or bring them back to the central theme, are decisions that can only be made in live interview situations. Such decisions may result in a critical line of inquiry being uncovered or left undiscovered and it is only with practice that a researcher can develop this intuition. As this project was only the second time conducting interviews for this researcher, there may be inconsistencies in the interviews as the interview process was gradually honed over the 81 interviews conducted. However, understanding this again forms part of the reflective practice.

Issues of inclusivity also need to be considered. By definition, go-along interviews can only be undertaken by those who can actively access the space. Whilst it is not necessary for the interviewee to be actively walking – indeed, some of the interviews in this study were conducted sitting down as that was what the participant chose to do – it does still require them to be able to access the area under study. Research by Evans and Jones (2011) highlights that go-along interviews can sometimes exclude would-be participants with mobility and access issues. Equally, as the researcher was mono-lingual, interviews with would-be participants who could not speak English were not possible.

Finally, although walking interviews have been shown to provide rich data pertaining to sense of place, the practical aspects of conducting these interviews must be considered. Conducting go-along interviews can be time consuming, particularly when accounting for the amount of time needed to travel to and from locations (Phil Jones et al., 2008). Whilst the researcher lives very close to the DVMWHS, travelling to and from each interview location took between 30 to 60 minutes each way. Therefore, it was frustrating when research trips were unfruitful or participants cancelled last minute, as a significant amount of time can be lost travelling; something that is not an issue with online interviews. Researcher safety also needed to be considered. As discussed by Phil Jones et al. (2008), when the interviewee is dictating the walking route, it may lead interviewers into locations in which they feel uncomfortable or threatened. As a lone female researcher, interview times and spaces for this study were somewhat dictated by these factors. Interview areas were chosen for their openness and popularity, as well as geographical location within the case study area, and no interviews were conducted during the evening or night-time.

3.5.2. Data collection locations

Data collection locations within the case study site were selected against the following key criteria:

- their ability to represent one of the three DVMWHS hubs identified in the literature review
- their similarity to each other for ease of comparison
- their ability to be accessed for free
- their perceived popularity from the researcher's own personal knowledge of the DVMWHS.

Darley Abbey Park and Belper River Gardens were chosen because both areas are formal public green spaces with one of the key heritage mill buildings directly adjacent to it (see Fig. 1). Cromford Canal and Wharf area was chosen because, although not formally identified as a garden or park, it is an open green space with free access adjacent to a key heritage mill building. As there is no identified formal garden or park in the Northern Hub, Cromford Canal and Wharf shared many of the characteristics of the other two sites as was therefore suitable for data collection in this study. Each one of the three sites selected represents one of the three proposed hubs for the DVMWHS, set out in their management plan (DVMWHS, 2020).

The go-along interviews conducted at all three sites had the potential to become walking interviews that travelled within the space. At Darley Abbey Park and Belper River Gardens, these walks stayed within the confines of the green space identified. At Cromford Canal and Wharf however, the walking interviews were conducted along the mile long stretch of canal path between Cromford Wharf and High Peak Junction. One interview was also conducted at Cromford Railway station due to the willingness of the participant. Cromford Railway Station is one of the historic buildings listed within the DVMWHS and therefore still valid for this research focus.

3.6. Sampling

As the DVMWHS comprises of 5 separate mill sites, all owned by different stakeholders, there is high potential for conflicts of interests to arise as a holistic place making methodology is developed. Each stakeholder was made aware, via the Participant Information Sheet (PIS) in-person or email, that my involvement was as a researcher for the University of Derby and not an employee of UNESCO or the DVMWHS (appendices iv and v) Care was taken that deception by omission of sharing research motives is not committed in an attempt to engage a broad spectrum of contributors.

3.6.1. Purposive sampling methods

Multiple forms of purposive sampling were used for this research. Purposive sampling strategically selects participants according to the relevant contribution they can make towards answering the question posed by the research (Bryman, 2015; Flick, 2018;

Hammond & Wellington, 2021). Purposive sampling is a form of non-probability sampling which generates in-depth, rich data sets that address research questions concerned with understanding what social phenomena are, how they are constructed and how they operate (Merriam, 2009). This is in contrast to probabilistic sampling, which aims to include a wide range of randomly selected participants that are representative of the whole population, meaning findings can be generalised (Bryman, 2015; Lapan, 2011).

Whilst probability sampling can help regulate subjectivity participant selection bias and generate generalisable findings, these factors are not central to qualitative case study, where the individual nature of each case is being investigated in depth (Bloomberg & Volpe, 2008). For this research project, the research question is concerned with how individual sense of place is experienced and understood from multiple stakeholder group perspectives within the specific location of the DVMWHS. This involves examining the relationship and interplay between those perspectives to create new meaning and provide insights, not to create hypotheses that can then be tested for their universal truth. Verbal consent was sought from all participants and details of consent and research use were clearly stated on the Participant Information Sheet or invitation email. This avoided the need to store written personal details of participants and minimise the risk of breached GDPR.

Purposive sampling, and non-probability sampling in general, is more suited to qualitative research because of this ability to gain understanding of complex social phenomena from multiple viewpoints. It aligns with a post-positivist epistemology, as it seeks to understand multiple 'truths' for one social phenomena in order to interpret them, and therefore is suited to the social constructivist paradigm within which this research operates. Non-probability sampling was also found to be a prevalent method of participant selection in qualitative sense of place research.

3.6.2. Purposive sampling criteria for this case study

As this is a case study, participants were selected through a two-step sampling selection method, in line with that described by Merriam (2009). Step one selected participants for their connection with the case study site of the DVMWHS. Participants were purposefully selected for their physical presence at the site or their professional association to it. This is because only participants who have experienced the site or know of it would be able to discuss the emotional, cognitive and strategic aspects of the DVMWHS and their experience

of sense of place within it. Step two selected participants according to *how* they were associated with the site. Four key participant groups were identified. They were:

1. Resident visitors – people who live within the DVMWHS and were visiting.
2. Non-resident visitors – people who live outside of the DVMWHS and were visiting.
3. Local independent businesses – small, local, independent businesses who operate within the DVMWHS boundary.
4. Cultural intermediaries – professionals who work for organisations that are responsible for promoting the DVMWHS and managing visitor engagement and experience. These may or may not be situated within the DVMWHS boundary.

This approach aligns with stakeholder research and interview methods discussed by Picken (2018) which states that research conducted across stakeholder groups within tourism research can gain information about the way they interact with each other, providing insights into the functionality and interdependency of their relationships to each other. This is supported by the literature review, where stakeholder management theory and actor networks were identified as key to the success of organisations where the stakeholder network was large and complex. As identified in the literature review, the large number of stakeholders involved in the DVMWHS makes stakeholder management within the site a complex issue.

3.6.3. How purposive sampling methods were applied for each stakeholder group

Each group of participants were identified through different purposive sampling approaches. Each approach was dictated by the most direct way to approach people for potential participation. The definitions of purposive sampling approaches set out by Bryman (2015) have been used for the following definitions in this study.

Residents and non-residents

For resident and non-resident visitors in groups one and two, typical case sampling was used. This, according to Bryman (2015), is where participants are selected for a shared interest relevant to the research; in this case, the DVMWHS. This was determined by their presence at the previously defined DVMWHS locations. Interviews were also opportunistic,

as they did not plan who would participate prior to the interview and approached those whose visits coincided with the researcher's data collection days. Opportunistic sampling also allowed for individuals within the wider DVMWHS to approach and be interviewed if they wished, such as the one interview conducted and Cromford train station. Data was collected onsite during August, September and October 2022. 62 participants were approached and 57 go-along interviews were conducted across the three data collection sites. Table 8 shows the breakdown of resident and non-resident interviewees at each location.

	Resident	Non-resident	Total
Northern Hub	5	16	21
Central Hub	14	6	20
Southern Hub	12	4	16
<i>Total</i>	31	26	57

Table 8: Frequency of participants according to hub and resident/non/resident status.

As participants were approached in situ without prior arrangement, it was difficult to ensure an equal balance of resident and non-resident participants across the sample. In addition, as the interview collected no personal data, participants self-identified themselves as resident or non-resident. This was sometimes problematic as the boundary of the DVMWHS was largely unclear to most participants. Finally, as interviews were not pre-planned, interviews were often conducted with more than one person, as groups of friends or couples preferred to be interviewed together. Therefore some interviews were conducted and small focus groups or couples.

Local Independent businesses

Both local independent business participants and cultural intermediaries in groups three and four were identified through a combination of stratified purposive sampling and snowball sampling. Again, taking the definitions from Bryman (2015), stratified purposive sampling draws participants from sub groups of the main sampling group with a specific shared interest and snowball sampling is where participants suggest other individuals who have relevant experience pertinent to the research focus and may be willing to participate. All interviews for groups three and four were conducted during September, October and November 2022.

For local businesses, the subgroup criteria were that participants were working for, managing or owning a small independent local business within the DVMWHS boundary. Local businesses, for the purpose of this research, also included local independent makers, artisans and artists. Initially, it was hoped that all participants would be local independent business owners. However, many participants approached within this subgroup were often time poor and either did not respond to researcher enquiries or were unable to honour pre-arranged interview times. A mixture of email, social media private messaging and face-to-face visits were used to establish initial contact. All interviews were conducted face-to-face in the participant's place of work at their request. 26 proposed participants were approached and 16 interviews were conducted. The spread of participants across hub locations is shown in Table 9.

Hub	No. of participants
Northern	7
Central	6
Southern	3
<i>Total</i>	16

Table 9: Frequency of SME participants according to hub.

Whilst every attempt was made to interview group 3 participants evenly across all hubs, interviews were dictated by the response rate in each area. Furthermore, as interviews with initial participants were conducted, those participants became 'gatekeepers' to other participants and instigated a snowball sampling method. Gatekeepers, as defined by Hammond and Wellington (2021), are those participants who are key to referring the researcher to other potential participants and are key to 'unlocking' access to communities relevant to the research aims. For this study, the main gatekeepers were located within the Northern and Central hubs; this may account for the higher response rate at those two locations. In addition, both gatekeepers were part of the artisan and maker community and resulted in a higher response rate from those communities than any other. This reflects findings from the literature review that show local artisans and makers are key to building local sense of place (Delconte et al., 2016; Sofield et al., 2017; L. Zhou et al., 2020). Therefore, it may be logical that the artisan community were more willing to participate in sense of place research.

On occasion, other local business participants would (knowingly) join the interview and wish to contribute, thus making some participant data opportunistic. This blend of opportunistic and snowball non-probability sampling echoes common practice in ethnographic research (Bryman, 2015). Ethnographic research entails studying communities from within; the researcher immerses themselves in the social circle of participant research communities and collects data from within their natural settings (Bloomberg & Volpe, 2008; Bryman, 2015; Hammond & Wellington, 2021). Whilst this research is not an ethnographic study *per se* – it did not collect observational data from participant communities or seek to interpret participant day-to-day behaviour – it did entail naturally being welcomed into the social circle of local artisan and maker businesses for group three and participating in the behaviours of visitors in groups one and two through walking interviews. Therefore, although structured as a case study, this research incorporates shades of ethnography, the impact of which needs to be reflected upon by the researcher as part of their reflexive practice.

Cultural Intermediaries

The sampling technique for cultural intermediaries in group four was again stratified purposive sampling. Some snowball sampling was attempted in this group but was largely unsuccessful. Response rate was the lowest in this group with 8 interviews conducted from 15 potential participant approaches. Due to the nature of the cultural intermediary organisational structure, several of the participants worked across the whole of the DVMWHS and were not associated with a single hub. Furthermore, the individual circumstances of each hub meant approaching site-specific participants was more difficult at the Southern and Central hubs. The Southern hub has no visitors centre or museum but is made up of multiple small businesses both renting a space in the mill building or owning their own space within the grounds or village. Therefore, no staff are employed to manage that specific site or its visitor experience and marketing. Also, during the time of data collection, the Belper North Mill Museum closed, leaving no visitor attraction pertaining to the DVMWHS at the Central hub. As cultural intermediary organisations were sometimes involved with the DVMWHS as part of a larger organisation concerned with a wider geographical area, these interviews were held as a mixture of online or in person and in situ,

according to the availability of the interviewee. The spread of interviewees across the three hubs is shown in Table 10.

Hub	No. of participants
Northern	3
Central	1
Southern	0
Multiple	4
Total	8

Table 10: Frequency of cultural intermediary participants according to hub

It was a deliberate decision to exclude volunteers from this study. Whilst there are a significant number of volunteers across the DVMWHS it was considered that they would formally understand the link between the DVMWHS listing and why it is important through their volunteer training. As a result, the risk of volunteer participants responding with received tourism narratives was high. As this narrative was already accessed through cultural intermediary interviews, it would be wasting volunteer participant time to interview them, as this research is interested in the perceived link between UNESCO OUV attributes and self-informed visitors, residents and local businesses.

3.6.4. Points to considered with non-probability sampling methods

Non-probability sampling is common in case study research, as shown in the research audit, however it is not without its weaknesses as a sampling method. According to Yin (2018), poorly articulated questions and the danger of providing answers according to what an interviewee perceives is expected or required can lead to subjectivity within the research. As previously discussed in this chapter, the adoption of a reflective and reflexive research practice has been adopted to help address this issue and will be dealt with in the subsequent chapter.

In addition, the researcher is solely responsible for selecting participants, which could lead to selection bias (Hammond & Wellington, 2021). Some selection bias can be acceptable, and in this instance, the subjective approach to select participants who already know and experience the DVMWHS is justified; people who do not know and experience the DVMWHS will not experience sense of place within it, and therefore will not be able to contribute to the aims of this research. Whilst understanding why people who work and live within the

DVMWHS do *not* have a connection to the site is equally valid, it is outside the scope of this particular study. Furthermore, as a large part of the data collection was done in person and onsite, there is a high risk of participant bias due to 'Othering'. 'Othering' as defined by Krumer-Nevo (2012) is 'the social process of differentiation and demarcation between social groups (not merely individuals), groups that are subjected to differing moral codes'. The effect of othering upon the interview process can not only unconsciously affect the researcher's selection of participants for interview, but can also impact upon whether potential participants chose to engage with the research or not (Bott, 2010). Both of these impacted upon the subjectivity of research. Data collection locations and times selected by the researcher were dictated by feelings of safety. The data collection was also influenced by the researcher's personal connection to the site, which often made it hard to separate leisure time within the site from research time. As explored in the following chapter on reflective practice, the decision to only collect data on weekdays, leaving the weekends free for the researcher to be a site visitor in their own right, may have impacted on sampling. Equally, sensitivity regarding who to approach impacted on participants. Families dealing with the behaviour of young children, individuals involved in lengthy conversations on their mobile phones, or people sitting down at picnic tables were not approached as it was difficult to find a suitable way to instigate conversation without interrupting and appearing rude.

Equally, participants who declined to engage with the research may have done so due to their own assumptions of the researcher. In this instance, the researcher cannot alter the fact they are a middle-aged, white female, nor can they completely regulate the impact their appearance makes upon others. Whilst every effort was made to adhere to the successful interviewer criteria outlined by Bryman (2015), which include dressing in a neutral, generally acceptable manner, being flexible and friendly when organising and conducting interviews, and being clear and considerate with questioning, there is still no guarantee that potential participants will respond positively to these visual and contextual factors. Evidence of othering participant bias is explored in the reflective research section of this study.

3.6.5. A summary of the sampling strategy for this research.

A non-probabilistic approach to sampling was adopted as it aligns with the social constructivist aims of this study and enabled multiple viewpoints to be gathered and explored for interpretation. It was also found to be prevalent amongst other sense of place, qualitative case studies and is best suited to collecting rich data from multiple stakeholder groups that are part of complex actor networks. A mixture of targeted, opportunistic, stratified purposive and snowballing sampling techniques were used in order to best access the broad range of stakeholder groups. Gatekeepers proved to be useful within group 3 participants but may have contributed to uneven data collection across hubs. Furthermore, external factors such as museum closures and lack of visitor provision at certain hubs dictated the ability to interview relevant cultural intermediaries at specific locations. The subjectivity of the sampling process was considered and explored further in the reflective and reflexive research chapter to follow. Whilst this research is structured as a case study, there are aspects of data collection that draw upon ethnographic data collection traditions.

3.7. Interview strategy and ethical considerations

A semi-structured interview guide (see appendix vii) was created for this study but used as a frame of reference only. Due to the informal nature of many of the interviews conducted, interview topics would often be shaped by interviewee comments that lead to probing or follow up questions being asked. These types of questions are designed to elicit further detail from participants, which is key to obtaining rich data, but can sometimes lead the interview into areas not previously planned for but are still relevant to the research (Bryman, 2015; Picken, 2018).

Multiple questioning techniques, such as those outlined by Bryman (2015) were implemented in order to shape interviews and encourage engagement, resulting in questions being asked in different ways according to the participant. The above guide was memorised by the researcher, in order to avoid having the 'barrier' of paper or tablet in the way of the interview. For walking interviews, it was also impractical to carry such prompts, particularly in bad weather. All interviews were audio recorded and again this was for practical reasons. It also enabled the researcher to more immediately engage with participants and build a rapport as well as ensuring no information was lost due to inaccurate recall after the interview on the researcher's part.

As this study involved interviewing participants in person, often in public spaces, full ethical approval was sought for this study. Appendix vi outlines the ethical considerations of this research and the actions taken to ensure all interviews and data handling was conducted in compliance with the University of Derby's ethical code.

3.7.1. Achieving data saturation

Data collection was stopped for each stakeholder group once data saturation was achieved. This research adopts the approach outlined by Bryman (2015) that data saturation is achieved when each new dataset acquired does not suggest new theories or insights. For resident and non-resident stakeholders, data saturation was achieved after 49 of the 57 participants were interviewed. 8 further interviews were conducted to confirm this and to achieve a more even balance of interviews across the three hubs to ensure fair representation. These interviews confirmed data saturation and data collection for these two stakeholder groups was considered complete for this study. For local small businesses, data saturation was achieved after 12 of the 16 interviews. The subsequent 4 interviews were conducted to confirm this and to honour appointments already made for interviewing participants. For cultural intermediaries, data saturation was harder to determine as the pool of possible participants was considerably smaller than those of the previous two stakeholder groups. (For example, not all hubs had visitor centres and there were only two people available to speak to from the local council team.) Nonetheless, data saturation was achieved, as no new insights were identified after the 7 interviews that were not confirmed by other cultural intermediary participants, by participants in other stakeholder groups or by the themes identified in the literature review.

3.8. Analysis and interpretation

3.8.1. Data analysis

The key constructs identified through the literature review were used to structure data analysis. These constructs are storytelling, place attachment, co-production/co-creation, sustainability and sense of place. In addition, notes were taken throughout the data collection phase and abductive reasoning was used during analysis. Data from all four

stakeholder groups was analysed in this way. Table 11 shows how each construct was used to analyse each stakeholder dataset. All interviews were transcribed and coded by the researcher using this analysis table as a coding framework.

Some of these methods are present in grounded theory research but are also be used in other strategies, such as case study (Charmaz, 2000; Saunders et al., 2019; Yin, 2018). However, true grounded theory research is not led by *a priori* knowledge in this way (Charmaz, 2000; Saunders et al., 2019). Therefore, as suggested by Hammond and Wellington (2021) and Bryman (2015), this study is influenced by grounded theory practices, but does not solely follow a grounded theory research strategy approach. This is primarily because this research is examining how the existing concepts of place making and sense of place work within a given location, therefore existing conceptual knowledge must inform the data collection and analysis strategies.

Case study research also has some similarity with the ethnography, and this influences analysis strategies (Bryman, 2015; Creswell & Poth, 2018). Case study is seen as predominantly drawing on qualitative data, with some quantitative datasets used for triangulation where applicable (Bryman, 2015). As this study focuses on the collection of qualitative data regarding a highly subjective construct – sense of place - from multiple, targeted stakeholder groups, it was not considered applicable to this study to seek additional quantitative datasets. This is because the samples for this study are relatively small and non-probabilistic, which does not lend itself to quantitative study. With regards to the fields of public history and heritage, the case study approach also aligns with the ‘microhistory’ methodology, where small, concentrated phenomena or cases are studied in-depth for the insights they can provide about wider issues, concepts or societal mechanisms (Brown, 2014; Magnússon & Szijártó, 2013; Peltonen, 2014). This approach considers how micro-level data can provide clues to potentially hidden aspects of larger scale phenomena. Therefore, large scale, non-targeted data collection was not appropriate for this study. However in the future a quantitative study, using probabilistic sampling, could potentially provide a complimentary dataset to sit alongside this research.

Objective	Construct 1: Story telling	Construct 2: Place attachment – place dependence, place identity	Construct 3: Co-production and co- creation	Construct 4: Sustainability	Construct 5: Sense of place
<p>1: To identify the identity of the DVMWHS as projected by cultural intermediaries in order to understand the aspects of the heritage site that are deemed significant by UNESCO World Heritage Organisation.</p>	<ul style="list-style-type: none"> • Narratives promoted by cultural intermediaries • Marketing strategies • Brand image 	<ul style="list-style-type: none"> • Unique aspects of the site related to OUV • Unique aspects of the site not related to OUV • The activities promoted for tourism 	<ul style="list-style-type: none"> • Which stakeholders they currently work with. • What benefit there is to working with other stakeholders • What negative impact there is to working with other stakeholders • What barriers there are to working with other stakeholders • How they approach other stakeholders for collaboration 	<ul style="list-style-type: none"> • Preservation and conservation of tangible assets linked to the WHS • Preservation and conservation of tangible assets not linked to the WHS • Preservation and conservation of intangible assets linked to the WHS • Preservation and conservation of intangible assets not linked to the WHS • Initiatives to increase revenue 	<ul style="list-style-type: none"> • The USP of the WHS • How this USP was ascertained • How this USP is used
<p>2: To identify the points of interest within the DVMWHS as identified by visitors in order to understand the key</p>	<ul style="list-style-type: none"> • Personal stories linked to onsite experiences 	<ul style="list-style-type: none"> • What visitors do at the site that relates to OUV 	<ul style="list-style-type: none"> • Perceived opportunities to contribute to the WHS 	<ul style="list-style-type: none"> • Factors that encourage repeat visiting linked to WHS 	<ul style="list-style-type: none"> • How the WHS makes visitors feel

Objective	Construct 1: Story telling	Construct 2: Place attachment – place dependence, place identity	Construct 3: Co-production and co- creation	Construct 4: Sustainability	Construct 5: Sense of place
aspects that most impress upon visitor memory and experience.	<ul style="list-style-type: none"> • Personal stories linked to personal history and ancestry • Discovered stories linked to the historical significance of the site as acknowledged as OUV by UNESCO • Discovered stories linked to aspects of the site not acknowledged as OUV by UNESCO 	<ul style="list-style-type: none"> • What visitors do at the site that does not relate to OUV • Aspect of the site that attract visitors 		<ul style="list-style-type: none"> • Factors that influence intention to re-visit linked to WHS • Factors that encourage repeat visiting not linked to WHS • Factors that influence intention to re-visit not linked to WHS 	<ul style="list-style-type: none"> • How the WHS makes visitors behave • What the WHS means to visitors
3. To identify the aspects of DVMWHS that are considered significant to the DVMWHS residents.	<ul style="list-style-type: none"> • Personal stories linked to the day-to-day experience of living within the site • Personal stories linked to onsite experiences • Personal stories linked to personal history and ancestry • Discovered stories linked to 	<ul style="list-style-type: none"> • What residents do at the site that relates to OUV. • What residents do at the site that does not relate to OUV. • Aspects of the site that are attractive to residents. 	<ul style="list-style-type: none"> • Perceived opportunities to contribute and collaborate with the WHS • Desire to contribute and collaborate with the WHS • Experiences contributing and collaborating with the WHS 	<ul style="list-style-type: none"> • Factors that encourage site engagement linked to WHS • Factors that encourage site engagement not linked to WHS • Concerns about WHS preservation and conservation 	<ul style="list-style-type: none"> • How the WHS makes residents feel • How the WHS makes visitors behave • What the WHS means to residents • What it means to residents’ personal identity to live in a WHS.

Objective	Construct 1: Story telling	Construct 2: Place attachment – place dependence, place identity	Construct 3: Co-production and co- creation	Construct 4: Sustainability	Construct 5: Sense of place
	<p>the historical significance of the site as acknowledged as OUV by UNESCO</p> <ul style="list-style-type: none"> Discovered stories linked to aspects of the site not acknowledged as OUV by UNESCO 		<p>and its local communities</p> <ul style="list-style-type: none"> Barriers to contributing and collaborating with the WHS Benefits Barriers to contributing and collaborating with the WHS 	<ul style="list-style-type: none"> Positive perceptions of WHS preservation and conservation Barriers to site engagement Actions taken to benefit the site 	
<p>4. To identify the aspects of DVMWHS that are considered significant to the DVMWHS local small businesses.</p>	<ul style="list-style-type: none"> Personal stories linked to the day-to-day impact of operating within the WHS. Stories used for business promotion and branding linked to the historical significance of the site as acknowledged as OUV by UNESCO Stories used for business promotion and branding linked 	<ul style="list-style-type: none"> How the WHS listing shapes business identity How WHS listing shapes what the business offers How WHS listing shapes how businesses delivers their offer 	<ul style="list-style-type: none"> Perceived opportunities to contribute and collaborate with the WHS Desire to contribute and collaborate with the WHS Experiences contributing and collaborating with the WHS and its local communities Barriers to contributing and 	<ul style="list-style-type: none"> Concerns about WHS preservation and conservation Positive perceptions of WHS preservation and conservation Issues arising from operating within a WHS Benefits of operating within a world heritage site 	<ul style="list-style-type: none"> What is means to local businesses identities to operate within a WHS If the WHS status forms part of their own USP What choices have been made because of the WHS status Aspects of business identity that have been

Objective	Construct 1: Story telling	Construct 2: Place attachment – place dependence, place identity	Construct 3: Co-production and co- creation	Construct 4: Sustainability	Construct 5: Sense of place
	to aspects of the site not acknowledged as OUV by UNESCO		collaborating with the WHS <ul style="list-style-type: none"> • Benefits Barriers to contributing and collaborating with the WHS	<ul style="list-style-type: none"> • Factors that encourage site promotion linked to WHS • Factors that encourage site promotion not linked to WHS • Actions taken to benefit the site • Aspect of the WHS that support business sustainability • Aspects of the WHS that impede business sustainability 	inhibited by WHS status.

Table 11: Analysis demonstrating how identified constructs were used to analyse data.

3.8.2 Data interpretation

As the social constructivist paradigm asserts that research is 'value-bound', this research will be conducted with an awareness of the researcher's personal connection with the site through residency since birth, and how this may impact on this study (O'Leary, 2004). This is important for research validity, as research which does not reflect upon the impact of the researcher's own perspectives and beliefs on the data collection and analysis process risks colouring the interpretation of results and leads to unsound conclusions (Yin, 2018).

Therefore, a data collection diary was kept by the researcher to record their feelings and perspectives on the research process and finding, in order to identify any personal feelings and perspectives that may impact on data collection and interpretation. Alongside this, emerging findings were regularly discussed with both supervisors, providing multiple opportunities to identify any 'blind spots' in researcher thinking and consider the research from both tourism and heritage perspectives consistently. These conversations ensured findings were regularly considered from multiple viewpoints.

3.8.3. Analysis and interpretation process

Whilst researcher subjectivity was inescapable in this study, it was viewed as a strength of both the data collection and data interpretation process. As with oral history data interpretation processes, the dataset is considered to be co-produced between researcher and interviewee (Swaminathan & Mulvihill, 2021). Subjectivity on both sides co-creates the data and influences interpretation because the researcher is part of the process. Whilst this gave the researcher an 'insider' advantage in some instances during data collection, the process outlined in Figure 13 was followed during analysis to ensure confirmability and dependability of findings. To balance researcher subjectivity, data was repeatedly compared to the key research constructs to help identify patterns and new insights. Emerging findings were then discussed with the supervisory team, and other academics within relevant fields to explore emerging patterns and themes. This was an iterative process that informed the interview process.

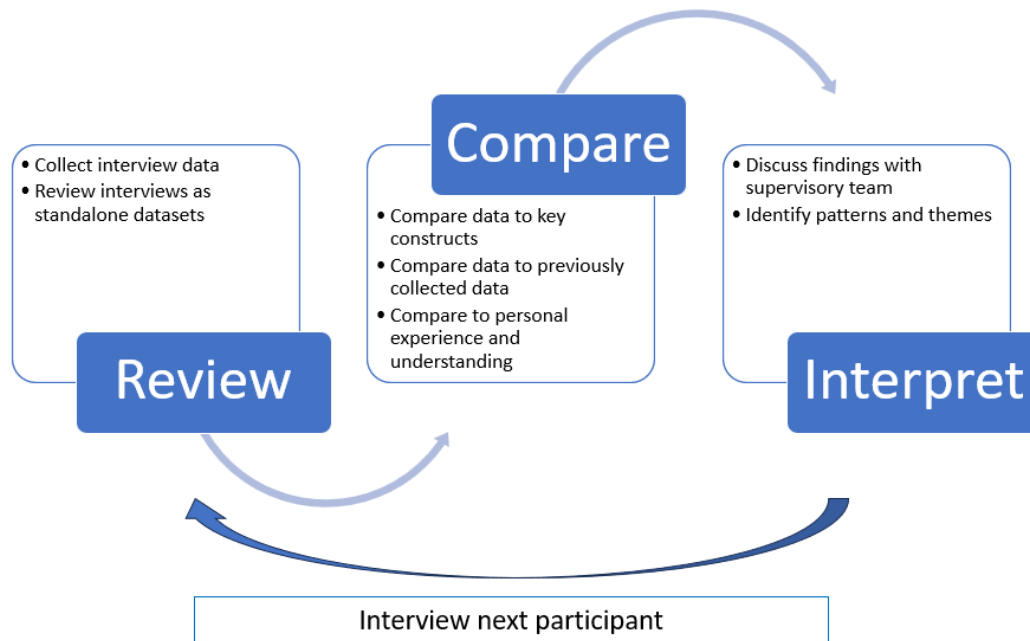


Figure 13: Interpretation process

A more detailed discussion of how researcher subjectivity was considered throughout the data collection and interpretation process, and how this impacted the research process practically, is given in Chapter 4.

3.9. Chapter summary

This chapter begins by reviewing the ontological and epistemological philosophies of research, before providing an overview of key research paradigms. It situates this research in the social constructivist paradigm, identifying that subjective nature of sense of place – the social phenomena being studied – aligns with the belief that truth is subjective and dependent upon individual experience and beliefs. It explains that a case study approach has been chosen for its ability to explore complex relationships from multiple viewpoints, making it a suitable research method for; a complex case such as the DVMWHS; a subjective social phenomenon such as sense of place; and a social constructivist methodological approach. It addresses the notions of subjectivity within the study by setting out its reflective researcher approach. This enables the researcher to not only reflect on their own subjectivity, born of a long personal association with the case study site, but also be reflexive when considering the responses of participants themselves as an individual. An audit of sense of place research methodologies was conducted, and common research

methods that support qualitative case study approaches in sense of place research across heritage and tourism disciplines was identified. From this, a research overview was generated before proceeding to explain the aspects of research design in turn. First, it justifies the data collection method of unstructured, go-along interviews by; highlighting their ability to empower participants to discuss what is important to them; be flexible and friendly, thereby making engagement seem less like a chore and more like a conversation; build a rapport with interviewees which in turn builds trust and obtains 'gatekeepers' which can help snowball sampling; and utilises the case study setting to help prompt interviewees to give more pertinent, spatially-rooted responses. It also identified the data collection locations, describing their suitability to this project because of location, comparability, free access and safety for the researcher. The use of targeted, opportunistic, stratified purposeful and snowballing non-probability sampling techniques are then identified as most relevant to this research project. The use of each strategy for each stakeholder group is outlined, inclusion and exclusion criteria given, and response rates are discussed. The research instrument of a semi-structure interview guide is given, with the acknowledgement that although unstructured interview methods were implemented in order to gain engagement more easily from potential participants, the semi-structured interview guide served as an informal, memorised script to support the researcher in shaping interview conversations. Finally, an overview of the research process is provided demonstrating the comparison of data and its emerging themes and patterns with key construct and through academic discussion.

4. Chapter 4 – Reflective and reflexive approach to data collection

4.1. Introduction

The terms 'reflective' and 'reflexive' have significant crossover in social sciences research (Thompson & Thompson, 2008). They can often be interchangeable terms when used to describe approaches to methodology and data analysis in qualitative studies (Bryman, 2015). Reflexivity is generally considered to be the practice of the researcher reflecting on their own beliefs, background, subjectivity and personal associations to the research, and how these affect research design and data interpretation (Bryman, 2015; Creswell & Poth, 2018; Gergen & Gergen, 2000). How the terms interact with one another is not standardised, however Thompson and Thompson (2008) distinguish 'reflective' practice as looking back at research methods and evaluating them and 'reflexive' practice as putting knowledge gained by reflection back into practice to instigate change. As suggested by Green (2018), public history researchers are naturally and automatically part of the subject researched. Therefore, a self-critical, reflexive approach is required if research associated with public history is to contribute effectively to tangible, useable outcomes for relevant organisations. In this study, an element of reflective practice is relevant due to the researcher's own sense of place attachment to the DVMWHS, which may produce research subjectivity that should be openly acknowledged for transparency and validity. Furthermore, data collection became a reflexive process, adapting to participant responses and the researcher's experiences operating as a researcher, not a resident visitor, in the space. This is acknowledged for any impact it may have on data collection and analysis. Therefore, this chapter outlines the researcher's personal place attachment to the site, followed by their beliefs about the purpose of this research, in order to make any researcher subjectivity clear and obvious. It then discusses how observing the data collection process as both researcher and resident visitor iteratively influenced data collection practices. Finally, it will reflect upon personal observations of the participant sample, before concluding with a summary of how all of the factors addressed in this section may influence the research.

4.2. Reflective and reflexive research approach

In order to acknowledge the effect that the researcher's personal meaning making and perspective regarding the DVMWHS may have on the research, a reflective and reflexive researcher approach will be adopted. Reflective research, as defined by Alvesson and

Sköldberg (2009) involves the researcher 'looking inward' toward themselves, the research community studied and society as a whole, as well as careful interpretation of empirical data in relation to these viewpoints. As the social constructivist paradigm asserts that research is 'value-bound', this research will be conducted with an awareness of the researcher's personal connection with the site through residency since birth, and how this may impact on this study (O'Leary, 2004). This arises from the symbolic interactionist belief that humans are naturally reflective beings and use this reflection to create symbolic meaning through interaction with their environment (Hammond & Wellington, 2021). Not only does this philosophy align with Amsden et al. (2011) and their assertion that sense of place is subjective and constructed through interaction, but it also provides a method for interpreting the researcher's impact upon the research. This is important for research validity, as research which does not reflect upon the impact of the researcher's own perspectives and beliefs on the data collection and analysis process risks colouring the interpretation of results and leads to unsound conclusions (Yin, 2018).

Defining reflexive practice can be problematic. As discussed by Bryman (2015) and Finlay (2003), there are multiple interpretations of what reflexivity means, both in theoretical and practical terms, for social researchers. This research will consider reflexivity to be the 'methodological self-consciousness' that Bryman (2015) defines as 'taking account of one's relationship with those whom one studies.' Finlay (2003) further explores this by considering 'reflexivity as ironic destruction'. Here, there is no single truth to be found or one narrative that takes precedence over another. Instead, all perspectives are considered equal. This challenges the received idea that the researcher has more authority than those being researched, in much the same way that L. Smith (2006b) challenges notions of superior heritage narratives through the Authorized Heritage Discourse. This type of methodological reflexivity is important in this research project as it explicitly seeks to explore multiple perspectives of its case study, the DVMWHS.

4.3. Personal attachment to the site

I am a life-long resident of the DVMWHS which means I have a personal, experience-based association with the area both before it gained WHS status and after the listing was granted. Whilst growing up in the Central Hub, I visited all areas of the DVMWHS; first as a child with

my family and now as an adult. I currently live just outside the boundary of the Southern Hub.

Over time, I have built a significant place attachment to the DVMWHS. Engaging in regular walking activities in the DVMWHS has developed a strong sense of place dependency for me and given me an excellent knowledge of the geography of the area. Further place dependency has developed through my experience of living within two of the three hubs. I have experienced place social bonding at the site on multiple levels through regularly visiting with family, friends and my partner. My family heritage is also firmly rooted within the DVMWHS as both sets of grandparents lived in or adjacent to a DVMWHS hub, with one grandparent having worked in one of the mills. Consequently, my regular acts of 'doing' at the site are walking and visiting family. Both of these factors have generated a strong sense of place identity within the DVMWHS for me. I consider walking in the DVMWHS landscape to have a deeply positive effect on my emotional wellbeing, therefore I experience a high level of place affect when visiting the DVMWHS for leisure activities.

My high level of place attachment to the DVMWHS could influence my data in several ways. Firstly, I might expect to find high levels of place attachment in others, and therefore seek affirmation of this in others from the data. Secondly, I may be more drawn to collect data from visitors I see experiencing the DVMWHS in the same way I do – through walking, socialising and appreciating nature. This could create a subjective view of the data collected. Finally, as place attachment is a precursor of sense of place, I have a subjective approach towards finding a coherent sense of place in the DVMWHS, when actually there is none to find.

Whilst all of the above can be framed as limitations to my data collection and interpretation, there are also benefits to having a researcher who experiences place attachment to the case study area. As a resident who visits, I belong to one of my identified stakeholder groups. This means that as a resident stakeholder, my feelings of place attachment and sense of place are as valid as those participants I collect data from. Equally, as resident stakeholder, I have direct experience and understanding of the lack of a coherent sense of place along the DVMWHS. This means I will be able to be more intuitive and responsive in my questioning of participants as I have extensive local knowledge and experience. Finally, my knowledge of local geography, prominent local businesses and change in the valley over time may enable

me to identify key cultural intermediary and business stakeholders more easily. It may also facilitate collecting in-depth data collection as I will be able to discuss multiple aspects of the DVMWHS, helping to find a common topic to discuss with participants and facilitate trust-building.

4.4. Personal belief about research purpose.

On a personal level, I wanted to explore the impact of WHS listing on resident and non-resident stakeholders. I discovered my parents, life-long residents of the area, did not know it was a WHS until I mentioned it and I found this fascinating primarily because I wanted to know what my hometown had that was so globally unique. I found it unbelievable that residents like my parents did not know that the listing had occurred, and wanted to explore if it changed the way people experienced the site and what impact it had on their perceptions of where they lived and worked. I believe that WHS status is important because it identifies natural and manmade sites that are key to the development of mankind. Therefore, I believed there was an inherent value to WH and was curious what benefits that would bring.

On a national level, my experience of studying on the Public History and Heritage MA revealed to me the challenges in funding that the heritage and culture sectors have faced over the last decade, resulting in heritage and cultural destinations having to become more commercial to stay alive. This predominantly seemed to mean turning to tourism to generate commercial revenue. Nonetheless there appeared to be a snobbery on behalf of cultural institutions about commercialisation and tourism initiatives, some of which I experienced firsthand during my time working and volunteering in local museums. This is a dichotomy also identified by Green (2018) between commercial enterprise and community driven practice within cultural organisations. I found this odd, as tourism and cultural heritage appeared to go hand in hand, and now increasingly needed each other to survive. I wanted to explore this as see if there were ways that the tourism and heritage sectors could work together that would be both mutually beneficial and help to break down some of the mental barriers that I perceived were currently stopping effective collaboration.

Finally, I have strong beliefs in the ability of heritage to create positive societal change. I firmly believe that looking to the past can help us understand our present and therefore shape our future. Through exploring heritage and understanding the impact of heritage sites

and practices on life today, I believe a sense of rootedness and belonging can be created. In this way, I believe that heritage sites act as 'safe spaces' for exploring multiple perspectives on societal issues, and that through this exploration tolerance and cross-cultural understanding can be fostered. Furthermore, I believe that heritage tourism can be used as a tool for regeneration by helping local communities take ownership of their heritage and explore ways of sharing local uniqueness that builds sustainable livelihoods.

4.5. Observations of data collection methods that iteratively shaped my practice

The actual practice of interviewing informed my interview technique and shaped how I approached participants, especially resident and visitor stakeholders who were approached 'cold'. Early on in data collection I realised that choosing who to approach was complex and reliant upon many contextual factors. If people were eating, on the phone or dealing with very young children, or those children were misbehaving, it did not feel appropriate to interrupt them. Similarly, if people were engaged in activities such as canoeing or cycling, it was very difficult to get them to participate as the activity precluded interaction. This meant that, by necessity, participants were those seated or walking. In addition, I felt that collecting data from a planned event would skew the data as I deliberately wanted people who use the locations in their current or 'natural' states. I also had to keep in mind the ethics of age restrictions stated in my research plan, and therefore was reluctant to approach young adults for fear of accidentally collecting data from people who were outside of the approved age range of this study.

What I asked resident and visitor stakeholders was also adapted to elicit more in-depth responses. I discovered that asking people to 'tell me their stories' did not elicit rich data as they didn't know what to say. I developed a subtler way of achieving this by discussing the surroundings, visiting motivations and onsite experiences. These were still in line with my ethically cleared questions but used the context of the interview situation to connect with the participants senses and motivations. Interviewees tend to answer several of the proposed questions in one sentence, meaning sticking rigidly to my list of questions became meaningless and made for a stilted, more formal interview that produced less rich data.

Ultimately, I developed five core questions:-

- How far have you travelled?
- Do you visit often?
- What do you do here?
- Do you know it's UNESCO?
- What made you come here today?

If they were local I also asked:-

- Do you think that the local residents and businesses have a say in how the place is presented?

This question tended to mean nothing to casual or out of area visitors though, and so was omitted for those participants. This meant that my interview style moved very quickly from semi-structured to a more unstructured approach, although key questions from the interview design were still asked. This meant there was more scope to ask questions that were specifically relevant to each individual participant in order to gain the storytelling and experience data I was seeking.

The times of day and days of the week that I accessed the sites for visitor and resident data collection also began to feel important and was impacted by my role as resident as well as researcher. I collected data during office working hours – 9am to 5pm Monday to Friday – because that was when I worked, leaving weekends for visiting the site for leisure. This was something I felt needed to be mindful of as a reflective researcher. I use the DVMWHS regularly to relax and for days out with family and friends. It was important to me that I retained my personal place attachment to the DVMWHS during this study, primarily because it is a large part of my personal identity. As a result, if I visited the DVMWHS at the weekend, I want it to be for pleasure because myself and my partner both love spending time there. This indicates that I use the DVMWHS for similar reasons to that given by my interviewees – the beauty, the peace, the mental wellbeing I get from being in the countryside and beside water, picnics and walking.... I am part of the group I am seeking to interview and as such, indulge in the same onsite behaviours. Whilst this may help me better understand the data I

collect, there may be a certain visitor and resident types missing from my data due to my data collection time preferences.

4.6. Personal observations about sample.

As the interviews for all four stakeholder groups progressed, I began to notice patterns of participant engagement that influenced my approach to sampling. Firstly there were very few people of colour at any of my chosen data collection sites for resident and visitor stakeholders. When I did see people of colour and approached them they did not want to speak to me. Several were engaged in listening to music or on the phone. Younger people (aged 20 to 30 approximately) were also difficult to find. It was very hard to get young families, or those with young children, to participate. I found myself scouting for the young people, the people of colour, the people taking part in 'different' activities deliberately. However, the idea that I could be skewing the data by deliberately seeking out participants that are not common troubled me. I decided that, in order to be most representative of who was engaging with the DVMWHS, I just had to go with who was here. The people who were willing to be interviewed were often retired and white. This demographic were very willing to engage, but it left me wondering about the people who were not so willing. I became aware that I was only acquiring one demographic perspective. It could have been down to the time of day I chose to visit than impacted the sample in this way. However, Bank Holidays and school holidays were included in the data collection schedule and still did not change the predominant demographic of participants. This is something that, had the study had more time, I would have liked to address by including resident stakeholders who do not visit the DVMWHS. Unfortunately, this would have entailed targeted, offsite data collection methods that were beyond the capacity of this study.

The aspect of researcher safety also impacted sampling. Unlike demographics, this was a sampling factor that was within my control. I deliberately did not approach areas or situations where I felt uncomfortable or unsafe. The perception of 'unsafe' areas could be down to my long association with the site. If I had not known the area, I may have felt more at ease approaching people in those areas, therefore my decision will have impacted upon the sample. For example, I could have collected data from outside of the Museum of Making at the Silk Mill. However, the area has a long standing reputation for attracting large groups, alcohol drinkers and drug users. Although this space has gradually changed its image over

the past few years, I did not feel safe approaching in those situations. Equally, I did not approach a Public House in the Southern Hub; as a lone female researcher I did not feel safe entering a building I did not know full of people I did not know drinking alcohol.

As a researcher, I am aware that I need to explore the views of everyone, whether they are within my usual sphere of contact or not. However, I didn't feel comfortable in some situations. As this is not an ethnographic study, I do not need to immerse myself in my research. Therefore, I chose to avoid these situations. There was evidence that other site users experienced this too; the unwillingness of the Asian mother to speak to me, the desire to only have 'well behaved' people in the Central Hub park. It's difficult to accept these prejudices and barriers in myself and from others, but it all impacts on the social context – the social reality – of this research. This is something that needs to be acknowledged.

Finally, the SME sample was extremely difficult to access due to the time poor nature of most small business owners in the area. 26 SMEs were contacted, of which 16 participated, 2 were unable to arrange a suitable time and 8 did not respond at all. Of the 16 respondents, 5 were accessed via referral from another SME participant. This means that many of the SMEs I interviewed were friends or involved in similar business ventures. I felt this was something to be aware of as business similarity may create subjectivity in the SME data. Had this project had more time, it is felt that a broader range of businesses could have been accessed.

4.7. Summary: how this affects my research outcomes

My personal, longstanding association with the DVMWHS has influenced this research in several ways. Primarily, it means I am part of the resident stakeholder group this study seeks to understand, and therefore drawing on my personal experiences and perceptions is valid and relevant. My own sense of place attachment to the DVMWHS means I can easily identify themes within the data; however it may also mean that researcher subjectivity is evident. This could result in only seeing themes in the literature that relate to my own experiences of the site. My belief that world heritage has inherent worth may also manifest as researcher subjectivity towards finding worth within the WHS attributes. Finally, my long association with the site can bring with it prejudice about what areas are 'safe' or 'unsafe' within the DVMWHS, which may not have restricted out of area researchers. However, excellent local

knowledge also meant I was able to sensitively adapt relevant interview topics for each individual participant in order to gain richer data on storytelling and place attachment. The purpose of this chapter was to share and 'openness' about my connection to this research. As discussed by Jordanova (2019), researchers are individuals with belief systems, cultural backgrounds and interests that make discovering the 'truth' of cultural phenomena unrealistic. As Jordanova (2019) asserts, all lines of inquiry are valid provided they are underpinned by an intellectual framework that builds on prior knowledge (it is, after all important to note that 'openness' is not a free ticket to create research without rigour.) Therefore, to increase the reliability of this research, an honest approach to researcher subjectivity, constant comparison of data to the findings of previous research identified in the extensive literature review, and explorative discussions with other academics including my supervisors has been used for triangulation. By being open about how my personal association and interests influenced the methodological approach, practice and data interpretation of this study, I aim to create a contribution to knowledge that is not a finite 'truth', but another voice in the discussion about place identity, sense of place and formal value attribution at world heritage sites.

5. Chapter 5 – Findings and Analysis

5.1 Introduction

In this section, data from will be analysed according to the key concepts of storytelling; sustainability; co-production and place making in order to understand the sense of place present as the DVMWHS for the four stakeholder groups. Each stakeholder group will be considered in turn as follows: visitors, residents, SMEs and cultural intermediaries. Finally, the interplay between sense of place for each stakeholder group will be considered and common themes will be identified alongside points of dissonance. The aim is to explore whether the destination image promoted by UNESCO World Heritage Organisation for the DVMWHS reflects local community stakeholder sense of place in order to inform heritage tourism stakeholder management practices.

5.2. Visitors

Objective 2: *To identify the points of interest within the DVMWHS as identified by visitors in order to understand the key aspects that most impress upon visitor memory and experience.*

The visitor stakeholder group was largely self-identifying, however some also identified themselves inaccurately. As the DVMWHS boundary is unclear to all stakeholder groups, there are some crossovers here with the resident stakeholder group.

5.2.1. Visitor storytelling

Much of the visitor storytelling centred around personal experiences. This suggests that the stories of the DVMWHS are secondary to visitor experiences that they create for themselves. The MTEs that are created at the site are therefore visitor-led, and not overtly shaped by the site and its visitor provision. There were also elements of comparison to other sites the visitor knew well but were unrelated to the DVMWHS. This suggests linked personal memories that are triggered by the environment but again formed by the visitor. They are not necessarily shaped by the destination story, but by a visitor's personal story. MTEs are shown to be created by what visitors 'do', and memorable experiences directly influence visitor satisfaction and storytelling (Cater et al., 2020; Penrose, 2020; C.-T. Tsai, 2016; Vada et al., 2019). This means visitors are more likely to discuss and promote the 'active' and experiential elements of the DVMWHS – walking, water sports, cycling, nature – than the heritage narratives. Therefore sense of place narratives for visitors are currently more likely

to centre around non-heritage site components than heritage ones. Whilst it is good word of mouth recommendation for visitors to discuss their positive onsite experiences, it means that the heritage narrative is placed as a background to this and not a key part of the visit. As the DVMWHS is aiming to engage in place making that centres around the WHS OUV, this could be a barrier to creating heritage place making narratives. There is already a strong, personal narrative for visitors and narratives that are not considered to link to this may be ignored or rejected. There was evidence that this was happening at the DVMWHS already.

“It makes me question whether the World Heritage Site compares with the Taj Mahal and the Great Wall of China. You know and all that. But whether it's on that level, compared with those.”

(V7.2)

This statement demonstrates that visitors value the site, but do not consider it of global importance, and that that the DVMWHS was not on a par with other, more famous WHSs. Whilst the term ‘world heritage site’ implies global significance, this is not translating to visitors, who tell stories of personal experiences with family and friends in nature instead. This could be linked to the fact that visitors are aware of the history of the area in a general sense, but the majority are not aware of a narrative that links sites together.

Visitor participants would state they visited one hub regularly but did not always consider this as part of a wider DVMWHS narrative. For example, visitors to Cromford Canal cited peace, escapism and tranquillity as motivations to visit. These visitors did not state regular visits to Belper or the Museum of Making, nor did they *experience* the link between these destinations even if they knew the whole area was of historical importance. This could be a result of the different place dependencies along the valley; visiting a town centre or museum would not provide the valued attributes of visiting a canal in the countryside. The two examples of WHSs given in the quote above are either contained in one specific location (Taj Mahal) or obviously linked with a physical throughline over a large area (Great Wall of China). The fragmentary nature of the mill sites along the DVMWHS could be contributing the conceptualisation of the DVMWHS as ‘small scale’. This means it is difficult for visitors to conceptually place the DVMWHS in the same ‘league’ as other WHSs, meaning they are not truly grasping the area’s global significance. The lack of coherent, overarching narrative is

contributing to this, as there is no obvious story told to visitors that encompasses all mill sites. Research by Swensen and Nomeikaite (2019) highlights the fragmentation that occurs between cultural institutions functioning within large heritage sites and suggests a 'big narrative' is needed in which all of these smaller narratives can sit. In this proposal, each attraction can then represent a specific strand of the bigger narrative. This strategy is not in place at the DVMWHS but could be a way of unifying the currently fragmented narratives that are not considered connected by visitors.

The heritage narrative is rarely actively sought out by visitors because it is not relevant to the way they use and experience the site. Some visitors mentioned reading the information boards to gain specific DVMWHS knowledge. This suggests that the specific heritage aspects were considered something you could access but were not a key component of the site experience. This could be connected to the focus on the built heritage within the signage, as well as their narrow, location specific focus (Fig. 13, 14 & 15). Storytelling is shown to be a key component for engaging visitors emotionally and thereby increasing destination loyalty. (Ben Youssef et al., 2019) As the story of the valley as a whole is not being told, the connections to the valley are not being fostered. This again links into the 'big narrative' concept described by Swensen and Nomeikaite (2019) and suggests fragmentation is occurring because the site has no overarching narrative. Equally, factual content about the built environment may not be sparking imaginative storytelling associations for visitors.

This also seems to result in no cognitive link between the way the site was used and the way it is now; beauty, nature and peace were the visitor draw, which do not reflect the industrial narrative of the DVMWHS. However, the landscape is as it is *because* of the water powered mills. These findings at the DVMWHS are not surprising considering the proven link between 'doing' and sense of place creation. It also reinforces previous research into visitor MTEs and post-visit storytelling that states people want to share stories about the activities they have engaged in as a form of re-enactment. It indicates that if heritage tourism is to inspire visitors to tell stories that include the site heritage as well as their specific onsite experiences, then the history narratives need to be linked to contemporary site usage.

5.2.2. Visitor sustainability

Visitor financial sustainability

There was a high level of repeat visiting across all hubs, which should indicate good visitor footfall and therefore sound financial sustainability. Repeat visiting has been shown to develop visitor place attachment, which in turn increases the likelihood of word of mouth recommendations (Abou-Shouk et al., 2018; C.-T. Tsai, 2016; Z. Xu, 2016). However, visitors are likely to bring their own refreshments and sometimes accommodation arrangements too. This means that repeat visiting does not translate into money spent per visitor at the DVMWHS. As the sites are free to enter, increased footfall does not necessarily mean increased revenue. Furthermore, engaging in heritage activities was stated as being cost prohibitive for visitors.

“We've never done the tour because it is so expensive. Really crazily expensive. I can't remember how much it would have worked out to do for the four of us... It was it was a lot of money. Yeah. So, it's a shame that we haven't done anything with regards to the history of the place like, I don't know.... “

(V1.2)

This indicates that heritage engagement opportunities, outside of events, is out of step with the way visitors use the site. This interview indicates that visitors looking to engage in cost effective ways are effectively priced out of engaging with WHS narratives. In this particular interview, participants also stated that they did not enter the mill site very often, preferring to stay along the canal. If pricing is putting off visitors from engaging with the heritage, then the heritage of the site becomes incidental to the visit.

Visitor data does suggest that the cafes in the Northern and Central hubs are used, and out of area group visitors use accommodation in all three hubs, but there is not a necessary spend for all visitors. Therefore, it is arguably harder for the DVMWHS to generate sustainable income streams than other, ticketed world heritage sites. This could explain the development of events such as the Darley Park Concerts, Belper Markets, Arkwright Mill 'Shine a Light' events, as these events are either ticketed or deliberate retail opportunities. However, there is a lack of valley-wide events, which may contribute to the cognitive

fragmentation of the DVMWHS for visitors and, in turn, impact on visitor flow around the valley.

Visitors did mention visiting other mill sites, and these were usually the Museum of Making and Arkwright Mill. However, visits to these two attractions did not necessarily mean the visitors connected those two sites as part of the same WHS. This would suggest that visitor flow around the DVMWHS is not happening consciously. As a result, the more popular destinations are attracting visitors but there is no mechanism in place to then share this footfall with other DVMWHS destinations. This means that visitors are not being signposted from one hub to another, and any success enjoyed by one mill site is not benefitting the rest of the DVMWHS. As has already been discussed, there is currently no overarching narrative for the DVMWHS. However creating a 'big narrative' for the DVMWHS would help move visitors around the site, therefore helping to conceptually cement it as one destination and improve visitor flow to raise the profile of less frequented areas and subsequently sharing any positive impact the listing may have.

Visitor environmental sustainability

The importance of nature and green spaces within the DVMWHS was repeatedly mentioned by visitors. Often this would lead to a broader conversation about other natural sites or well-maintained green spaces they may have visited. V10.1 and V10.2 revealed how making special visits to collect butterfly data specific to the area triggered repeat visiting for them. Visitors demonstrates a desire to protect, as well as enjoy, the area of the DVMWHS. This reveals a desire for natural and manmade green spaces to be preserved in general and not specifically those within the DVMWHS. As a result, the DVMWHS becomes part of a general identity attached to green spaces and not location specific. Maintaining and preserving such sites was clearly important to visitors, but there was no mention of what might motivate them to preserve the DVMWHS specifically. This means that there is nothing 'unique' or 'outstanding' about the DVMWHS itself for nature-motivated visitors. Therefore this indicates that nature-motivated visitors would be inclined to support any green space or natural habitat and there is no sense that the DVMWHS listing plays a part in this support. This does not create a strong basis for place making or strong destination loyalty. Furthermore, because the narratives do not link present usage to past usage, the industrial

heritage narratives are not considered relevant to the environmental sustainability aspects of the site.

The cleanliness and well-kept nature of the DVMWHS locations was also remarked upon. This suggests that the appearance of the DVMWHS impacts upon visitor experience, something which is supported by previous research into visitor experience and destination appearance (Allan, 2016; Loureiro, 2014).

“We like the walks are easy. When I say easy, they are just made easy. In the Dales where we live, it's nice but it's a lot wilder. It's a lot rougher.”

(V6.2)

“Well as you said, you can walk in the winter as well because it doesn't get so muddy.”

(V11.1)

“But it's not overdone, is it? Pleasant, like being at some big country park years ago with these big houses and... yeah... I love it.... Like I said before, we need places like this. Mankind needs places like this. The city's okay. But we need spaces like this where we feel free. We've got wonderful scenery and it's well maintained. And it's a joy to be here.”

(V9.0)

However, V7.1 and V7.2 stated that they would still visit the area if it did not have WHS status. This means there is no cognitive link between the appearance of the site and the heritage attributes. This means that the link was not made between the fact that the parks were well maintained and the hiking paths were easily accessible and the fact it is a WHS. Cromford Canal towpath and the High Peak Trail that follows the old railway line are there because of the mill heritage of the area, but this link from past to present was again not explicitly made by visitors. This means that the features valued by visitors are seen as

separate to the site listing. The influence of WHS listing is not understood by visitors and could lead to a devaluing of WHS status because it is not considered to alter the area in ways that are significant to them and how they experience it.

Visitor cultural sustainability

The heritage of the DVMWHS was discussed as being important by visitors within the context of industrial British heritage in general. Often the heritage of the site would lead to discussions about other mill sites, not necessarily UNESCO ones, and the importance of ‘preserving’ them. The reason for preserving heritage was rarely expanded upon. This connects to discussions by S. Hall (2005) which suggests that heritage ‘value’ in the UK is conferred on artefacts and spaces of the past and measured in relation to other ‘valuable’ assets, determined by embedded national narrative and tradition. This implies that the value of heritage spaces can be accepted without being questioned; something which seems to be happening for visitors at the DVMWHS. Nothing specific about the OUV attributes of the DVMWHS was stated as being of particular importance by visitors, therefore the OUV attributes are not creating a sense of place for visitors. The fact that discussions about preservation quickly led to discussions of other heritage destinations suggests that it is the notion of ‘heritage’ that people wish to preserve, not necessarily individual sites within that. This means that other layers of understanding alongside the OUV are needed to create a sense of place.

The culture of ‘escaping to the country’ and experiencing the tranquillity of the natural environment was a recurring visitor theme.

“It's just ...it's... just how quiet it is. You know, everybody... I think everybody comes in for the same reason. You know, they just....want to get out of town that they live in. Or whatever, and they just want to come to somewhere that's not in the middle of nowhere. Yes, we usually go on to Matlock Bath from here. “

(V1.1)

“Yeah, I mean, it's beautiful. I don't talk about how beautiful it is [enough]!”

(V2.4)

“I think it's the scenery and the prettiness in the towns. Nice villages.”

(V6.2)

“It’s a big stress buster. Really big stress buster. We find that. And in certain situations with work and things like that we can get away it's escapism. The peace and quiet and nice people you meet along the way.”

(V7.2)

This suggests an ‘existential authenticity’ is present for visitors that is not dependent upon specific heritage attributes. ‘Existential authenticity’, as defined by Vespestad and Hansen (2019), plays on notions of something better – either from the past or in the future – and contributes to destination image. This research also suggested that specialist visitors, like the walkers and cyclists of the DVMWHS, can significantly contribute to destination sustainability. Visitors who were motivated in this way were usually repeat visitors, indicating that visiting the DVMWHS was part of a lifestyle choice for them.

5.2.3. Visitor co-production

No visitor referred to feeling able to contribute to the site or co-create narratives or experiences either implicitly or explicitly. This suggests that there are no obvious co-production opportunities for visitors to engage with. Considering that most visitors engage in self-led activities whilst visiting, there could also be an element of not knowing there was anything they could contribute to. This further implies that the DVMWHS as a whole has low visibility for visitors and ties in with how this stakeholder group conceptualises the area. Only V2.2 demonstrated a desire to engage in co-production, stating a deliberate intention to visit motivated by the desire to contribute to the site’s history.

“Yeah. Yeah. So we’re all from all over. But my grandmother... Florence Nightingale lived there, didn't she? My grandmother somehow had some connection with Florence Nightingale. So, in the family – unfortunately not our side of the family - there is a book to my grandmother, [REDACTED], with love from Florence Nightingale, and we got a carriage clock that was owned by her as well. How we got that... whether it was stolen or... I don’t know!”

(V2.2)

This demonstrates that wider narratives than just those connected to the DVMWHS OUV are important to visitors. Whilst these narratives may not directly tie into the OUV, they could be important draws for different visitor types who are not interested in industrial heritage. This would build the layered storytelling described by Lloyd and Moore (2015) that draws together multiple narratives that may conflict, but do not compete for dominance. The greater the breadth of heritage narratives represented, the greater opportunities there would be for engaging visitors like V2.2 who wanted to contribute to the site and feel part of a bigger picture. The disappointment of V2.2 was evident in this interview, and it was notable that even the interviewer was unsure who to signpost the participant too. The wider literature reinforces the notion that visitors want to interact, share stories and situate their own experiences alongside heritage narratives (Pera, 2017; Su et al., 2020). With no opportunity to do so, this could explain the disconnect between what the site was and how it is experienced by visitors now.

Nevertheless, visitors do co-create their own visitor experiences, as visits to the key mill sites are often visitor led. Activities such as walking and cycling generate the 'doing' that is so key to place attachment, and when these are regularly undertaken in social groups, this strengthens social bonds (Jepson & Sharpley, 2015; X. Liu et al., 2019; Romain et al., 2016). These memories form part of the co-produced experience for the whole group. This means that whilst formal heritage co-production is not present at the sites studied, visitor experience co-creation is. This means there is opportunity to build co-created experiences and storytelling, but cultural organisations need to be receptive to developing wider narratives than just those relating to the OUV, or to finding ways to link those OUV narratives to current visitor experience. This would create relevance for those visitors who could see the link between the experiences they enjoy and the global importance of the DVMWHS. Currently, this link is missing.

This lack of co-production opportunity might not be true for every mill site within the DVMWHS, however. Masson Mill was closed during the data collection period. This mill was previously a museum and shopping centre, therefore there may be opportunities for heritage co-production and visitor co-creation that were not accessible at time of research. Equally, The Museum of Making was not chosen as a data collection location due to the desire to keep all three data collection locations as similar as possible across all three hubs.

Due to the very ethos of the Museum of Making, it is highly likely that visitor responses at this location would include reference to co-production opportunities. This could be an area of further research for the DVMWHS, and findings could help integrate the DVMWHS with the Museum more fully.

No elements of co-destruction were identified in visitor interview data. This is to be expected however, as those who had a negative view of the DVMWHS would be unlikely to visit. As all interviews were conducted onsite, all visitors interviewed were currently motivated to visit. In order to capture the narratives of those who had visited but chosen not to for negative reasons, these narratives would need to be captured via a different method such as social media analysis. This method of data capture is outside of the scope of this current project but may be suitable for future research.

5.2.4. Visitor place attachment and place making

Visitor place dependence

Different hubs attracted visitors for different reasons. From deliberately seeking out the rhododendron gardens, campervanning, peace and quiet, walking, socialising, visiting family, specific wildlife interests. This demonstrates the potential to attract multiple visitor types due to the diversity of visitor experiences on offer. Whilst this is a strength because it can appeal to different people seeking different visitor experiences, it appears to be a barrier to place making in the DVMWHS. This is because they are not being draw together through an overarching narrative and therefore not being conceptualised as a single destination. This was evident in the way visitors talked about what they do when they visit. V11.1 and V11.2 stated that there were lots of things to do in the DVMWHS, but listed a mix of attractions and activities that were not specific to the DVMWHS. For example, the Museum of Making and Masson Mill were named as places they liked to visit alongside Cromford, and these are part of the DVMWHS. However Crich Tramway Museum, Bakewell, Chatsworth, Denby Pottery and Matlock Bath were also named as attractions they enjoyed, none of which are in the DVMWHS area. Furthermore, many visitors whose motivation to visit was walking often spoke of visiting other areas within the Peak District too. Moscardo (2020) asserts that using generic aspects of adventure, wellbeing and personal identification for marketing is inadvisable as it does not enable visitors to differentiate between destinations. It appears that this is happening at the DVMWHS and could be a barrier to generating its own unique

sense of place. This returns to a lack of 'big narrative' linking the separate sites. As a result, the DVMWHS identity is either being absorbed into the stronger identity of other, similar attractions locally or fragmented so the identity of each individual mill is not connected. This fragmentation can happen within the same hub, where CI1.0 remarked that it was very difficult to get visitors to cross the road from the Wharf to the mill complex. This suggests that there is a conceptual fracture between the mills as destinations and the DVMWHS as a whole.

At the Northern Hub, the peace, quiet and close proximity to nature were cited as reasons for repeat visiting. Visitors also spoke about how the accessibility of the site attracted them. Flat, well-kept paths provided access to the countryside for those with mobility issues, as well as making hiking and cycling 'easier' than in more wild areas. Clear, well maintained pathways were also important to visitors who wanted to visit during the winter months, as they knew they would still be accessible. However, these are not features unique to the DVMWHS and were not considered to be linked to WHSs. As the current experiential offer at the DVMWHS is generic – walking, cycling, shopping – stronger local identities are crowding out the DVMWHS specific narrative. This has resulted in visitors liking highly specific aspects of a single component site – like the rhododendron garden – and only visiting that site or liking the area in general for the personalised experiences they can create but conflating it with other similar areas because the story of the site is not clearly understood or considered relevant.

Visitor place identity

Visitors described the desire to connect to nature as part of their personal identity and this motivated them to visit the DVMWHS and generated regular repeat visiting. This was most frequently seen at the Northern Hub, which is situated in the Derbyshire countryside, where 12 of the 16 Northern Hub participants cited walking as their motivation to visit. Open space, freedom, and wellbeing were common themes amongst visitor data and demonstrated how the green nature of the Derwent Valley was valued by visitors. However, considering that the DVMWHS tagline is 'the birthplace of the modern factory system' it is difficult to connect the OUV narrative to the visitor experience and motivation to visit. This suggests that there is a gap between the 'top down' crafted identity of the area by cultural

intermediaries and the 'bottom up' experiential identity of visitors. The literature review revealed that visitors are drawn to destination narratives that reflect themselves and their values. This identity-experience gap could be the reason visitors engage with the DVMWHS in their own way, generating their own narratives around personal experience and nature, and bypass the engaging with the WHS narrative altogether.

Central Hub visitors spoke about how well the River Gardens were maintained. Some visitors spoke of how the park was much better maintained than those near their homes, and other visitors commented that it made the place feel 'cared for'. This included the Belper East Mill building itself, which is considered in a poor state of repair by residents. These comments suggest the Central Hub River Gardens as representing 'something better' and therefore have an aspirational quality. Whether the WHS listing was known or not, there was a feeling that preserving spaces was inherently 'good' and visiting them was also a 'good' thing. However this value judgement was not made explicitly, nor was it specifically stated what the act of preservation was serving. It was just considered a 'nice' thing to have and visit.

Both experiencing nature and experiencing well-kept, preserved spaces share the quality of escapism for visitors. Whether it is away from big cities or away from less well looked after areas, the idea of spending time in 'something better' came across repeatedly. This is a theme of identity that is not unique to the DVMWHS but did span all three hubs. The reasons *why* the nature is so beautiful at the Northern hub, or the spaces are preserved and maintained at the Northern and Southern hubs are not questioned and in many cases are unknown. This is the link that needs to be made if current visitor experiences are to be linked to OUV narratives to turn visitor place identity into sense of place.

Visitor place social bonding

Visitors to all three hubs often visited with family or friends. Family visits included family reunions, a deliberately chosen destination for meeting up with friends, and a regular destination for days out as a family. Many of those who visited with family or as a couple were regular repeat visitors. Those family groups who were first time visitors to the DVMWHS stated their desire to visit again. This type of social repeat visiting is very important to place social bonding. It generates collective MTEs which strengthen the desire to return, particularly if the MTEs are shared with children (X. Liu et al., 2019; Melvin, Winklhofer, & McCabe, 2020; Patwardhan et al., 2020; Schuster et al., 2011). This appeared

to be a real strength of the visitor attraction at the DVMWHS, but again it is not directly associated with built heritage or OUV. It also suggests that the MTEs are generated between visitor groups that can, again, bypass engaging with the WHS aspects of the site. That means that the post-visit storytelling that this generates is focused on person-to-person engagement not person-to-place. Opportunities for families and groups to directly engage with DVMWHS together are needed if place social bonding at the DVMWHS is to generate explicit word-of-mouth recommendation.

Visitor place affect

Visitors motivated to visit the DVMWHS to be closer to nature also spoke about the positive effect it had on their wellbeing. For these visitors, the DVMWHS represented an escape from stress and day-to-day living. There was a sense of being connected to something bigger and better. It was also revealed that it created a sense of calm which visitors took away with them to their everyday lives. This connection was described in spiritual terms, although it was never explicitly referred to in that way. This supports the idea put forward by Jepson and Sharpley (2015) that rural tourism can be seen in terms of a 'sacred pilgrimage', although the link between spirituality and countryside is yet to be fully explored. However, homogeneity of place identity is again an issue here, as this was spoken about in the Northern hub, which is situated in the countryside, and once in the Southern hub, but was not a feature of the central, more suburban, hub. Therefore, the whole destination does not affect people in the same way. Whilst this could be drawn together as different facets of the same offer, it currently is not. Not all parts of the DVMWHS can offer this sense of spirituality and connection to nature, and this may also contribute to the site boundaries being hard to identify as the area is so varied in quality of experience as well as activity.

5.2.5. An overview of visitor place making

	Visitors
Storytelling	<ul style="list-style-type: none"> - narratives told by visitors centre on personal attachment, which often draw on the natural and ‘active outdoor’ aspects of the site - are not aware that the individual DVMWHS narratives are linked to one another. - Industrial narratives are not considered to impact contemporary site usage, resulting in lack of motivation to seek out and engage with historical narratives. - often have personal links to the site but can struggle to find opportunities to contextualise these with WHS driven historical narratives.
Sustainability	<ul style="list-style-type: none"> - repeat visiting was common, but did not contribute to site financial sustainability as visits would often be self-sufficient without engagement with attractions - cafes appeared to benefit the most from repeat visiting - lack of whole heritage site events results in lack of visitor flow from mill to mill, this does not aggregate financial benefits of footfall or recognition attributed to externally funded projects at individual mill sites - the cultural heritage of the DVMWHS was associated by visitors with other UK mill sites in general, and was valued as part of a wider industrial heritage narrative rather than for attributes specific to DVMWHS - it was considered important to ‘preserve’ the DVMWHS, but no clear reason was given for why - Existential authenticity is a key part of cultural sustainability for visitors - the cultural heritage was seen as a backdrop to the site, but not vital for visiting enjoyment - visitors expressed a sense of belonging to the site
Co-creation/co-production	<ul style="list-style-type: none"> - visitor co-production opportunities were not apparently obvious for visitors - some visitors expressed frustration at not being able to contribute their narratives to existing mill site narratives - visitors co-create their visiting experiences by interacting with the landscape and each other by engaging in self-led activities
Place making	<ul style="list-style-type: none"> - most were unaware of the WHS status of the area - the parameters of the DVMWHS were unclear, resulting in visitor confusion over which attractions were DVMWHS specific - different hubs attract visitors for different reasons (walking, wildlife, socialising with family) - attractions at the DVMWHS such as walking are generic activities, meaning destination loyalty is not strong as other destinations can offer the same thing - the green, natural landscape of the DVMWHS was cited as part of visitor identity - the nature at DVMWHS was cited as creating place affect through a sense of ‘connectedness’ that was akin to spirituality - social bonding is an important factor in generating repeat visiting - the fact that the area was beautiful and maintained well was not connected to the fact it was a WHS in visitor conceptions.

Table 12: Summary of visitor data

Visitor place making at the DVMWHS is often self-driven, relying on interactions with family members and friends and focusing on self-led activities such as walking or socialising.

Conceptually, the DVMWHS is not a clearly defined destination for visitors and was often conceptualised as part of the Peak District or as part of a network of other attractions which are outside of the DVMWHS and do not carry the historic narrative of the site. Nature and wildlife were frequently referred to as motivations for repeat visiting. The positive effects this had on wellbeing generate a strong sense of place identity for some residents, which in turn created a sense of belonging. However, these aspect of nature and escapism were not

directly connected to the heritage of the DVMWHS, or the WHS listing. The good maintenance of the site was not seen as a result of WHS designation. Therefore, the WHS listing was not always seen as an important factor in their visitor experience. Overall, there was no site coherence visible to visitors. Place attachment was self-led, meaning that any sense of place that visitors experienced were developed through social bonding, place affect and place dependence that was separate to the DVMWHS OUV narrative. This has resulted in visitors considering the heritage of the area as a pleasant backdrop to their visit, but not a key component of their experience. Furthermore, there are no opportunities for historical narratives and personal place attachment narratives to intersect. Therefore visitor narratives are developing independently of WH narratives and the OUV of the DVMWHS plays a minimal part in sense of place for visitors.

5.3. Residents

Objective 3: *To identify the aspects of DVMWHS that are considered significant to the DVMWHS residents.*

There is significant crossover in this stakeholder group with other stakeholder groups. For example, as a resident within the WHS they are also a visitor, and many local business owners are also residents. Residents were self-identifying. Whilst this strategy was adopted to avoid collecting too much personal data from participants self-identification was not always accurate according to the parameters of this study.

5.3.1. Resident Storytelling

Resident storytelling at the DVMWHS falls into three categories: the stories they tell visitors about the history of site, the stories they tell visitors or residents about themselves within the site, and the stories they tell each other as residents about the site in the present. These create three broad story strands: historical knowledge, personal memories and speculation. This indicates that there is a distinction between 'insider' and 'outsider' knowledge that dictates which stories get told to whom. This has been identified within public heritage literature and can both build community cohesion whilst embedding 'insider' and 'outsider' division (Hayes, 2018; Siân Jones, 2005).

When residents tell stories about the site to non-residents, the focus is predominantly on the history or beauty of the area, which echo the official, top down narratives of the site.

There is usually some level of understanding of local history, and for those residents born in the area this seems to be attributed to the teaching of DVMWHS history in schools. Equally, residents know that they can acquire more specific historical knowledge from the visitor centre or information boards and they also used online platforms to access site maps and navigation tools. However, accessing the historical information came across as 'homework' and not 'fun' for residents visiting without external visitors.

"You know if you hadn't been before then there's, there's information about the sites. You can go in and have a quick look and you know, most of the places you can have a look at things and just have a read and get a bit of cultural knowledge.... We do stop occasionally, even though we've seen it many times. But you do still sometimes 'oh, I'll just have another look at that.' I mean there's a lot to take in in some places."

(R17.1)

This indicates that the history narratives are 'extra' to the way residents use the site, and engagement with it is fleeting. This statement also mentions that there is 'a lot' of interpretation to take in. There is still a sense of 'remoteness' in this statement; that the DVMWHS is used by residents but the history of the area is not directly linked to them. Resident to visitor storytelling displayed an appreciation of the DVMWHS history, but no significant emotional connection to it, although there was evidence that people were willing to act as informal ambassadors for the DVMWHS to out of area visitors. This is known to be vitally important for tourism development (Clarke & Bowen, 2018; Edwards et al., 2017; Styliadis, 2018b). This suggests that residents appreciate the impact of WHS narratives for visitors and are willing to share them, but do not necessarily engage with them personally. This could be due to the history of the site being taught in schools, meaning long term residents already have a background knowledge of the area's history and do not wish to revisit it. What is indicated is that WHS narratives are considered to be for visitors, not for residents, and are only engaged with by residents to communicate them to 'outsiders'.

The emotional connection for residents is more easily identified in the stories they tell about themselves to other residents. Stories residents tell about themselves in the space draw on childhood memories. These memories are drawn from personal experience of 'doing' at the

site. This indicates that the link between ‘doing’ and place attachment that is evident for visitors is also evident for residents, however their stories have a sense of change over time that one off visitor experiences do not (Amsden et al., 2011; Hosany et al., 2017; X. Liu et al., 2019). At the DVMWHS, this emotional connection is currently separate from the specific heritage narrative. Memory stories contained references to small communities, feeling safe and breaking rules.

“We both went to the same school... Come down to Darley Park was quite a regular thing, particularly when it snowed from St. Benedict's... Both our school and St. Mary's School, on field trips. Over here. Maybe when it was snowing me... people used to come during their lunchbreaks... With a dinner tray up their top... And you'd use it to slide down. So on the school trays. That was a regular thing. So we've used it over the years. We've come sledging here ourselves as we've grown up.”

(R6.1)

Where personal memories and site specific stories intersect it is often in the retelling of people ‘doing things they shouldn’t’ in WHS buildings; for example, climbing the Belper East Mill. This was almost told as a kind of ‘badge of honour’, indicating a sub-culture that rejected the narratives of reverence and aspiration seen in visitor place identity and affect. This reinforces ‘insider’ and ‘outsider’ narratives by suggesting there is an informal site narrative for residents and a formal site narrative for everyone else. However, the fact that the tangible heritage of the site – the park at Daley Abbey, the Belper East Mill – suggests that the buildings could be a focal point for sharing and layering site narratives. There would clearly be points of conflict, as climbing a WHS listed building unsupervised would not be something that UNESCO would wish to promote, nor would it fit with the sense of aspiration identified by visitors. However, if carefully managed, it would provide a way for residents to share stories of the site that are relevant to them.

The stories that residents tell themselves about the site can rely on hearsay and word of mouth. There is a good deal of speculation about potential plans for the DVMWHS amongst residents, particularly those residents who are also business owners. Speculation about site development seems to develop more through casual conversation, passing information from one person to another, but it is difficult to identify where these strands of local-to-local

storytelling originate. CI2.2 and CI2.1 identified that there was a lot of misinformation out there, however local residents feel that they are not communicated with effectively.

“This is it. So, on Sunday I was in Darley Abbey because I wanted to take photos of the bridge and the random conversations I have with people. And you kind of go there’s so much misunderstanding and.... But they’re all telling each other the wrong things.”

(CI2.2)

“Yeah, a lot of it is very smoke and mirrors as to what's actually happening with any of these sites. The public don't get a massive insight into it, I don't think. You can read all the planning permissions but you don't know what's actually happening with it.”

(R18.2)

The tension here is that the cultural intermediary, responsible for designing and promoting the DVMWHS OUV historical for visitors, is unhappy about the misinformed narratives being circulated by residents about the contemporary developments at the site. Equally, the residents are creating their own narratives and ‘filling in the gaps’ with speculation because they have no other method of communication to gain the correct information for the stories they want to tell. What this indicates is that visitor narratives and resident narratives are considered separate, and whilst there are cultural intermediaries in place to shape and distribute visitor narratives, there is no one taking responsibility for resident narratives.

This is problematic because it suggests residents are not considered important enough as stakeholders by the DVMWHS for them to communicate openly with them. This creates a sense of ‘exclusion’ for residents and creates mistrust between them and cultural intermediaries. Prior research suggests that lack of communication can damage relations between local residents and tourism destinations (J. S. H. Lee & Oh, 2018; F. Popescu & Voiculescu, 2020). Furthermore, it makes the residents ‘outsiders’ in their own site narrative. Because resident storytelling at the DVMWHS is shaped by ‘insider’ and ‘outsider’ knowledge, being positioned as an ‘outsider’ by cultural intermediaries in a space residents

consider themselves ‘insiders’ is creating a serious divide between these two stakeholder groups.

The DVMWHS speculation generated by this rift appears to form part of a pattern of co-destructive storytelling. These co-destructive resident narratives predominantly involve Belper Mill, with the phrase ‘rack and ruin’ used by three participants in three separate interviews. This mirrored phraseology suggests that stories about the poor state of Belper’s East Mill circulate widely amongst residents. Their general feeling was that of regret, which was primarily focused on a sense that ‘they’ should do something about the site dilapidation.

“Yeah, I’m not sure to be honest. I think they need to do something with the mill. I think having a World Heritage Site and having two really shit mills is a really bad thing. Because it takes it away. That’s the one in Matlock Bath and the one in Belper.”

(B13.0)

However, who the ‘they’ was understood to be remains unclear. In reality, there is no single overarching authority responsible for the preservation and conservation of the whole DVMWHS. There is only a small team in place to oversee the actions of site stakeholders and their power is limited. This again feeds into the conceptualisation of responsibility and ownership at the DVMWHS. The history narratives – those concerned with the past – which are shaped by DVMWHS cultural intermediaries, are strong and connect to the OUV. However the narratives that involve change over time within the area, current usage and future development - the *heritage* narratives – are weak. By ignoring the heritage narratives, and the storytelling that traditionally would be in the hands of local communities, the link between the historical importance of the area and the local community in the present is lost. The result of this appears to be that residents have no way of shaping their own heritage environment and feel devalued. This, coupled with the tangible decay of the buildings has led to feelings of disempowerment, frustration, anger and that they lack importance. This feeling, coupled with lack of communication about site narratives relevant to them, has generated co-destructive narratives that frame cultural intermediaries as ‘outsiders’ from their own perspective, and agencies not willing to help the area. Equally, cultural

intermediaries feel they are addressing site narratives, but are only taking control of *history* narratives. Whilst the history narratives are strong and displayed around the site, the heritage impact – the change over time that develops sense of place – is being ignored. This lack of resident narrative assimilation and co-ordination has resulted in neither stakeholder group seeing the other fit into their stories.

This does appear to have resulted in some residents developing a negative perception of the DVMWHS as a whole. There seems to be a lack of belief that the listing can help the area because they cannot see the impact of it on their site experience.

“Yeah but people don't come in because it's got a link with somewhere else, they come here for what it is. And what it is, is this.”

(R2.2)

The above statement indicates that local people do value the area, but not because of the WHS listing. The sense of attachment is to the area itself through the things they do there, with no sense of the global narrative patchwork that WHSs are part of. In this way, the narratives of the DVMWHS are ‘kept small’; something which links back to visitors not considering the DVMWHS to be as important as the Taj Mahal or the Great Wall of China. The narratives residents tell that have true meaning for them are personal, hinging on ‘insider’ knowledge and a sense of belonging to a small community. Currently, there is no heritage narrative to link resident memory and experience to historical significance. As a result, the WHS listing is considered remote and irrelevant by residents, resulting in lack of support for it. Lack of local support for tourism destinations has been shown to negatively impact tourism development there, meaning that narratives like this one in the DVMWHS are contributing to place destruction.

5.3.2. Resident sustainability

Resident financial sustainability

Residents could see the potential benefit tourism development would bring to the local economy. There was also an aspirational element to this too, as it was suggested that better use of the buildings would bring more affluence to the area.

“Yes. So if you've got apartments which is going to be plush. It's not going to be you down 'n' out, y know, your winos and what have you, it's lifting something up in the community, this car parking space. And that building as it stands on its own, empty, is getting in a state each year wears by so do something and instead of building houses on your fields, you've got a whole complex... But that is then part of this because you've got a lovely building, done up, being lived in. Okay, it's going to make more cars a little bit but it's got his own car park. The people then will be there so the vandals won't be and hopefully they'll have kids and it's a more of a community thing again. So it's a knock on effect. “

(R2.2)

Events such as beer festivals were mentioned as a good thing and it was felt that these events allow the heritage site to be explored in a new way by a different target audience. In terms of willingness to pay, the fact that some previously free events were now charged and ticketed did not seem to prohibit those I spoke to from going to them. Residents mentioned that they felt 'safer' at these events now they were ticketed and felt that this peace of mind was worth the ticket price. No one mentioned that charging for previously free events might prohibit some low income residents from attending. However, if residents experience place attachment then they are more willing to pay for cultural experiences and activities in their local area because they reinforce place identity for themselves (Morrison & Dowell, 2015). This links to the aspirational elements associated with the site and a desire to keep out people they deemed would make the site unsafe. No one stated this explicitly, however. Again, this brings out the theme of 'insiders' and 'outsiders', and the sense that there could be people they wished to keep out of the area and are not welcome. This brings with it connotations of 'protecting', but also overtones of elitism, particularly regarding charging for previously free events. This culture of protection does not sit with UNESCO concepts protection, which states WHSs should be for all. Although UNESCO have made moves to forefront cultural diversity and local distinctiveness at WHS through the ICH Convention and Quebec Declaration, heritage perspectives promoted in this way still tend to be conservative and traditional (International Council on Monuments and Sites, 2008; N. Khan, 2005; Lord Ashton of Hyde, 2017). This implied elitism present in resident responses suggests that it is this, conservative, approach that is informing local cultural identity.

Resident environmental sustainability

The preservation and protection of the area was linked to the world heritage status in a broad way by residents.

“I just I assume it's just it's preserved and it's maintained as much as you can to its natural state and whatever buildings are around like the, where's the steam engine bit down the engine room and that.”

(R17.1)

“Yeah. I think it does because it means taking care of it. I think that's very important. And the mill now it threatened. You know the mill now it's in a terrible predicament. And yet, you feel like the fact that we're in a world heritage site will help to protect it. I don't know if it will of course but...”

(R19.1)

There is an implied assumption here that ‘someone’ will take care of the DVMWHS because it is WHS listed, which further implies that there is no responsibility on residents to support with this. Again, as with storytelling, this conceptualises the listing as removed from residents. This is the manifestation of lack of involvement in the story and the shaping the area's development resulting in lack of supportive engagement. Currently, residents do not feel active stakeholders within the DVMWHS. The feeling that ‘somebody’ will protect the DVMWHS, but not necessarily ‘me’ was prevalent.

“Probably the town, the council that adds up to the government that adds up to... but also the people of Belper... I do think, I do think the people of Belper are doing something. Do you know what I mean? Like there's petitions and all that sort of stuff... But they've shut the historical bit of it. So it's just they're taking it away little by little by little by little. I think.... Yes. Yeah. All of them. Yes, there's none. There's none, you know, you can't pinpoint one of them. If it's that case, it's all of them. That don't see the amount of stuff that is just being left to rot.”

(B13.0)

This denotes a lack of resident responsibility for the site and is something that was noted by CI2.1. This mirrors the residents' DVMWHS governance narratives that stresses 'they' should do something about things, but there isn't actually a 'they' in place. The lack of visible governance may be feeding the sense that 'nobody is in charge of anything' which leads to frustration and therefore disengagement in real terms.

"Nobody polices it. It's like here there's nobody in charge of anything. It's just is. It is here and people can use it or not. And Lumsdale's the same. There's nobody sort of... you just walk through it. It's just like walking through a street, but it's not a street, it's a heritage site."

(R16.1)

One resident commented that listings are all fine but they often lead to places being allowed to deteriorate beyond repair until they can be legitimately pulled down and then something done with the land. This reveals an underlying cynicism about the impact of WHS status and whether there is any discernible value to it.

There were several resident opinions regarding the renovation and repurposing of the mill building at Belper. It was stated that as long as the exterior and fundamental structure of the building was intact, the interior should be allowed to be repurposed in some way; there were perceived to be examples of this around the country and some were unsure why it could not happen here. This demonstrates a lack of understanding as to what the WHS listing actually is. Several sites used for comparison by residents were UK heritage sites, but not UNESCO WHS. This is another example of the lack of conceptualisation of the DVMWHSs global significance. It also feeds into the speculative storytelling, with opinion being more prevalent than fact and expresses a desire to improve and develop the area for the future. Residents want to create a site sustainability, but do not see this as related to the WHS listing. Development is spoken about in localised terms; with no considerations of the global impact this could have in terms of tangible asset preservation and site accessibility for international visitors.

Resident cultural sustainability

There were conflicted feelings over tourism development within the DVMWHS. It was considered good for the area but felt it may negatively impact on the site's peace and tranquillity – the things that residents value. These conflicts were expressed incidentally; people were not always aware of the mixed signals they expressed over this issue. Four of the interviews discussed lack of overcrowding at DVMWHS locations, which intimated that busy locations were not popular with DVMWHS residents. This was the only area of cultural sustainability that was referenced by residents. Peace, quiet and being in nature were valued by residents, echoing those aspects of the DVMWHS valued by visitors. Maintaining this culture of outdoor connection to nature and beauty was again not explicitly connected to the WHS listing. This means that the things residents wish to see protected about the area are not connected with the WHS listing which means residents do not consider it influential in maintaining their way of life.

There was evidence that residents actively avoided local events because they were too busy, and some described the Central Hub as already being a 'tourist place'.

"... But it is a, it is a tourist place. Now. It's every time something shuts down, it opens up as a cafe."

(R10.1)

This means that although residents can see the potential of the DVMWHS as a tourist destination, they do not always feel the need to engage with tourism driven aspects of the area. However, residents generally stated they managed avoid these 'visitor hotspot' events without too much disruption or inconvenience, which suggests there is room for both visitor-driven events and the valued culture of peace, quiet and nature.

5.3.3. Resident co-production and co-creation and co-destruction

Engagement and support for the DVMWHS by residents is a mixed picture. There were several residents who have migrated to the area from elsewhere within the UK and overseas. (appendix viii) This has been cited as being positive in the Central Hub, where a

resident local business owner suggested that the blend of ‘native’ and ‘migrant’ residents works well and helps local communities understand the importance of what they have. However, R8.0 and R11.0, who have migrated to the area, discussed the governance of the DVMWHS as something that does not involve them. This could indicate that ‘incomers’ to the DVMWHS do not automatically adopt a sense of responsibility for the area. Although incoming residents state they enjoy the area, and in some cases moved here because of its attributes, it still is not spoken about as ‘theirs’. There is potential for this to inhibit local distinctiveness, as previous tourism research on gentrification has demonstrated (Mansilla & Milano, 2019; Speake & Kennedy, 2019). For heritage sites, this could also reinforce the AHD because of the affluence of the area influencing the local demographic, which in turn influences the narratives told to others (Hong & Lee, 2015; Katapidi, 2021). This resonates with the findings of this research where the narratives of aspiration and elitism are used by residents and visitors.

However, the lack of motivation for ‘incomers’ to be proactive at the site might be age dependent. The DVMWHS has an older demographic, and this may influence the motivation and ability to engage, as highlighted in public history research (Hayes, 2018). Retired residents have more time available to engage in volunteering, and some interviewees revealed an increased desire to protect aspect of history and heritage they age.

‘As you get older, you start to think we should take care of things’

(R13.0)

Whilst non-retired incomers might not identify as ‘caretakers’ of the DVMWHS, older residents are more inclined to do so, whether they are ‘incomers’ or ‘natives’. This can inadvertently result in a homogeneity of storytellers – through things like volunteering as heritage guides – because the background, experience and social standing of the volunteers is similar. This can result in a homogeneity of heritage perspectives being communicated. At heritage locations, volunteers can be responsible for determining which heritage stories are told and how they are conveyed (Duffy & Popple, 2017; Olsson et al., 2016; Rickly-Boyd, 2015). If volunteers are all representative of the same demographic, this could mean that the same cultural perspectives will be presented to visitors, narrowing the diversity of

narrative content and cultural representation and running the risk of alienating some audiences (Olsson et al., 2016; Rickly-Boyd, 2015). Within the DVMWHS, there is evidence that the volunteers are all of a similar age and background.

“Yeah, so the, there are quite a few volunteers that have been here since the beginning. Because it was run by volunteers before it was run by a trust. So it's very much volunteer led. I'd say the majority are retired. I've got a couple of younger ones. But generally, they don't tend to stay because they end up getting a job or they're doing it for university and things like that, to get experience. So yeah, generally sort of retired people. We've got quite a few teachers.... We tend to, I mean, volunteers focus on different things compared to their interests. So [REDACTED] will do a lot about machines, but a lot of the other volunteers, it's more social history. So it's all about the workers and their lives. A lot of it.... Our tour basically, it does talk about the building because it's incredibly important with the fireproof thing. It's the building, the Strutt's, the machinery and the cotton process, and the workers. But like I say.... particularly the female volunteers they sort of skip and it all is about the social history, yeah. And we do walks around the cottages and things.

(CI7.0)

The limited volunteer demographic does appear to be echoed in the limited visitor and resident profile.

“And most people that were go are old and white.”

(CI4.0)

Because volunteers chose where to put their time, they are co-creating importance. This means that if all volunteers are from the same demographic, the same narratives will be propagated and no new perspectives introduced. It then follows that because the predominant demographic of volunteers within the DVMWHS are affluent, white and retired, the values that demographic tend to hold will be promoted along the DVMWHS. This demographic is also that most strongly linked with the AHD (L. Smith, 2006b). Connected to this is the issue of ‘whiteness’ within the heritage sector, which is considered a barrier to reforming heritage narratives (Hall, 2005). Whilst heritage sites may wish to engage in narratives that attempt ‘universality’, there is still division between those narratives

considered to represent 'cultural diversity' and those that are considered 'the norm' (Siân Jones, 2005; Rodrigues, 2023). Siân Jones (2005) suggests that this division of narrative correlates to a segregation of identity according to 'minority – "non-white"- immigrant' and 'majority – white – indigenous'. If only the AHD is being promoted along the DVMWHS, research suggests this will exclude cultures outside of this narrative not only from connecting with site heritage but also from the community. This is because heritage is a form of collective social memory that expresses and interprets belonging, and those who cannot see themselves represented in that narrative cannot truly 'belong' (S. Hall, 2005). Because there is no opportunity for residents to share their site narratives and experiences more generally, volunteering is the only way residents can currently contribute to site narratives. The lack of diversity in volunteers can result in a lack of diversity of narrative which can ultimately be damaging for the site as it excludes some perspectives and cultures. 'Whiteness' within heritage discourses often remains unchallenged because it is widely accepted as the 'race of reference', meaning that Eurocentric attitudes of politics and race are embedded as the reference for all narratives; remaining silent about this issue makes us complicit in reinforcing cultural segregation (Rodrigues, 2023). Whilst the 'whiteness' of the volunteer, and local community' was discussed in this data, it was not *addressed*. This indicates that an AHD narrative is accepted as 'the norm' along the DVMWHS with no motivation to challenge or change this.

It was observed by two residents that there were informal networks for skill and resource sharing. Here, examples of resident communities supporting one another and co-creating their own, highly localised sense of place was evident, as with R19.1 and their role in developing Belper Open Houses, which later became the Belper Arts Trail. This directly fed into expressions of local identity.

"...So we did our little bit to get it going... If you want to be creative, and we've got that nice little place on the marketplace, Number 28. "

(R19.1)

The sense of creative community referenced here was highly localised to Belper, so it was part of a patchwork of creativity along the valley but did not necessarily consider itself as such. Therefore highly localised co-production of events by residents is happening within

the DVMWHS, but it is not connected or conceptually related to the DVMWHS as a whole. This means that co-produced, creative community outputs are feeding into highly localised sense of place, but not DVMWHS sense of place. Whilst this remains fragmented, co-production along the whole of the valley will be difficult because conceptually there is no loyalty to other DVMWHS destinations from those who engage in these events.

One barrier to engagement is the identified co-created false notion of a 'them', who should be responsible for the whole of the DVMWHS, by residents. This results in residents not taking responsibility of their role in DVMWHS place making for themselves. It allows the notion of a 'world heritage site' to be applied to them by external bodies and does not acknowledge that residents are themselves stakeholders in the area and contribute to its identity. Existing research shows that effective co-production in tourism and heritage takes a lot of time and effort as it requires building long lasting relationships built on trust (Ellis, 2017; Higuchi & Yamanaka, 2017; Ngo et al., 2019; Phi & Dredge, 2019). However, the lack of narratives that include residents has resulted in a rejection of DVMWHS cultural intermediaries by residents. The perceived lack of transparency and deliberate exclusion of residents from 'insider' narratives has generated a lack of willingness to engage, which is subsequently developing co-destructive narratives and further damaging the stakeholder relationship. Whilst this lack of trust exists, research shows that building effective stakeholder co-production will be almost impossible. Time and resources need to be put into rebuilding this stakeholder relationship, and re-establishing the importance of resident stakeholder involvement, if future place making initiatives are to be successful.

5.3.4. Resident place attachment

Resident place dependence

The diversity of the DVMWHS was exemplified by the many different reasons residents gave for visiting. Engaging in outdoor activities was high on the agenda for 5 of the residents interviewed, echoing visitor motivations. Motorbiking was mentioned by one interviewed couple, with bikers tending to begin at the Northern Hub and explore the rest of the valley from there. Particular outdoor activities tended to be favoured at certain hubs. For example, dog walking was particularly popular in the Southern Hub. Running and rowing were also

given as reasons to visit there. There were comments about the enforced closure of the bridge at the Southern Hub and how regular park users missed walking 'the circuit'. This shows habitual behaviour of repeat local park users. The Central Hub was referred to as a 'family space' with good provision for children. These two examples of resident user motivation demonstrate that residents experience one specific part of the DVMWHS repeatedly. This results in residents speaking about their specific local site most when discussing the DVMWHS as a whole. This indicates a highly localised conceptualisation of the DVMWHS by residents based on repeated activity, resulting in residents not always understanding their specific location in the context of the entire DVMWHS. This reinforces a recurring finding of this research that there is no overarching narrative that helps residents and visitors conceptualise the site as a whole. There is an overarching history narrative, but the lack of overarching heritage narrative that relates to current usage and onsite experience is absent.

There were some place dependencies that spanned multiple hubs. When discussing immediate surroundings, the river was frequently mentioned. In 7 of the 19 interviews. Health benefits of the DVMWHS and surrounding area were also common motivations to visit, being mentioned in 6 of the 19 interviews conducted. These features often were not DVMWHS specific, but more region specific and resulted in confusion over where the DVMWHS boundary was and what attractions were part of it in exactly the same way as was found in the visitor data. (Only R1 correctly identified the DVMWHS boundary out of all residents interviewed.) For example, canoeists mentioned other area they visited outside of the DVMWHS boundary and dog walkers frequently referred to Darley Abbey Park as one of several parks they visited; none of the other parks mentioned sat within the DVMWHS boundary; although the DVMWHS was identified as a place for outdoor pursuits, it was considered part of a constellation of local destinations that could offer similar experiences. Once again, this demonstrates a very sketchy identity for the DVMWHS within stakeholders' minds. This reinforces the findings of the visitor data that the current identity of the DVMWHS is indistinct, meaning it gets absorbed into the identity of local destinations with stronger destination branding and stronger sense of place.

Key motivations for resident visiting were convenience, the pleasant atmosphere and the fact the spaces were well-maintained; these aspects were identified at all three hubs in 13

of the 19 interviews conducted. Being 'on the doorstep' of the DVMWHS green spaces was often given as a reason why residents visited, particularly those who wanted nice, open spaces close to home. Though other local parks were used for similar activities, several residents commented on the fact that the DVMWS areas were 'nicer'. They were perceived to be less crowded, cleaner and more well-kept than others. Once again, this echoes visitor motivations for visiting the DVMWHS. Good facilities, such as café and toilets, also meant residents preferred the DVMWHS areas to those outside. Therefore, the facilities provided influence intention to visit. Equally, the site landscaping and a sense of being 'wild' but not too 'wild' increased accessibility at DVMWHS and presented further motivation for residents to visit for residents; another motivation to visit also cited by visitors. They appreciated all year round useability due to the defined and well maintained pathways. This preference for 'manicured nature' was prevalent at all three hub sites yet, as also seen in the visitor data, the fact the spaces were well maintained was not seen as a result of heritage listing. This suggests that only the negative aspects of site management are attributed to the DVMWHS listing, whilst positive aspects are accepted as 'just part of the area.' The result of this could be the effect of co-destructive narratives, showing that the WHS listing is not valued by residents and efforts to retain it might not be supported by them. This means that co-destructive heritage narratives are influencing how residents conceptualise the site; if its well-kept nature is just 'part of the area' then no global links are being made as to the site's wider significance.

Resident place identity

Whether residents were 'born local' or 'imported' was an important local distinction; these labels were used by participants about others and themselves, with people stating which they were voluntarily in 8 out of the 19 interviews conducted. This indicates that it is a way of defining oneself as a resident within the DVMWHS, and again returns to notions of 'insider' and 'outsider' understanding. This division was mentioned even if the participant had lived in the area for several years, suggesting it is an enduring means of resident identification that has meaning for local people. Knowing the geography of the site very specifically was a type of cultural marker for how 'local' you were to the area, and when discussing this with other residents, colloquial terms for specific areas were used. For example the main shopping street in Belper is officially named 'King Street' but only ever

referred to as 'The street' by Belper residents. This use of specific language and colloquial reference to geographical features was subtly used as a way to identify oneself as 'insider' or 'outsider'. This felt very similar to the narrative distinctions seen in resident storytelling. It was almost an informal test that needed to be passed in order to be considered an 'insider'. Developing a 'test' to ascertain levels of localness is not unique to the DVMWHS and there is usually a tangible feature – such as a heritage building or geographical feature – through which identity boundaries are negotiated (Siân Jones, 2005). During data collection, this was incredibly useful for the researcher as it enabled them to use their 'insider' knowledge to gain the trust of resident participants. However, it was a fine line to tread, and often participants would assume the researcher shared their political beliefs in an almost complicit way. Naturally, this was not always the case. R2.2 stated that the Central hub was a space to meet 'like-minded' people. However experiences during data collection raised questions about what 'like-minded people' truly meant for the participant. As this research was enquiring about heritage, it was fair for residents to assume that the research valued heritage. Whilst this is true, and was stated in the methodology, the way it is valued by the researcher did not always resonate with the way it was valued by participants. The general feeling that something is 'good' and should be protected without considering *why* can generate a blind spot that denies issues, framing alternative perspectives as 'outsiders' who are perceived as threats (Perry & Schleifer, 2023). It has been noted in public heritage literature that local communities often consider researchers complicit in the aims and beliefs of the local community participants, sometimes causing tension when it becomes apparent that this isn't the case (Hayes, 2018). As a researcher who is also a resident, encountering conservative, sometimes elitist, perspectives within the DVMWHS communities was unsettling and made me question my own positionality regarding the preservation and protection of the DVMWHS.

Talking findings through with other local academics has helped me address subjectivity and renegotiate the relationship between heritage and value in this research. As identified by S. Hall (2005) 'heritage' in the UK often refers to preserving and conserving what already exists. However, as L. Smith (2006b) asserts, 'heritage' should be a fluid process that empowers communities to explore their culture in a way that promotes cultural understanding and diversity. What emerged as an underlying factor of this data was that residents

conceptualise heritage from the 'protect and conserve' positionality, whereas this research aligns with the idea of heritage as a fluid process of cultural empowerment. Resident approaches to heritage could be rooted in the area demographics. 2021 Census information reveals that Derby's population of 50 -64 year old is increasing and regional ethnicity is almost 80% white British. (Statistics, 2022) This suggests a population that is white, affluent and retired or nearing retirement. It has been asserted that the demographic of white privilege – which Derbyshire appears to have – is the only demographic traditional heritage narratives benefit because those narratives have been racialised to be ones of whiteness and privilege (Al-Natour, 2017; Rodrigues, 2023; L. Smith, 2006b). Those who tell the heritage narratives are constantly negotiating power and identity through the possession of heritage artefacts, and the dominance of 'whiteness' in these narratives is reinforcing cultural divides (S. Hall, 2005; Siân Jones, 2005; Rodrigues, 2023). This does appear to be impacting WHS engagement demographics globally, as research by Adie and Hall (2017) reports that Europeans were the largest source of non-domestic visitors, implying that white heritage narratives are being told to white audiences in a cycle of perpetuity and the cultural inclusion hoped for by UNESCO is not yet manifesting. This was reinforced by my data collection, as everyone I interviewed as visitors or residents were white and a large proportion were also retired. Although attempts were made to engage a more diverse demographic, opportunities were rare and unsuccessful when pursued. Whilst the lack of diversity in the sample for this research was not surprising, the reluctance of those outside of that demographic to engage – particularly non-white individuals – is troubling and may indicate a deeper resident community divide that there is not scope in this study to fully explore.

There was a feeling that the WHS status also conferred social status for those within its boundaries and that it was representative of something aspirational about themselves.

“You have to you've got to sleep you have to eat. You have to shop. So the mechanics of life are the framework by which you live. However, the fact that you are in a World Heritage Site means that there will be certain restrictions on how you go about that business. But the other hand on the other hand, that's counterbalanced by the significance and value of the buildings and the architectural heritage that we have in in the immediate environment.”

(R3.0)

“Yeah, because it's, you know, it's a community place. It's a kids place. The vandals haven't got here yet, you know, society, modern society hasn't dictated, you've got to have all this super-duper equipment....”

(R2.2)

“I think it's a peaceful and the river and everything's it's always it's a pretty it's a nice place to come. It's always sort of you don't find you get idiots hanging around so much. It's more just people nice sort of well-behaved people. I don't know what word to use for that.”

(R8.0)

This continues the sense of ‘insiders’ and ‘outsiders’ that seem here to have social implications. References to ‘vandals’ and ‘idiots’ as distinct from ‘nice’ ‘well-behaved’ people suggests that this is an aspirational self-identification of residents as being of a higher social stratum; almost a leaning to being a working ‘middle class’. Although there is no fixed definition of this term amongst scholars, it is loosely accepted as meaning the middle 60% of society who are not in poverty or extremely wealthy (Atkinson & Brandolini, 2013; Banerjee & Duflo, 2008; López-Calva & Ortiz-Juarez, 2014). There was a sense that the WHS locations were superior to those outside of the WHS boundary in 6 of the 19 interviews, even if the WHS status was not acknowledged as a motivating factor to visit. In this sense, residents attitudes to the DVMWHS as representing something ‘better’ indicates an aspiration to be ‘middle-class’ in the sense of ‘better than some others.’ Therefore, living at or near a WHS is used as a way to identify oneself as ‘better’ in some way than other social groups.

“... I think it elevates it in my mind to a special place. I wouldn't say I particularly mentally connect with the history but the fact that it's it is a valued place. I think it enhances its value.”

(R12.0)

This unspecified social distinction frames phrases like ‘protection’ ‘preservation’ and ‘conservation’ in a political light; keeping the ‘wrong’ people out and the ‘right’ people in. This was subtly expressed through the repetition of the feeling of safety in resident data.

“... Now if you go to the big one in Matlock. Like you forever looking because there's that many people. You don't know. You know what I mean this like here, it's not it isn't bad. You can look around yeah you can see them. But when there's a crowd of people, it's like you start panicking.”

(R7.1)

“ It feels it feels safer.”

(R10.1)

“... You know quite often I'll come out early evening. You know, and I feel safe.”

(R15.0)

The above statement from R12.0 implies that it doesn't matter what is being protected, or why, because it is the very fact it has a label associated with ‘protection’ ‘preservation’ and ‘conservation’ that gives it prestige. This again ties into themes of elitism and societal divide.

Resident place social bonding

Residents identified a sense of community within the DVMWHS. This was, on occasion, linked to common interests and repeat behaviours such as dog walking. This supports existing research previously mentioned that states seeing people at locations who you have things in common with strengthens place attachment. However, the community spirit again was focused on specific locations within the DVMWHS, not the whole WHS, even if the common activities that generate that sense of community are common to more than one hub. Dog walking and enjoying green spaces were common themes across all hubs, but people generally engaged in those activities repeatedly at one hub with friends, family or on their own. There was no obvious signposting between the hubs that suggested these activities could be enjoyed elsewhere in the DVMWHS. As was seen in the visitor data, MTEs

and 'doing' was based on repeat activities and personal interaction – either with friends or family or the space itself. The industrial heritage was largely invisible, providing a vague backdrop to engagement that was not often conceptualised beyond the immediate hub location.

There is space here for a layer of heritage community storytelling, that centres on shared activities and contemporary usage, that could sit alongside the historical narrative. It could signpost people to other DVMWHS areas, which would begin to form conceptual links for residents *and* visitors. This could lead to a shift in site usage by residents, seeing them habitually include other DVMWHS destinations in their visits when time allowed. It has been demonstrated that resident site behaviour influences visitor behaviour, therefore using narratives of 'doing' in conjunction with the historical narrative to influence habitual resident habitual behaviour should begin to subtly influence visitor usage and perception too. This could influence incidental co-creation behaviours between resident and visitor stakeholders. However, whilst there is literature examining how this incidental co-creation influences visitor perceptions, there is little research on what factors determine the co-creation behaviours in the first place (Bianchi, 2019; Lugosi et al., 2020). Therefore, more research is needed to fully explore what factors determine incidental co-creation behaviours between residents and visitors.

Resident place affect

There were references to the valley being a 'cradle' by residents. This links to residents expressing a feeling of 'safety' at DVMWHS, indicating that this perception may be due to the geographical features of the site. This could also be a contributing factor to the 'insider/outsider' perspectives held by residents. However, this was not explored in this research as the influence of geographical features on resident place affect and identity is outside the scope of this study. What is important for this research is that it *does* influence it, indicating it is an important factor in how residents feel in the space. This is not a universal feature of WHSs – not all are situated within a valley - but it is a feature of global significance that could help contextualise and connect the DVMWHS with the wider world for residents.

From some perspectives, the valley was seen as a crucible of power – waterpower, affluence, connectedness – and it was felt that there was a responsibility on residents to use this

power responsibly. The valley was also said to cradle creativity and there was a strong feeling that the industry of the past has created a culture of hard work and creativity in the present.

“There seems to be creative patches around the country. It seems to be and I'm intrigued. ■■■, because ■■■ wishes she moved to Derby. It's a big mistake moving to Worcestershire. We talked about it a lot. And we speculate, and we've come down to it's the Derwent Valley. It's the creativity. It's always been here.”

(B10.2)

This sense that the valley was ‘protecting and protected’ came across in SME resident interviews.

‘Cradling’ was also expressed less explicitly as a sense of ‘not looking outside’. This was evidenced in discussions around how residents perceive themselves and how local communities interacted.

“Like, I'm apparently going to be the resident American like the pet American for probably the rest of my life.

...

Like, I've been kind of adopted into the community. But I'm always gonna be like, you know, the redheaded stepchild in a way, right like, I am not from here. And so that will always be something that I have to, like, that people, like... I wear basically. And so it's, it's a better than being like, they'll say like someone of colour. Like there's very... like this is the whitest place I've ever lived in my entire life. And I say that coming from Seattle which is a very white place.”

(B15.0)

“R16.2

I've only been here, what, 10 years. And one of the things I noticed when you when we come from down south and if you wanted a plumber you would do research, what recommendations, things. A lot of Matlock people would just use the same

people regardless of whether they're competent or not. Because their child went to the same school as their child, they would then use him regardless.

...

Which, I think it's quaint. It's quite nice in a way.

R16.1

I never came across this until I came to Derbyshire but you are absolutely right.

You're absolutely right.

This indicates that the area tends to look inward, rather than outward. Coupled with the 'native' and 'incomer' distinction that seemed to be prevalent and important, this could indicate a closed mentality towards other cultures and broader social contexts. This ties in with data on resident identity that revealed themes of conservative attitudes, aspiration and elitism and an 'insider/outsider' mentality. Residents spoke of a 'community spirit', but there is a demonstrable sense of civic pride just outside of the WHS area in Matlock, too. This did appear to create a competitive relationship between DVMWHS and non-DVMWHS spaces, which would reinforce the 'insider/outsider mentality.

"So that's something that's kind of semi-destroyed. The parks lovely in Matlock but is no, no, it's no nicer than this. Now I'm not trying to beat Matlock. Well, I suppose I am. And it's got some old buildings but it hasn't got as many nice old buildings as we've got."

(R19.1)

"...It's on a par with Matlock, I think. Well, Belper's better than Matlock now."

(R10.1)

This is evidence of an unconscious positive bias towards DVMWHS areas, even if the management of the site as a whole is perceived as ineffective or irrelevant. Therefore, the co-destructive stories residents are telling themselves about the DVMWHS are not

representative of their emotional attachment and experience at specific locations within the site. This indicates that it is not the site itself that residents are not invested in, but the governance of the site. This again suggests a rupture of trust between cultural intermediaries and residents.

5.3.5. An overview of resident place making

	Residents
Storytelling	<ul style="list-style-type: none"> - storytelling falls into three distinct categories - the stories residents tell visitors focus on the history of site - the stories residents tell visitors or residents about themselves within the site focus on rule-breaking and childhood memory - the stories residents tell other residents about the site focus on the present state of the site and involve hearsay and speculation - residents do not trust the official narratives about the site - residents do not feel included in site development narratives - mistrust and perceived alienation from the development process has resulted in the development of co-destructive narratives amongst residents - co-destructive narratives are leading to a belief that the WHS listing is having a negative impact on the area
Sustainability	<ul style="list-style-type: none"> - residents are happy to pay for events, even if those events have previously been free - residents state that ticketing events makes them feel 'safer' within the event - residents assume that the DVMWHS is protected because it is a WHS, but do not question too closely what that entails. - there was a general feeling that the mill buildings should be repurposed, and that the heritage would still be being 'preserved' if the outer structure remained intact - the impact of local events on residents depends on personal preference. Some avoid them, some only engage with heritage through them, some welcome them but don't attend - resident response to tourism development was mixed. There was general support for development, but potential over-tourism was largely condemned - the conflict between the valued 'peace and quiet' of the area and potential tourism development was not always cognitively linked, with interviewees holding views that both supported development but disliked 'busy' or 'touristy' destinations - SMEs speak of the 'double standards' of some resident communities, who cried out at the thought of spending money on the Darley Abbey footbridge repairs. The sense was heritage was important, but not important enough to spend money on. This is in contrast to the call for money to be spent on the Belper East Mill renovations. Lack of conceptual link
Co-creation/co-production	<ul style="list-style-type: none"> - whilst individual site developments, such as the Museum of Making and the water wheel at are spoken of positively, general governance of the site is spoken about negatively. This negativity is attached to the DVMWHS listing - there are strong opinions regarding what each mill site should be. Often, it is not what is actually happening to the site - incoming residents do not speak of the area as belonging to them, demonstrating a lack of ownership - the age of the resident can determine the amount of ownership they are willing to acknowledge - affluent, white, older residents tend to volunteer for the DVMWHS. This inadvertently promotes narratives associated with the AHD. - an omnipotent, non-specific 'them' has been created who can be blamed for all the things residents perceive as wrong with the area. - this can add up to a lack of local stakeholder responsibility for the site - in terms of stakeholder salience, resident stakeholders are not directly involved in providing financial support, so are further down the list of cultural intermediary priorities - there is plenty of localised place making along the DVMWHS, which is generating a strong place identity in patches. - lack of communication between cultural intermediaries and residents <p>Has led to resident mistrust in site governance. This has resulted in pockets of place making that do not wish to engage with the DVMWHS, and therefore cannot be co-ordinated</p>

	<ul style="list-style-type: none"> - there was a sadness at site deterioration, and a sense that the heritage was ‘slipping through their fingers’ in the now
Place making	<ul style="list-style-type: none"> - residents often used one hub location habitually for a specific purpose, such as dog walking, canoeing, visiting with children or experiencing time in nature - the specific reasons for habitually using one hub were not unique to the DVMWHS, and residents often used other destinations that were local but not in the DVMWHS to engage in the same activity - specific locations were not always understood within the context of the DVMWHS as a whole - the parameters of the DVMWHS were unclear, resulting in resident confusion over which attractions were DVMWHS specific - residents cited the proximity of the green space to their home as a key motivator for visiting - DVMWHS locations were generally considered ‘nicer’ than other comparable local locations, with better maintenance, less crowding and better facilities - there was a tendency to attribute negative aspects of site management to the WHS and positive aspects of site management to being ‘just part of the area’ or the local council The central hub mix of ‘natural and migrant’ residents was seen as a strength - knowledge of local geography was considered a barometer for ‘localness’ - there was a sense that WHS locations were superior to non-WHS locations, creating a sense of ‘insiders’ and ‘outsiders’ - there was an aspirational self-identification as ‘middle-class’ for some residents - the fact that the site is valued was sometimes seen as more important than the reasons for its valuation - people stated they felt safe in the space - The valley was described as a ‘cradle’, ‘protecting and protected’. - There was a sense that this kept people out, and other people in. - The co-destructive narratives about the DVMWHS told by residents do not reflect the positive emotional attachment they feel to the locations - 6 of the 19 interviews discussed feeling ‘safe’ at DVMWHS locations - this is slightly disconnected from reality

Table 13: Summary of resident data

Residents do use DVMWHS locations regularly in their day-to-day lives. Although convenience partly motivates this behaviour, the well-kept nature of the green spaces does mean that the DVMWHS locations are preferred over other, similar local destinations. People visit in a mixture of group sizes – alone, in pairs or in groups – which suggests social bonding does occur, but that the places are also comfortably experienced as solitary spaces too.

There is a wide variety of onsite activities that draw residents, and this reflects the diversity of the locations along the DVMWHS. Many outdoor activities were popular due to the health and wellbeing aspects of engaging in exercise and the calming influence of being in nature. However, this outcome may be skewed by the fact that outdoor spaces were chosen for data collection.

The geography of the site contributes considerably to how residents conceptualise the space and themselves within it. A feeling of protection, cradling and nurturing is balanced by a tendency for communities to look inward rather than seek connection outwards and generate social context. Whether residents were born in the area or moved into it is a distinction that is regularly highlighted and seems to carry importance. Whilst this sense of cradling and aspiration is spoken of positively, it is contributing to an ‘insider/outsider’

mentality that is shaping the heritage narrative to be in line with the AHD and does not challenge perspectives to foster cultural understanding and tolerance.

Although several residents commented that the DVMWHS listing was not important to them, their motivation and reasoning to visit were shaped by aspects of the DVMWHS. Conceptually, the DVMWHS was associated with social status and aspirational living, although this was not seen to be a result of the WHS listing either. Therefore, conceptually, the benefits of the WHS were not attributed to listing. This has enabled ambivalence and negative perceptions of the DVMWHS governance to take hold and the positive aspects of the site to be attached to individual locations, not the site as a whole.

5.4. Local small to medium enterprises (SMEs)

Objective 4: *To identify the aspects of DVMWHS that are considered significant to the DVMWHS local small businesses.*

Participants in this stakeholder category were difficult to engage in research. Often this was not down to a lack of interest or desire to participate, but lack of time. Time poverty was a recurring theme amongst small business owners and was not only cited as a reason for not engaging with this research, but also for lack of engagement with each other.

5.4.1. SMEs storytelling

‘Making’, ‘historic buildings’ emerged as a strong theme for DVMWHS based businesses, and this fed into a sense that the shops and businesses in the area were unique, quirky and contributed significantly to the area’s sense of place.

“I think we were called Cromford Collective or something. Because Cromford wholly has independent businesses. And I don't think there's anywhere else.”

(B10.1)

“I think there’s the ...The atmosphere, the type of people that come here, and just... you've been in the shop. It's a quirky shop. It's the old buildings, stone walls, it's.. the walls are uneven, there's old girders everywhere... It's a special place to be in. It's

not... It's not your average high street collection of shops. We are quirky. Some characters here.”

(B14.0)

“Yeah and like everything’s old. It’s old, it’s like, really old, it’s not fake old. It’s like, I can’t imagine having a business in a modern building. I don’t think it would fit with our style and vibe and I love the brick walls and...”

(B4.0)

The data here demonstrates that creativity and authentic built heritage features are appreciated as key components of building SMEs for local business owners. Because the authentic built heritage is there, SME owners are able to use it to shape their individual business identity. For 13 of the 16 business owners, the physical built heritage formed part of their identity that would not be transferable to anywhere else. In all of these cases, this specifically related to the age of the premises and the historical narratives associated with them. Therefore the built heritage of the DVMWHS directly impacts the identity of SME stakeholders in a way not seen in the resident and stakeholder groups. This means that SMEs are best placed to link historical narratives to contemporary usage and heritage narratives.

Their identity is also shaped by the creativity associated with individual unique business offers. Some described seeing themselves as being the ‘right fit’ for the area.

“So in a way the placemaking shift felt like we, we fitted in this place and she didn't want the place to, the energy to be disturbed as someone coming in with more capitalistic views.”

(B2.0)

“But no, you have got to be sympathetic and it's got to be the right business in the right place... So therefore I am a kickass ideal tenant... there should be more people like me.”

(B10.1)

“And I wanted to open the sort of shop that I... because I live here. I live in Darley Abbey, that I wanted to... for myself. So it's not too shishi because I didn't want to put people off, I wanted it to be inclusive. And I wanted it to be you know it is what it is it's not super farmshoppy or the price that go with it. It's got to be something for all people really, “

(B3.0)

This echoes resident perspectives of sharing DVMWHS spaces with ‘like-minded people’, but it is more prevalent amongst local business owners. Therefore the insider/outsider mentality is evident in both community stakeholder groups, not just residents. The statement by B2.0 links their business with political beliefs, suggesting local belief systems need to be shared by SMEs if they are to ‘fit’ in the DVMWHS. The criteria for ‘fitting’ as an SME was never explicitly defined but often mentioned. It seemed to indicate a sensibility in synchronicity with approaches to protection, preservation and tradition; something that is reinforced by B2.0’s comment about having the correct political alignment and not ‘capitalist’. As with resident comments about ‘nice’ people, this could be a mechanism for keeping certain cultural feature out as well as in. However, this also indicates that there is already a sense of place for these stakeholders and that they feel part of a wider identity; one that is defined by the heritage, creativity and individuality. This is important for sense of place development, as it shows bottom up placemaking is already occurring. As the most effective placemaking has been demonstrated to combine both bottom up and top down approaches, this means that half of the key components are already in place (Lew, 2017).

Yet this strong local business placemaking does not currently lead to tangible, visible support for the DVMWHS. Of all of the small businesses that took part in this research, only two actively used the WHS status in their marketing and branding. Some businesses were not sure why they had not made the fact they were within the DVMWHS more visible on their branding, whilst B6.0 didn’t know there was a DVMWHS logo they could use on their promotional literature at all. Equally, the ‘making’ theme was not necessarily conceptually linked to wider DVMWHS making narratives, such as those seen at the Museum of Making.

This indicates that there is no connected narrative across stakeholder groups, even though there is a similar basic concept. Therefore, SME sense of place is not linking to the DVMWHS high profile sites, which mean an opportunity is missed to blend top down and bottom up placemaking narratives that could help boost site identity as a whole.

Three creative SMEs aligned themselves with already well established local brand identities as a mark of quality assurance and status for their business and product. These include Chatsworth, Peak District Artisans and Marketing Peak District. There is big kudos attached to 'The Peak' and this is leveraged wherever possible. The DVMWHS status seems secondary to this. The local heritage tourism brands chosen by SMEs are also the ones visitors and residents name when discussing the DVMWHS. On one hand, it shows that these brands are working and attracting visitors, but on the other hand it is evidence that the DVMWHS identity is being crowded out. There is a catch-22 situation here, as SMEs do not want to spend time aligning with a brand that has no visibility, but DVMWHS cannot build brand visibility unless people begin using their branding. One of the businesses interviewed was part of a franchise, their marketing is generic across all associated businesses; no local knowledge of DVMWHS was evident in their branding. This is particularly notable as the franchise won the tender due to its perceived 'fit' with the area ethos, however no location specific material is used in its promotion.

“... But because of our ethos and the way that we run the company, they looked and thought that we'd be the best, the best fit for the business...most of it just comes with our own logos and the destination of where we are... “

(B9.0)

The idea of overarching DVMWHS branding and networking was welcomed by 4 of the 16 SMEs interviewed. However, it was not universally considered to be a necessary or constructive development. There was some suggestion that there could be a conflict of narrative between marketing groups if a DVMWHS group was created. It could generate marketing 'silos'. There was also a feeling that it might become 'twee'. If a brand was created for the DVMWHS, then there is a feeling that the quality would need policing otherwise it would be meaningless. It was also suggested that 'The Derwent Valley Mills World Heritage Site' was too long a title to be effective as a marketing hook. It was 'too much of a mouthful.'

This seems to indicate significant resistance to or dissatisfaction with the DVMWHS label. Some felt that the size of the site, and lack of consistent landmarks along it, waters down the DVMWHS story and therefore its impact. This then made it difficult to 'hook into' a branding narrative. This could be linked to the fact that 9 of the 16 SMEs considered each mill site to be separate and businesses in one hub do not conceptually link with businesses in the other hubs. This appears to hinder cohesive storytelling.

"So it makes... I sometimes wonder whether it would work better if each of the hubs was the world heritage site, but with a really long stretched out buffer zone between it. And the idea then is, you wouldn't be stopping stuff taking place, but you do at least have some stay or control over what is taking place."

(B6.0)

The heritage narratives at the site do impact upon businesses individually, but in a very localised way. 6 of the 16 SMEs displayed an in depth knowledge of the heritage building their business was in. This connection to the stories of the built heritage connects them to residents as it prompts them to share their stories when they visit. Three businesses had some form of heritage storytelling displayed on the walls. This shows a willingness to engage with local history, but a lack of contextualisation as well. Of the two SMEs that displayed the history of the building on their interiors, one did not know their business was situated within a WHS. The three narratives displayed were not WHS mill histories directly, but did tie in with WHS narratives, particularly as they evidenced change over time. However they were not linked to the WHS narrative in any way, and there was a sense that this was 'lesser' heritage, even though considerable effort had been made by SMEs and other volunteers to create the displays. This is evidence of stories that could be layered with the OUV narratives to provide a link between residents and cultural intermediaries.

There were mixed reactions from SME owners regarding the perceived impact the WHS listing was seen to have on their business. Some felt it brought them extra trade through increased visitor footfall, whilst others considered it protected the attractiveness of the area.

“I think it does have a big impact on the village. I think if we hadn't got it as an UNESCO site apart from anything else, we'd have a lot more houses...The other thing that I would mention is we get a lot more foreign people that come here especially because it's a UNESCO site...Yeah, so quite a lot of people come over specifically to see the UNESCO sites and we happen to pick the trade up from that.”

(B1.1)

“I've completely embraced the world heritage site to market my work. It is intrinsic to everything I do and it is a big selling, selling point and inspiration for what I am going to paint and why I'm painting it.”

(B16.0)

“Yes, it's a massive tourist attraction.”

(B10.1)

“So you were saying about the does it... Does it have in a world heritage listing? I think it does. I think it draws people in... It is nice. And when you, especially if we were away or were telling somebody about our we got our business in the mills of and it's a world heritage... Oh, yeah. Like I do think that it's got it just kind of....what's the word... it kind of that gold stamp of approval? You know it's gonna be special.”

(B4.0)

However it was also stated that the WHS listing did not impact on businesses some at all, and if the listing was lost, there would be no impact on them.

“Interviewer

What do you think the impact would be if the area lost its world heritage listing?

B8.0

It's a tricky one on that one, because it wouldn't affect us financially... So I think the, the impact wouldn't be very severe. "

"I don't feel that it influences people's decision to come here."

(B9.0)

"Now, the thing is if you took the World Heritage Site away, would it make any difference to me? That's an alternative way of viewing it... I don't think it would... I wouldn't be lost without it. But it's it is a very good."

(B6.0)

Sometimes, the view of the WHS benefit was confused, however. B9.0 stated that the WHS listing did not impact them as a business, however they also describe themselves as a 'destination venue' separate from Belper town centre. B11.1 stated the world heritage listing did not impact the day to day running of the business, but also mentioned that they benefitted from the passing tourist trade. Finally, B13.0 did not use the DVMWHS on their branding and did not consider the listing to impact them, whilst also simultaneously expressing a belief that the world heritage site added extra status to the places they could sell in. This assumes that heritage listing does not shape the way that the area looks; there was no connection between the listing as a guarantee of destination beauty and interest and the fact it creates a 'destination' worth visiting. Those businesses that did champion the listing considered it to be part of the customer draw.

The indifference by some towards the listing may arise from lack of clarity as to what is considered part of the DVMWHS OUV. There are mills in the area that do not come under the WHS listing but do feed into the narrative of a 'making valley' (De Bradelei, Brettles, the site of the old wireworks in Shining Cliff Wood). These shape local storytelling and have their own rich history too but are not linked to the WHS story. There is a history of factories and textiles in the valley that originate from the Arkwright/Strutt/Evans tradition but are not part of the listed built heritage. Many no longer exist or are derelict sites. These are still part of a heritage through line, a DVMWHS legacy story to be told here, no matter how it ends.

These sites could help plug the gaps between key site locations as well as form part of a heritage story that can be plotted from the industrial revolution to the present day. This indicates that not just the heritage identified as OUV should be considered when building site narrative. Plotting the impact of the WHS heritage through to the present day using other buildings can contextualise the OUV and help people understand the importance and impact of historical developments on contemporary life. With a site that is as fragmented as the DVMWHS, it could also create mini links between hub locations, tying together the narrative and encouraging visitor flow along the valley.

It was noted that the history of the area includes industrial power and the contemporary relevance and impact of the industrial revolution is not always a 'pretty' narrative to tell. It was suggested by one business owner that the less attractive aspect of industrial heritage – the contribution to global pollution and the use of enslaved people – was not present in DVMWHS storytelling. This could contribute to the lack of temporal context for the DVMWHS for visitors. This connects to resident place identity data that demonstrates a tendency towards AHD narratives along the valley, confirming that multiple perspectives are not being included in the WHS narrative. This perpetuates the 'white narrative to white audience' cycle, which is at odds with the stated UNESCO values, and indicates a lack of cultural diversity in representation along the DVMWHS.

The narrative co-destruction that was present in the resident stakeholder storytelling was also present in the small business stakeholder group. As with residents, local business stakeholders engage in hearsay and speculation about what is happening at mill sites, especially Belper. The perception of WHS listing does appear to attract criticism and permeates the stories told between businesses about the heritage management across the DVMWHS.

“Well yeah, there's no official anybody. You know, if you want to do something like that, you need the council involved. You need the museums involved. You need, you know, you need all the different points along, you know? The mills ought to link together but because everything is a separate entity, separate business. It never,

never happens. What you need as an overarching authority. But that is not going to happen is it?"

(B16.0)

"And Amber Valley have done nothing, basically to challenge them, really. There should have been a lot more because they're I mean, I've been to the mills in Bradford and Oldam etcetera and they're all beautiful mills, well used."

(B8.0)

"They're their own entity down there."

(B1.1)

This appears to share similar features to the online trolling discussed by cultural intermediaries and raises the question whether bad publicity is a broader problem that social media. It implies that the poor relationship between resident and cultural intermediary stakeholders is also present for SMEs. Considering that SME storytelling is strong, this lack of trust and engagement between the two stakeholder groups is troubling, as it appears to be creating barriers to sense of place co-production. Referring to mill sites as 'their own entity' suggests a division between cultural intermediaries and SMEs who have expressed a willingness to engage. DVMWHS SMEs do not feel involved in local tourism development due to lack of communication from cultural intermediaries and therefore engage in co-destructive storytelling. This precisely mirrors the relationship between residents and cultural intermediaries and indicates that heritage narratives that resonate with local community identity and experiences are not being allowed into the whole site narrative to site alongside OUV storytelling. This is developing feelings of exclusion – being 'outsiders' – for local communities that is causing anger, frustration and the rejection of the DVMWHS brand. Furthermore, narratives of development and opportunity are not being communicated to SMEs, making those who want to engage feel further ostracised from the process. This sense of distancing appears to be a real issue for many of the resident and SME participants. In a location where the term 'community' carries weight and 'localness' matters, holding local communities at arm's length from location narratives is upsetting local

stakeholders and causing resentment. This suggests that a change in approach to site narrative is required by cultural intermediaries so local support can be reclaimed.

5.4.2. SMEs sustainability

SMEs financial sustainability

The impact of the COVID 19 pandemic and the 2022/2023 financial crisis in the UK severely impacted the financial sustainability of 6 of the small businesses interviewed. In addition, a breakdown of local infrastructure – the closure of the footbridge allowing visitors to cross the river at the northern end of the site - has also negatively impacted visitor footfall in the Southern Hub. This has compounded the negative effects on financial sustainability initiated by the pandemic. B4.0 spoke about the support offered by the local council to ameliorate some of the financial issues that have arisen over the past three years, leading them to speak positively about local governance. However, many interviewees reflected that every small business in the area was being hit hard and they were trying to support themselves through it as a community by sharing resources and developing initiatives. One example given was the ‘resurrection’ of the ‘Love Belper’ high street initiative, however this was very specific in location. B8.0 felt that it only supported those businesses on streets directly off the main high street. Therefore, those businesses actually on the high street, and those further away in De Bradelei Mill and The River Gardens, were not included. Some SMEs share client bases, such as B10.1 and B14.0. This can be as a result of personal links to other business owners, related service provision or a wider understanding of the benefit of mutual business support in the DVMWHS. This type of client sharing did not appear to have a competitive angle, even when the businesses were similar. It was framed as supporting one another and seen as particularly important during the current financial climate. This is evidence of DVMWHS business networking – and in a sense co-production of user experiences – but only within one hub. At the time of this research, SMEs in the DVMWHS were experiencing difficulties resulting in financial instability and lack of time to do anything but survive. ‘Love Belper’ demonstrated a desire for SMEs to engage in place making initiatives to help boost footfall, but the highly localised nature of this meant the place making was also highly localised, and not valley wide. (Some suggested it was *hyper-localised* further to just the high street.) Equally, this place making initiative was for immediate, measurable benefit to the SMEs. The financial strain made it impossible for

SMEs to put resources into initiatives that were 'slow burn'. This therefore made it a barrier to engagement in place making co-production initiatives, as it is well documented in the literature that such projects take time and are resource intensive. This echoes barriers to engagement for residents too, who were shown to need the time and financial stability in order to volunteer. This means that engagement in co-production at the DVMWHS relies on privilege. This could potentially shape co-produced narratives between SMEs and cultural intermediaries in the same way that it does for residents, but more research is required before conclusions can be drawn.

SMEs environmental sustainability

Ecological sustainability was predominantly spoken about in the Central Hub and was perceived to resonate with the self-styled image of Belper as a town and not necessarily as a WHS identity. Central Hub business owners displayed a sense of pride that they were championing sustainability, and it was considered an aspect of sense of place. It was also discussed in the Northern Hub by B11.1, where local council initiatives to place solar panels on roofs was lauded. It was perceived that this fed into an image of the 'Sustainable Village' that is championed by both cultural intermediaries and residents, although not necessarily in a co-ordinated way. Both examples demonstrate how ecological sustainability is key to 2 of the 3 hubs within the DVMWHS and is deliberately being used to shape locations narratives. However, as with all other aspects of place making, it is still location specific and does not form a DVMWHS wide narrative. However, it could be used as a common theme to link the hubs conceptually as a boundary theme from which to begin building sense of place. The fact that this is currently not happening indicates a lack of DVMWHS sense of place as a whole for SMEs, even though site specific sense of place is strong.

SMEs cultural sustainability

Four small businesses within the DVMWHS state they focus on stocking local produce but the 'localness' is not DVMWHS specific. It is much broader, covering Derbyshire as a whole and even edging into Nottinghamshire and Yorkshire. Therefore, 'local produce' is a subjective concept, as there is no identified boundary and it can be different for each business. In reality, it is actually referring to championing small, independent businesses. In some cases, 'localness' is sacrificed for the product that offers greater environmental

sustainability, which indicates local produce is not necessarily the most climate friendly option. This can be seen as a trade-off of values. Equally, there was an understanding that higher priced local produce needed to sit alongside more generic, 'convenience' items in order to cater for both visitors and residents. This assumption that a 'higher price point' would be acceptable within the DVMWHS mirrors the visitor and resident feelings of aspiration and 'something better'. It also assumes an affluence in the same way as introducing ticketing for free events. Together, this subtly edges out less affluent visitors and contributes to the narrative of who is acceptable and who isn't within WHSs.

There were some indications that local businesses wished to be involved in cultural sustainability, but lack of resources meant that many small businesses could not commit to this. For example, B11.0 and B10.1 had some links with local schools. This could indicate a commitment to *cultural* sustainability through sharing local knowledge with local young people. This is also something that CI2,1 and CI2.2 encourage and have put significant energy into developing school programmes that explore the DVMWHS and its values. This strategy does seem to be working, as R6.1 mentioned learning about the DVMWHS in school. However, whether this is co-ordinated with local businesses, or whether it translates as support for the DVMWHS, remains unclear.

Day to day stresses and strains mean that small businesses cannot engage in high level place making, even though they provide so much of it on an individual basis. Some businesses interviewed did not consider their power as place makers or their contribution to sense of place. This could mean that *cultural* sustainability is impacted, as the businesses that are predominantly public facing do not have the time to co-ordinate what offer they have and how best to promote it. This means that the stakeholder group with the strongest sense of place making, and the visibility to promote it, are unable to engage in it. It also suggests that SMEs do not consider themselves as part of a visible, whole destination, even though they engage in business networking on a localised basis. Whilst 7 of the 16 SMEs actively feel rejected or ignored by cultural intermediaries in some way, 5 of the 16 had not even considered that there was a DVMWHS identity to buy into, suggesting that even if the SME did not feel actively rejected they still did not experience locality in terms of the DVMWHS. Once again, this is an example of hub specific place making failing to link together to form a DVMWHS sense of place.

There was evidence of cultural erosion, and this related to who the significant funding goes to and who is commissioned to complete high profile projects within the DVMWHS. This is most clearly explained by B16.0 when describing how 'The Great Place Scheme' awarded funding to the DVMWHS. A large proportion of the money went to out of area artists and makers due to the requirement for all projects to go out to tender. This meant that no local artist or maker or creative got the real 'big money' projects. The cultural sustainability of the area is negatively impacted because local artisans cannot be involved in the high profile projects and therefore cannot produce location informed work. This is reportedly a bugbear of many local creatives. Research demonstrates that local communities should be at the centre of tourism projects that draw on local distinctiveness and culture if culturally sustainable tourism is to be effective in preserving local distinctiveness and creating sustainable livelihoods (Dube & Nhamo, 2021; Matiku et al., 2021). In this instance, politically the DVMWHS has been 'levelled up' but financially it hasn't. This can also be seen when other types of business are put out to tender. For example, SME B9.0 feels like a local business, stocking local produce, fitting with local ecological sustainability ideology and embracing the original features of the building. However, it is actually a nationwide franchise. From one perspective this could be seen as commodifying the 'local'. The café is not cheap, and it acknowledges its 'higher price point', stating it is because it is as ecologically friendly and locally sourced as possible. This fits completely with Belper's current zeitgeist, however it could be seen as a nonlocal business cashing in. The council chose this particular franchise to take over; it was an opportunity that was originally put out to tender. This suggests that the council are conscious of the Central Hub's self-styled eco-identity. It indicates that a top down place making strategy is at work here, but that 'bottom up' local knowledge and skill is not being used to implement it. Research shows that this can erode local confidence in tourism development schemes (Hong & Lee, 2015; S.-K. Tan & Tan, 2020; Xie et al., 2020).

5.4.3. SMEs co-production and co-creation and co-destruction

The local networks of small businesses that work together to support each other, as discussed by 6 of the SMEs interviewed, appear to have been built over time and, in some cases, are a result of a deliberate effort to make links and connections. For example, B15.0 describes considering other local businesses regarding what to stock so there is no cross-

over, therefore reducing direct competition. Predominantly, business networks are personal, informal and can be purely needs based. Local businesses supporting other local businesses was described as a 'creative community'. 4 small businesses – mainly creatives – were able to signpost me to other potential participants. Some of this was due to working together professionally, some due to local knowledge due to length of residency, and some was down to personal friendships and family connections. This supports interview data that states there is an informal network of local businesses and artists already in place. B15.0 states there was a deliberate decision to build a community alongside the static heritage buildings in Belper. For example, 'Love Belper' is conscious, co-ordinated placemaking.

There was evidence that not all small businesses were involved in this, and inclusion in these local networks seemed to rely on proximity to other businesses or whether the business owner was a DVMWHS resident as well. This again demonstrates a tendency for DVMWHS communities to look inwards and create community division according to boundaries of 'localness'. For example B7.0 stated they were not part of an informal local business network, yet there was evidence that this network was strong in Darley Abbey for SMEs who were also residents. B7.0 lived outside of Darley Abbey itself, however, and as much of the informal networking appeared to happen at the wine bar in the evening, this may mean they are not onsite at the right time to be include in informal networking activities. Equally, B16.0 reports recently moving back to within the DVMWHS boundary because living just outside meant they were not invited to be part of as many local events. They put this down to not being onsite at the right time to be part of those informal networks. Finally, B9.0 described not being as integrated in the Belper business networks as they could be, and that partly this was down to the mill site being separate from the town centre. B8.0 and B9.0 stated that, within the Central Hub, Belper town centre and the River Gardens/mill site do not communicate much. These locations are only a 10 to 15 minute walk from one another, and this lack of communication may indicate a conceptual divide as much as it does a physical one.

B1.1 and B11.1 keenly felt a sense of not being involved; almost being deliberately being left out. There was again, as seen in other stakeholder group data, a constant referral to 'they' when discussing DVMWHS governance. It was also felt that there was just no awareness of organised events along the DVMWHS, although B16.0 does acknowledge that this is due to

under staffing. The events organised by the DVMWHS team that do occur along the valley are not always perceived as being for SMEs. This goes back to lack of capacity to market them effectively, if at all. Although there is widespread scepticism regarding communication between businesses mill sites, an alternative view is present.

“We've, we've done... when the opportunities come up, I've always taken it to do, to work with them... So they put us in a little booklet as the Derwent Valley Mills trail and then you had to go around different places and you could see the artwork but it was great because it was here so people can sort of like have a coffee as well. So it worked really well. It's nice to have the support actually... But they were going to... you know the old cottages in the... they were doing opera out the window. It was to do with the... It was a Derwent Valley Mills kind of project and it would have been amazing, but it didn't actually happen because it was just before COVID but it was gonna be beautiful. And I love the fact that we were involved in that... So it's nice to kind of have that. But it's not something I think about because I'm so busy. Just doing the day to day stuff.”

(B4.0)

This suggests that local engagement does happen, but is not consistent, and again engagement is difficult for SMEs due to them being time poor. B3.0 shared that they remembered one instance of the DVMWHS contacting them to take part in a survey about site accessibility, but they were not sure what happened with regards to this and did not consider themselves to have much link to the DVMWHS, even though their connection to the Southern Hub was strong. In addition, SMEs in the Northern Hub spoke of ‘being consulted’ and having opportunities to attend update meetings, but all of this is the one-way knowledge sharing and consultation without agency that Arnstein’s Ladder of Participation shows to be least effectual when looking to co-produce (Arnstein, 2019). This also indicates that engagement such as that talked about by B4.0 above is rare.

Historical wariness between stakeholders is still clouding perceptions of what is actually happening, and there is suggestion that there is more crossover – or at least attempts at crossover – than the received historical animosity acknowledges.

“So [REDACTED] who's the education, she writes something in the Cromford Chronicle, I think it's called. We have a trail and she'll send people into the village. The feedback that I got a couple of weeks ago was that people were like zombies walking around with their handsets. So you can't quite win. The mill has gone out the way to include the whole of the village on a tour that people do. That means they get out of here into the village, and they're complaining that people are walking around just listening and not going in.”

(B10.1)

The perceived lack of communication has resulted in local business stakeholders creating their own small business communities which appear to be very supportive for those ‘in the know’ but do not link with other, similar local business networks along the valley. B12.0 expresses a sense of feeling that, as a small business owner and maker, there are several overlapping communities and groups you can be involved in but no central one. This results in a fragmented network which could in turn contribute to a fragmented DVMWHS identity. This is evident from B10.1, who identifies that The Arkwright Society oversee the Arkwright Mill and the Northern Hub more generally, yet there is no such organisation in the Southern and Central Hubs. It was suggested that there needs to be equivalents – Strutt Society, Evans Society – at the other hubs to create even care and governance along the DVMWHS. The Arkwright Society does a lot of the organisational heavy lifting that the DVMWHS co-ordinators just do not have the man hours to oversee and maintain. B11.1 states that a lack of ‘common government’ means there is a lack of ‘common information’. This was shown to drive people to either create a branding of their own or join an existing, strong local brand. For example, B5.0 was heavily involved in creating a local marketing group which did not use the DVMWHS status. There was a huge emphasis on this group providing actual, tangible support. Tangible support with genuine benefit to them was a motivating factor across several local small businesses.

Barriers to engagement were strongly linked to lack of resources for SMEs. As most small businesses do not consider themselves co-creators of the DVMWHS identity, this may diminish their motivation to become involved in DVMWHS initiatives. B4.0 stated that the business *liked* to be invited to take part in WHS initiatives. However it needed to be overseen

by the DVMWHS as they do not have time to organise these things themselves. B11.1 stated that small businesses do not have the resources to collaborate, even if they wanted to as they are poor in both time and money. This suggests the way co-production opportunities are being offered, and what is being offered, is not demonstrating mutual benefit for them. The literature revealed that understanding the mutual benefit of co-production was important to obtaining initial interest and demonstrating shared value. The fact that this is not happening currently suggests approaches to co-production with SME stakeholders by cultural intermediaries needs to change. When considering how small businesses would like to work together, there are mixed feelings about creating a 'DVMWHS Business Hub'. It was suggested by 4 SMEs that there needs to be a synergy between the businesses involved in such a network or it becomes a social event for unconnected local enterprises. This is not beneficial from a business point of view and takes up time, which has been shown to be limited for DVMWHS SMEs. DVMWHS business networks would therefore need to be targeted and specific. There was also a suggestion amongst 3 of the artists and creative local businesses that any DVMWHS specific hub would need to have criteria for product standards to ensure the brand gained a reputation for high quality art and making. Both of these examples indicate that for SMEs to be meaningfully engaged in a local placemaking initiative, they need to be clear about how it will benefit them; whether this is through enhanced reputation by being associated to a brand that has a quality assured status or finding opportunities to build mutually beneficial networks with complimentary local businesses.

Whilst Marketing Peak District *do* bring disparate businesses together according to B16.0, it appears that many of the organisations that link creatives are voluntary led. There are no resources to bring it all together formally with a more permanent, overarching organisation. Furthermore, when initiatives are co-created between local networks and the DVMWHS, the ownership of the initiative appears to be contentious. This is evident in the way CI2.1 and CI2.2 sees Belper High Street awards as a DVMWHS initiative, but B15.0 state Love Belper see it as theirs. This indicates that successes are not being shared across stakeholder groups, and that cross-stakeholder collaboration is not considered a significant factor in this process. This means that organisations that should be working together and supporting each other are actually competing. It also means that any positive involvement the DVMWHS have in co-creating positive development is overlooked. By not acknowledging their role in co-

created projects such as Belper winning the British High Street Award, there are no visible positive narratives to counterbalance the co-destructive storytelling prevalent in local stakeholder groups.

Some of this resistance to working across the DVMWHS could be a result of the fractured nature site governance which, although not viewed negatively by SMEs, is experienced in a highly localised way. 3 out of the 16 SMEs interviewed comment positively on the local council governance. B4.0 in particular were happy to say how supportive they had been through the pandemic and the bridge closure. The picture is mixed in the Central Hub, with B8.0 stating that a lot of political infighting had turned people off engaging with the site, yet B9.0 said their presence was a positive one for the River Gardens. B11.1 mentioned the local council willingness to install solar roof panels in the Northern Hub. However, these three examples of local governance are all from different local authority areas – Derby City Council, Amber Valley Borough Council and Derbyshire Dales District Council. This means that support and provision for SMEs is not experienced consistently across the DVMWHS. Although the general feeling was that local governance was positive, there is a tacit understanding that neighbouring councils do not operate alike, and initiatives for one area may not be available to another. Therefore, this could be a barrier to whole site conceptualisation of the DVMWHS for SMEs. This may be changing however, with the merging of two key cultural intermediaries for the area and the recent awarding of Local Visitor Economy Partnership (LVEP) status from Visit England (Derby City Council, 2023).

5.4.4. SMEs place attachment

SMEs place dependence

There were several factors identified that make the DVMWHS a desirable location for a small, independent business. The number of independent shops was cited by 5 of the 16 SMEs as being something local independent business owners were proud of across all three DVMWHS hubs. It was particularly noted that there are no retail chains with outlets in Cromford, and that there should be more publicity about this. Six of the businesses commented on the 'beautiful' setting of the DVMWHS. This was considered important for customers, but also for business owners as residents, too. The transport connections of the site were described as an advantage. B13.0 explicitly stated that they sell along the A6. The

A6 road enables them to sell what they create more easily along the valley as it runs along its length and connects all parts of the site.

B16.0 and B1.1 gave examples of how the WHS status adds kudos to businesses operating within the DVMWHS. Outside of the boundary, even if businesses share the same postcode, the trade and business networking is significantly reduced. For example, educational trips to the valley to study industrial architecture and the built environment draws visitors in specifically, generating more trade for businesses within the DVMWHS boundary.

This data indicated that SMEs value the physical attributes of the DVMWHS, for their own sake and that of their business. The geography of the area brings with it good transport links and a beautiful setting which benefits customer access, customer footfall, SME owner wellbeing and a sense of individuality. However, whilst shaping in this way can generate character and atmosphere, it can also be led by heritage restrictions.

“Well, it does have limitations. We, we’re strapped for storage space. It's not easy to transport things up and down stairs quickly... And the building itself needs maintenance. On the other hand the Derbyshire Dale's District Council will, will allow some amendments.”

(B11.1)

“It’s expensive to be here in the mill. It's not cheap, but you're paying for... and the buildings, they leak. They’re cold in the winter, they're warm and the summer. The beauty of the buildings is that. Is the fact that they are so old and there's so much history. Each room.”

(B4.1)

Such restrictions impact on day-to-day working and practicalities. It was suggested that the DVMWHS is different from other world heritage sites because it is in constant use by resident and local business stakeholders.

“Living in it, there's more comparisons with the World Heritage site with a national park than there are with other heritage experiences because it's a living breathing something.”

(B6.0)

This adds a layer of complexity to site management, as any preservation or conservation methods need to consider that the DVMWHS is a living, working space for contemporary communities. Building restrictions, lack of parking and access issues can cause frustration, which may lead to a negative image of the WHS listing. These things are far more ‘visible’ to business owners than slow moving project development. This could be the reason for some of the scepticism towards the WHS listing and its relevance to small businesses in the DVMWHS. Therefore, WHS listings that cover large areas containing large quantities of local, resident stakeholders may require more flexible WHS legislation than smaller, self-contained sites specifically dedicated to heritage preservation.

SMEs place identity

Small businesses and creative industries appear to be driving the DVMWHS today, but there is a disconnect between heritage narratives and contemporary business narratives. There was reference to a synergy between the layers of history present in the area and creative minds and imagination by two SMEs, but mostly this connection was not made. Most local businesses cannot speak about their business without also speaking as a resident, yet they quite often do not draw a link between what they do and the DVMWHS sense of place. There was a definite sense of what businesses ‘fitted’ in the DVMWHS from some business owners. B10.1 asserted that “It’s got to be the right business in the right place”. There was a sense that there needs to be a sympathy and a synergy between place and business and between the businesses themselves. It was a type of self-selected united identity that was driven by a desire to create a holistic identity amongst local entrepreneurs. This was also partnered with a belief that there is a need to keep businesses within the area ‘like-minded’ in terms of values. There was a suggestion that building a ‘like-minded’ community in this way was a political act; a way of bucking certain national governmental trends such as ‘capitalism’ and ‘fracking’. This implies that some local businesses are consciously co-creating a value system as part of the identity of their specific DVMWHS locality. This echoes resident stakeholder sentiments of sharing spaces with ‘like-minded’ individuals, but here

the 'insider/outsider' divide is more explicitly linked to political and social values. This was present in all three hubs but felt most striking in the Central Hub. Some of these values resonated with that of the researcher, subtly resulting in an increased ability to secure interviews. However the strong sense of highly local identity did also present as formidable and intimidating, even to the researcher as an 'insider'. The highly visible, almost aggressive, presentation of local community felt as exclusive as it was inclusive and did not extend beyond specific hubs to a wider DVMWHS identity in any of the SME interviews. This again calls into question, as with the resident data, *what* is being preserved and *who* for. The values of fair trade, ecological sustainability and supportive communities are humanitarian and in line with UNESCO values, however they are being presented in a 'hyper-localised' manner, which can feel exclusionary, even within an already inward-looking, preservationist community as was revealed in the resident data.

This strong sense of community was championed by 8 of the businesses I spoke to, however there resistance from some businesses not located on a mill site but still within the DVMWHS boundary. In fact, two onsite businesses did not feel part of a community, nor did they want to be. This suggests that the identity that is informally being created does not suit everyone or include all. Some small businesses seem happy to link to Chatsworth and The Peak District, however B16.0 was wary of disingenuously linking to others' heritage for marketing purposes. This indicates that there is a significant amount of highly localised 'bottom up' placemaking, but 'top down' co-ordination is needed to bring it together. B10.1 suggests that the self-propelled communities do not need to be formalised. However, research shows that solely 'bottom up' place making results in poor infrastructure and visitor dissatisfaction (Gato et al., 2020; Lew, 2017; F. Popescu & Voiculescu, 2020; Sofield et al., 2017). Small businesses need to be able to work smarter not harder in the current economic climate and, by not having an overseeing eye, are perhaps duplicating work or not leveraging these networks effectively for either themselves or the DVMWHS.

The strong sense of location specific identity across all three hubs rarely linked to the WHS listing specifically. B8.1 stated that it was not the WHS listing that made Belper great; it was felt it would have a strong identity anyway. Belper in particular seemed to have an awareness of its own identity, its affluence and how this is perceived by others, especially by those 4 SMEs who were also Central hub residents. This self-awareness appeared to shape

local events and business networks in that location. There was a feeling by one business owner that there was a 'symbiotic relationship' between place, person and business that developed through living in a place and then becoming a small business owner there. The implication being you are part of it and it is part of you. This is evidence of geographical features or historical artefacts becoming symbols of community and a means of negotiating belonging in rural areas (Siân Jones, 2005).

SMEs place social bonding

The small, informal small business networks within DVMWHS hubs are strengthened when the business owner also identifies as a resident, and that resident status can provide a mechanism for building professional as well as personal links. Similarly, a business's exact location within the DVMWHS hub can also define business relationships. B10.1 and B14.0 refer to the strong sense of community within Arkwright Mill in the Northern Hub. However, B1.1 and B11.1 report feeling isolated from those businesses actually on the mill site.

"I don't think... Cromford Mill don't involve me in their events organisation. And I think that's a bit of a shame... I just don't think the communication is there. I don't think it's it has to be the road that divides us. It's, you know, we're living in a modern society. Not only can I walk across the A6 but they can ring me, you know, or message me. You know I work with [REDACTED], that's miles up the road. So I just think maybe people need to learn to talk to each other."

(B1.1)

"I've sometimes thought that events associated with the World Heritage Site buildings, such as the Arkwright's Mill, happen, despite us."

(B11.1)

Therefore, how businesses conduct social bonding seems to rely on unwritten 'rules' of belonging. Those business owners who are also residents sharing a sense of identity. Equally, those businesses on the 'inside' of mill buildings or villages are separate from those outside of its parameters. Location and residency are determining factors on whether strong

business networks are formed, creating 'insiders' and 'outsiders' in the same way residents identify as 'incomers' or 'born and bred'. However, this SME data reveals that it is not just 'insiders' and 'outsiders' in relation to the valley or a hub, but between even tighter identity boundaries based on where you live and where your business building is. Mills sites were viewed as separate from the village or town in the Central and Northern Hubs but are within a 15 minute walk of each other in both cases. Location appears to be a constant means of negotiating 'insider/outsider' status in '*hyper-localised*' terms. This constant negotiation of identity and belonging within such tight parameters might be a contributing factor to the lack of whole site identity within the DVMWHS. If there is division within a small village community based on location, the 15 mile-long DVMWHS would certainly experience division of place identity for residents and SMEs.

SMEs place affect

10 of the 16 businesses interviewed discussed the impact of the historic buildings on their business. Building within the WHS and the surrounding conservation area have shaped the way the business has marketed and presented itself.

"I mean, we've, we've tried, like anywhere to be really sympathetic to the building."

(B9.0)

"The pub is 250 years old and I think, pardon the pun, it is in keeping with being 250 years old."

(B1.1)

"It's the old buildings, stone walls, it's.. the walls are uneven, there's old girders everywhere. It's... I think if you picked it up and put it in some new modern block, it just wouldn't be the same."

(B14.1)

In this way, the historic buildings have become part of the identity of the business in an intrinsic way. The historic setting becomes part of the business offer for some, permeating how they look and how they frame their customer offer.

5.4.5. An overview of SME place making

	SMEs
Storytelling	<ul style="list-style-type: none"> - ‘making’, ‘historic buildings’ and ‘creativity’ were strong themes for SMEs - only two of the 16 SMEs interviewed included WHS listing in their marketing information - the ‘making’ theme was not linked to the ‘Museum of Making’ - like peripheral cultural intermediaries, SMEs aligned themselves with local identities outside of the DVMWHS that already have a strong sense of place and identity - An overarching DVMWHS was not universally welcomed, as there was a feeling that it may generate conflicting narratives. - there was some resistance to the DVMWHS tag as a brand - the built heritage connects SMEs to their customers, but not to the site as a whole - there was a mix of reactions as to whether the WHS listing was important to businesses. Commercial outlets tended to believe the listing increased footfall, others felt the area spoke for itself and the listing didn’t impact them very much. - lack of conceptual connection between the landscape, the listing and the attraction - some SME take in locations linked to the OUV but are not listed. There is an opportunity to ‘fill in the gaps’ with a place making narrative that is wider than the OUV. The OUV is part of a whole continuum that is still going. - filler stories could create the missing links between hub locations - co-destructive narratives are present customer to SME and SME to SME - SMEs feel the same lack of communication that residents do. This leads to mistrust and cynicism regarding the power of the listing to protect or change anything for the good - this has created an antagonism between sites and SMEs - there is also the creation of a ‘they’ that is blamed for all the issues along the valley. This could be because SME owners were also often resident - these co-destructive narratives are similar to the trolling online
Sustainability	<ul style="list-style-type: none"> - the day-to-day maintenance and restrictions to the built environment are more immediately felt than the slow, closely guarded positive site development that is not always shared with SMEs and other local stakeholders - it’s expensive to be in a heritage building, and sometimes logistically difficult to negotiate - the COVID pandemic and the financial crisis has left SMEs on the brink of crisis - Love Belper was ‘resurrected’ to help SMEs, but this was hub specific - some small businesses share client bases, when the SMEs deal in complimentary services and products; this again is hub specific - progress and tourism development is spoken about positively, but there is no sense the SMEs feel part of this DVMWHS wide change - there is a perception that the laws involving the ‘preservation’ of the site block innovation and change - it was not universally believed that the WHS listing increased visitor footfall and visit or spend for each SME - running an SME in a heritage site was perceived to increase the likelihood of it folding due to the expense of maintaining a heritage building- SMEs in the central hub spoke most about environmental sustainability. This seemed to be part of their local identity and an aspect of finding ‘businesses that fit’ - northern hub SMEs discussed environmental sustainability in a more structural way, aiming for a ‘sustainable village’ identity. However this was not as visible or co-ordinated as at the central hub - using local produce was important for two of the commercial SMEs. It was acknowledged that this came with a ‘higher price point’ - ‘localness’ did not equate to ‘DVMWHSness’, and local products did come from the wider locality usually - ‘local produce’ in some senses meant simply ‘artisanal’ or ‘craft’ produce, as some ‘local produce was cited as being sourced from Nottinghamshire or Yorkshire - produce sourced had to fit business ethos - transport connections were cited as important, particularly for local creatives selling at multiple sites - two SMEs suggested being within the boundary significantly increased their trade compared to a similar business in the next village along but outside of the DVMWHS - cultural sustainability evident in local knowledge sharing, such as links with schools, but no knowledge sharing amongst the DVMWHS

	<ul style="list-style-type: none"> - evidence of cultural erosion, particularly for creative SMEs. NHLF funding must go out to tender and often this means going out of area. Local SMEs do not get the funding as they do not have the experience of applying for tenders in this way. Therefore, local knowledge is not included in the creative output and cultural distinctiveness is lost. Trust is also eroded between SMEs and Cultural intermediaries - ‘levelling up’ does not actually benefit the locality
<p>Co-creation/co-production</p>	<ul style="list-style-type: none"> - There are networks of SMEs that support each other, but they are hub specific - networks are personal, informal and needs based - sometimes self-styled as a ‘creative community’ - co-creation with ‘like-minded’ people, although ‘like-minded’ is not clearly defined by SMEs - there is a suggestion that SME ‘like-mindedness’ centres on political leaning- networks can be exclusionary if the ‘like-mindedness’ is not identified - there is scepticism by off-site SMEs regarding the willingness of on-site SMEs and the DVMWHS cultural intermediaries to engage with them - there is the same misconception amongst SMEs as residents that there is one overarching governing body along the DVMWHS. - SMEs do not always see themselves as part of the DVMWHS picture - there are deep-seated historical tensions between stakeholders that are creating barriers to co-production - ‘lack of common government means lack of common information’ - tangible support was seen as a key driver for SMEs engaging in networks; they have to understand what is in it for them - many of the networks are run on a voluntary basis, meaning there is limited resource for wider reaching networking -
<p>Place making</p>	<ul style="list-style-type: none"> - the fact that there were so many independent businesses within the DVMWHS was repeatedly cited as a source of pride - the setting was considered important to the SMEs, as it was felt to be a significant part of their business identity - SMEs referred to the ‘quirky’ nature of the local businesses, and the ‘vibe’ that being within a heritage space brings with it - businesses were considered to have to ‘fit’ with this ‘vibe’, which is an echo of the residents’ desire to attract ‘nice’ people. This is an extension of the ‘insider/outsider’ mentality - SMEs describe themselves as feeling like they ‘fit’, which also echoes the ‘like-minded people’ sentiment from residents - statements of belonging suggest there is already a strong sense of place amongst SMEs - this strong sense of belonging does not translate into sense of place within the DVMWHS - Small businesses appear to be significantly contributing to contemporary sense of place in the DVMWHS, but none of this is connected to the WHS OUV narratives - a missing line from the past to the present usage of the valley - SMEs do not consider they have an impact on the sense of place. It came as a surprise to some to view it that way - Neither did some SMEs consider the listing to impact their business - perceived elitism between those ‘in’ and those ‘out’ of an actual mill site - there was a self-constructed ‘symbiotic’ identity for some SMEs that encompassed the local heritage, their status as a resident and a SME sympathetic to these two factors. - one SME deliberately opted out of this local identity, one did not feel included - lots of ‘bottom up’ place making evident with no ‘top down’ co-ordination - like residents, location identity was highly specific to a hub, rather than the valley - business networks shaped informally and are hub specific; rarely do they extend down the valley - living in the valley as well as working there appears to add ‘kudos’ and those SMEs are more interconnected - the tangible heritage shapes the business identity - SMEs do not clearly understand the DVMWHS boundary - tangible heritage restricts the business day-to-day functionality - businesses did not necessarily start because of the listing; they have absorbed that into their identity on some occasions. This means the SMEs are providing the unique local aspects needed for heritage spaces to survive

	<p>- SMEs provide much of the local sense of place incidentally through individual, isolated practice on a 'hyperlocal' level. As a result there are no energy or resources left to engage in wider place making initiatives where the benefit to themselves is not obvious or practical</p>
--	--

Table 14: Summary of SME data

As with other stakeholder groups, small local businesses do not clearly understand where the DVMWHS buffer zone. B15.0 called for a co-ordinated DVMWHS day or weekend across all sites to encourage working together. However, there has previously been an event like this called Discovery Days. B16.0 felt that specific events at key sites were good for bringing people together and believed that abolishing Discovery Days in favour of Georgian Weekend was weakening whole site placemaking.

“Yeah, the Discovery Day’s the best thing about the Derwent Valley Mills. It’s the only thing and people know that.”

(B16.0)

These two examples highlight the uneven understanding about DVMWHS marketing provision. It also demonstrates a lack of buy-in by SMEs into changes in marketing approach. Whilst both B16.0 and B15.0 believe in the importance of DVMWHS brand coordination, patchy understanding of current provision and proposed development is sketchy and results in them not engaging at all. This also highlights SMEs may not have time to seek out this information either. This lack of communication is creating a barrier to harnessing the support the SMEs state they want to give.

A sense of place was often seen to be driven by an individual entrepreneur. 3 SME interviewees expressed their love for the business owned by B10.1. This is very clearly driven by the business owner themselves. B10.1 and B4.0 act as a ‘connectors’ for businesses within their hubs. However, time and money constraints, that are an issue for all SMEs, mean that there is only time to create connections in the immediate locality. Both B10.1 and B4.0 create spaces for people to ‘be’ which may facilitate a sense of community and place.

5.5. Cultural Intermediaries

Objective 1: *To identify the identity of the DVMWHS as projected by cultural intermediaries in order to understand the aspects of the heritage site that are deemed significant by UNESCO World Heritage Organisation.*

5.5.1. Cultural intermediary storytelling

The current narratives used to promote the DVMWHS were not consistent across all cultural intermediaries. Organisations that had significant, direct involvement with the DVMWHS and its listing focussed on the site's historical importance and tangible heritage features which constitute its OUV as identified by UNESCO. By contrast, those cultural intermediaries whose organisations sat only partially within the DVMWHS leveraged the international status that WHS listing provided but focused on more contemporary aspects of location distinctiveness for destination storytelling.

For cultural intermediaries that sat wholly within the DVMWHS, the narratives consistently highlighted the historical importance of the mills in the context of the Industrial Revolution. Cultural intermediaries working for the WHS stated feeling compelled to adhere to narratives relating to aspects of OUV because those were the stories that attracted the WHS status in the first place.

“...And what we need to do, to do our jobs is to try and focus on the outstanding universal value and why we have outstanding universal value, why we have the world heritage inscription.”

(C2.1)

This does not mean that stories not pertaining directly to the OUV are entirely ignored. Stories about kidnapped elephants and the world's first bread factory are used to engage visitors in an informal, anecdotal manner. However, enrichment narratives are incidental and in-person, whereas OUV narratives are on signage, waymarking panels and the DVMWHS website.

This means that OUV narratives are more permanently positioned for visitors to access than enrichment narratives, and therefore have the potential to reach bigger audiences over time. Both enrichment and OUV narratives relate to past events; there is no contemporary

contextualisation of the site to reflect the impact of the DVMWHS on modern day industry. Furthermore, the branding along the site is not consistent, with some wayfinding panels out of date and using inconsistent nomenclature (Fig 14,15 & 16). For some site aspects, the DVMWHS branding is a small component of a location specific branding, resulting in multiple branding styles present at one hub (Fig.17). It was mentioned that Central Hub signage was in the process of being updated by C2.1 and C2.2. This suggests that funding may have been a barrier to installing consistent branding across the whole site simultaneously.

Present day site references focus on what there is to 'do' at the site; this is a key component of creating place dependency, and subsequently place identity, for visitors (Fig 18) (Amsden et al., 2011; Io & Wan, 2018; Vada et al., 2019). Therefore, from a tourism perspective, signposting sites of 'doing' is a good strategy for encouraging place attachment. However, the heritage aspects and OUV appear to be kept separate from these tourism activities. Whilst visitors may be creating their own MTEs, they are not linked to the global significance of the DVMWHS. This could explain why visitors feel a sense of place at the DVMWHS but do not associate that with the listing. From a heritage perspective, lack of place awareness can



Fig. 14: Heritage panel, Belper. The panel describes the area as 'The Derwent Valley National Heritage Corridor' with no reference to the DVMWHS, suggesting the panel pre-dates the listing.



Fig. 15 DVMWHS heritage information panel, Cromford.

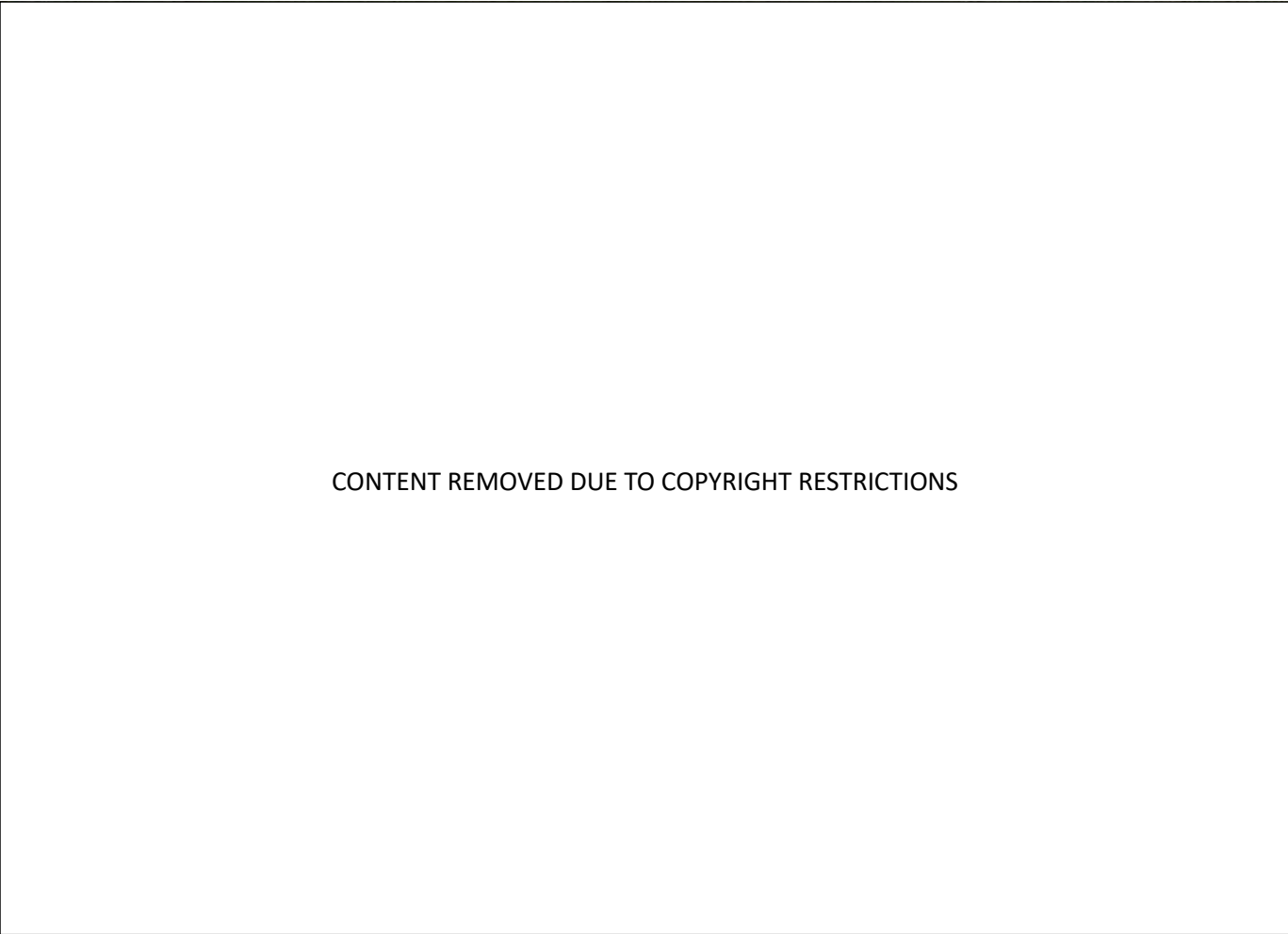


Fig. 16: DVMWHS information panel, Darley Abbey Park.



Fig 17 - Derby Parks welcome panel at Darley Abbey Park

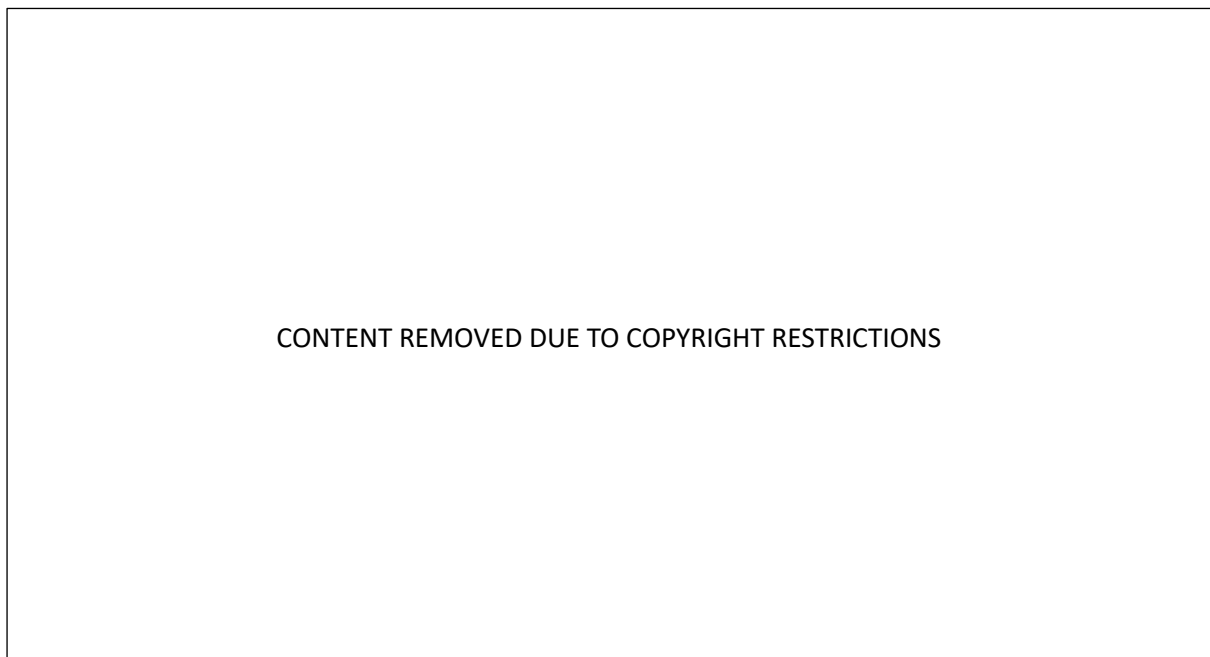


Fig 18 - Wayfinding and visitor attraction panel, Cromford. Reference to the DVMWHS suggests this is a more recently installed panel.

lead to lack of stewardship (Chapin & Knapp, 2015; Forristal et al., 2014; Poe et al., 2016; Thirachaya & Patipat, 2019). Therefore, whilst the experiential aspects of the DVMWHS are being valued, the onsite storytelling is not inspiring stewardship as it fails to highlight the link between that experience and the OUV.

CI1.0 focused very closely on the historical mill narratives pertinent to their specific mill site. Their organisation draws on the historical significance of Sir Richard Arkwright and his innovations in factory working and cotton spinning. CI1.0 stated they felt the 'nuts and bolts' of the Arkwright Mill stories were told well, but that wider narratives about the people were lacking. They felt that including the narratives of the local communities, both past and present, was important for communicating the evolution of the valley over time. However, these stories needed to be collected soon because those who had firsthand experience were aging.

"...40 years ago, 45 years ago.... a lot of people still worked in textiles. And, and they're the grandparents and you know, people and great grandparents of kids now. But they're a dying breed and if we don't capture that now, it'll be lost. And I think there's a real project to be done on that. I really do."

(CI1.0)

This identifies heritage storytelling as a missing factor within the DVMWHS, including a sense of continuity from the mill site narratives to the present day. This is something that this data has shown to be absent from visitor, resident and SME perspectives and means that some cultural intermediaries know already what is missing and are demonstrating a desire to address this.

CI1.0 also felt that the 'greenness' was part of the Northern Hub's unique story but wasn't currently being overtly told either. Currently, the DVMWHS narrative doesn't link its natural beauty and wildlife with the Arkwright's waterpower narrative. This link is important however, because it is where visitor motivation to visit, contemporary ecological relevance, and the OUV meet. This symbiotic relationship between nature and industrial development has the potential to be the linchpin of DVMWHS place making because it can draw together multiple stakeholder perspectives about what is important to the site. Broadly, visitors and residents care for the natural beauty; residents show motivation to protect the build

heritage; UNESCO seek to protect the natural and built tangible site assets; SMEs motivated by ecological sustainability; and cultural intermediaries need a narrative to include in area marketing. In addition, linking historical narratives of waterpower to the current beauty and environmental innovation will enable stakeholders to see how the DVMWHS has salience for them and could motivate further support and engagement. It is notable that all stakeholders do not have to be motivated to engage with all facets of the narrative, but just those that are relevant to their own perspectives.

Three cultural intermediaries who sit wholly within the DVMWHS do promote narratives of the development of new technology such as the 'water frame' and the global impact of the system of labour management that developed into the modern factory system. For Arkwright Mill, the story of the mill and the use of waterpower were deliberately used to tell 'an old story in a modern context.' This was, however, a fairly recent development in site narrative. This kind of context setting narrative was not evidenced in the data collected in CI1.0, CI2.1 and C2.2 interviews. This suggests that telling the DVMWHS story in context with modern concern and global development is only just beginning to happen. CI6.0 compared Arkwright to contemporary innovators Steve Jobs and Bill Gates, however these were only personal associations they had made as an individual, not part of an organisational trend of contextual storytelling. As visits to the DVMWHS Northern Hub do not require visitors to enter the mill site, visitors are able to experience the nature and wildlife at the site without engaging in the historical narrative. Getting visitors onsite, even from the canal wharf over the road, was noted as being a challenge by CI1.0, which means that recontextualization of the historical narrative in a modern context needs to be evident on interpretation outside of the mill enclosures if it is to reach wider audiences.

Two cultural intermediaries whose organisations sat partially within the DVMWHS referred more broadly to the historical narrative of the site, preferring to use the status attached to world heritage listing more generally. Whilst the WHS listing was included in promotion and branding material, it was only referred to as a heritage 'gold star' for attracting international audiences; the detail of the listing was not given prominence. This results in the DVMWHS narratives sitting underneath other narratives, something which was evidenced in the visitor and resident data.

“... but our (Derby City’s) identity is our identity. Um. And so it, it can, it can stand alone. Um. And probably does better because we've got the big gaps in the corridor. If the if the corridor was one simultaneous attraction after another it would be so much easier, but it, it's not. So it, Derby, has to stand alone. But it... part of its DNA is the industrial revolution and the making heritage, which is why the Derwent Valley Mill corridor exists.”

(CI3.0)

Here again we see a highly localised conceptualisation of identity that is reluctant to link to the DVMWHS as a whole. Furthermore, the impact of highly localised community identity is perceived as creating ‘gaps’ in the visitor provision as a whole. This is resulting in the fragmented sense of place experienced by local communities being amplified as a fragmented sense of place as a destination image. It was suggested by cultural intermediaries external to the WHS that world heritage site listing is generally a misunderstood, obscure concept which is difficult to grasp, making it a hard story to tell. This is primarily due to the uneven and inconsistent visitor provision along the valley and the contemporary negative associations with factories. The Quebec declaration defines spirit of place as a synergy between tangible and intangible cultural assets; one cannot be fully understood or experienced without the other (International Council on Monuments and Sites, 2008). This would indicate that making space for both tangible and intangible heritage narratives could help cultural intermediaries support one another. The marketing narrative of the area surrounding the DVMWHS focusses on the intangible nature of making, whilst the DVMWHS narratives focus is on the tangible, built heritage of the mills. Taken in the context of the Quebec Spirit of Place declaration, it would seem that these intangible heritage tourism narratives and tangible heritage UNESCO OUV narratives are ideally placed to work in harmony with each other. However, it appears that they are in fact competing with each other, pulling in opposite directions and causing tension between cultural intermediaries. As identified in SME literature, the theme of making can run through multiple layers of the heritage narrative at the DVMWHS – creative businesses, mills and factories, ‘making’ as a form or ecological repurposing. Yet it was not suggested as a unifying theme by any of the cultural intermediaries interviewed. When it was suggested by the researcher, it was suggested that tension between cultural organisations was creating a

barrier to co-producing a holistic DVMWHS narrative. This is evidence that some cultural intermediaries, alongside resident and SME stakeholders, are *choosing* to keep place making tight and localised. As three of the four stakeholder groups sampled are resistant or indifferent to wider DVMWHS, it suggests that the wider DVMWHS place making is not relevant to the needs of the area today. Whilst the demarcation of a DVMWHS location is important for UNESCO purposes, it has been imposed upon the area by them. Viewing the listing from this perspective, it can be argued that the listing is a form of top-down place making that has not considered local community needs and perspectives. As a result, there is not enough 'bottom up' place making to support this new conceptualisation of location. If whole site DVMWHS place making is to be developed, this data suggests that place making initiatives need to be started from scratch in collaboration with multiple stakeholders. Unfortunately, evidence of poor stakeholder relations, both within individual stakeholder groups as well as between them, suggests that this will require a radical new approach to communication and collaboration if it is to succeed.

Central to this tension seems to be 'The Museum of Making at Derby Silk Mill'. The museum, which is situated in Derby city centre, was given a large grant from the National Lottery Heritage Fund for regeneration (heritagefund.org.uk, 2017). The museum itself occupies one of the DVMWHS's listed mill buildings and has been co-produced with Derby city stakeholders to national acclaim (Art Fund_, 2022; Derby Museums, 2022a, 2022b). It has become a key destination for Derby city promotion and branding. However, in terms of narrative, it appeared to be problematic. It was cited as a focal point for the 'city of making' narrative, yet the DVMWHS narrative was considered to be a small part of its story, despite it being located in one of the listed mill buildings. The result of this is that the museum is used to champion the city, not the heritage site, and any success narrative arising from the museum renovation is not linked to the WHS status. Not sharing DVMWHS success stories as part of a whole site narrative means that positive WHS associations are not visible to resident stakeholders and therefore cannot provide a counterweight to persistent, negative narratives of deterioration and restriction. There could be space for the museum to have a multifaceted identity which embraces both the intangible and tangible site aspects currently used by multiple cultural intermediaries. The Spirit of Place declaration indicates it does not need to be an either/or narrative and orientating the Museum of Making in both stories

could share the benefits of its positive image. This again resonates with public history approaches to heritage, and the sedimented histories proposed by Lloyd and Moore (2015). However there is currently resistance to allowing multiple narratives to exist, resulting in competing storytelling which is causing tension between organisations.

C1.0, C2.1 and C2.2 worked very closely with each other and their narratives were well coordinated. This seems to be because CI2.1 checks any promotional copy before it is released. This means that the overarching DVMWHS narrative is mediated solely by one cultural intermediary team which is already understaffed. This team also write all the interpretation displayed along the site making them 'gatekeepers' to all DVMWHS stories. Whilst this should contribute to narrative coherence, it also narrows the focus of the heritage stories. 'Gatekeeping' heritage storytelling is a form of 'strong control' that often reinforces narratives of power and ownership associated with 'whiteness' and the AHD, even if they are intended to be presented in a 'neutral' way (Al-Natour, 2017; Basaraba & Cauvin, 2023; Rodrigues, 2023; L. Smith, 2006b). This could be problematic to developing sense of place, as literature suggests that people feel connected to places where they see themselves reflected (C.-H. Li & Liu, 2020; Lund & Kimbu, 2020; Mathisen & Prebensen, 2013). Furthermore, CI2.1 and CI2.2 spoke about communicating narratives to 'visitors' but not to other stakeholders. This is significant; because the DVMWHS is so large, there are a great many stakeholders involved. Only considering one stakeholder group could marginalise the others and discourage engagement and there is evidence that this is happening in the resident and cultural intermediary data. Furthermore, it appears to reduce the ways in which other cultural intermediaries feel they can engage with the DVMWHS narrative. All of these factors taken together suggest that DVMWHS storytelling has a narrow focus on historical narratives for visitors, whilst heritage and development narratives for residents and SMEs are overlooked. This means top down storytelling is preferred over bottom up storytelling, which literature and the data for this study has shown to result in the rejection of place making narratives.

Much of the literature on the information boards points to the tangible site assets such as historic buildings and natural geographical aspects and how they were utilised in the past. Although allusion is made to the site's global significance, there are very few connections between the use of the site then and the impact it has on the world and its people *today*.

The tagline ‘The birthplace of the modern factory system’ and the concept of industrial heritage in general was seen as problematic by stakeholders CI4.0, CI2.1, CI2.2, and B15.0. Industrial heritage sites have to embrace shifting perspectives of their global impact over time, as what was considered ‘progress’ previously may now have negative connotations (Trinder, 2013). Furthermore, ‘worldwide’ is a much less impactful concept in terms of scale than it used to be as the world is conceptually smaller (Kingsnorth, 2008). In order for global impact to be easily understood, specific examples are needed. Historical *and* contemporary context needs to be given to the site in order for people to understand the WHS listing. The waterwheel hydro-electric installation is going some way to begin this conversation, however if people cannot connect the mill stories to their own lives, they cannot emotionally invest in them. This self-identification is a driver for sense of place generation. Without it, people do not form place identity.

Whilst both the narratives of ‘making’ and ‘nature’ would appear to fit well with how contemporary visitors connect to the site, the information boards at the site focus primarily on built environment and location specific wildlife (Fig 14, 15, 16, 17 & 18). It was acknowledged that the beauty of the area’s landscape is a result of the industrial OUV site aspects by cultural intermediaries. However, the tension and apparent disconnect between the top-down industrial narratives and the bottom-up narratives of beauty, open space and escapism present in the resident and visitor data was trivialised.

“I would say no, because there is a huge overlap there. Because the reason why we are a world heritage site is we are the birthplace of the factory system. But because it is set in a beautiful green valley and industry moved away very quickly so that they... we didn't become over industrialised. We kept that beautiful valley. That beautiful valley's still there. So that landscape, it's our... it's the World Heritage site inscription now which is helping save the landscape that people love. So actually, we're, we're playing our part in ensuring that they have what they like, which is that amazing valley.”

(CI2.1)

This demonstrates that the potential to link site OUV narratives is there, but it is not currently being done overtly. DVMWHS specific cultural intermediaries firmly believed the

OUV narratives of UNESCO to be directly linked to the sense of place experienced by local communities and visitors, but there was little discussion about how these narratives were actually being linked. There was a sense that *knowing* they were linked should be enough to instigate resident and local business buy in. There was a lot of discussion as to how the OUV narratives connected to the local and non-local visitor experience but very little discussion on how site stakeholders could connect their own narratives that linked to the WHS industrial narrative. Whilst the overarching top-down narrative is an important factor in retaining WHS listing, the opportunity for local and non-local stakeholders to contribute their personal, bottom-up narratives was not discussed. The focus was on getting narratives *out*, with no space for receiving narratives in that would demonstrate stakeholder place attachment and contribute to cultural sustainability. This lack of relatable, person centred, experience driven narratives could explain why stakeholders choose to generate their own narratives, that fit their own agendas, that do not engage with the DVMWHS in a formalised way. For cultural intermediaries this was shown to manifest as using the kudos attached to the WHS listing broadly without championing unique site aspects, or as inter-site volunteer rivalry over which mill narrative should be most prominent.

Whilst this data did show the current focus on narratives told to visitors, there was evidence that narratives for residents had previously been considered at the Central Hub. 'Belper News', a local newspaper no longer in existence, used to be key to heritage communication for the central hub community. CI2.1 believed that this was instrumental in engaging residents with the heritage listing process and provided a mechanism for current information about the site to be communicated in a regular and timely manner.

"It's the community engages. But the community engages more at Belper than anywhere. You see, I'd like to think, that was because you've got the local paper, the Belper News, was actually working with them as they were going into the nomination and everything and following all the way. The general public were being told about it.... People became much more aware of what was going on. And so I felt when I started at the World Heritage Site, if I wanted an easy week, I engaged with people around Belper and if I wanted a harder week you went Cromford. Because at that time the people in Cromford and Cromford Mills were not working well together. The hardest was to come into Derby."

(CI2.1)

This suggests that local communities become more invested more quickly in site locations where the stories related to the listing process are regularly communicated. Certainly organised collective local community initiatives such as ‘Love Belper’ and ‘The Belper Arts Trail’ appeared more prominent in the Central Hub than the Northern or Southern Hubs. This would seem to support the view of CI2.1 that Central Hub engagement is more coordinated and, therefore, stronger and more visible than elsewhere along the DVMWHS. However, willingness to engage did not necessarily translate into positive site narratives. 4 out of 7 SMEs in the Central Hub spoke of sadness and frustration at the lack of development along the DVMWHS, compared to 2 out of the remaining 9 SMEs across both Southern and Northern Hubs. Furthermore, 5 of the 16 Central Hub residents spoke of site dilapidation, but this was not mentioned by other residents from the other two hubs. This suggests that increased awareness of site development can lead to higher levels of frustration when there is no evidence of development as time passes.

It also indicates that this communication of the listing process has long term, positive effects on levels of support for the listing and increases local community willingness to engage, but that this positive effect only continues if effective communication between cultural intermediaries and local stakeholders continues. Therefore, effective, engaging narratives for local communities do not need to be based on historical aspects of OUV, but contemporary site development and aspiration. This feeds into existing research that identifies communicating with local communities about tourism development is key for fostering local support and can be instrumental to its success (Jun & Hong-Liang, 2014; Prayag & Ryan, 2012; Song et al., 2017; Stylos et al., 2017). This data implies that approaching heritage development in the same way, through communication with local communities, support for heritage sites can be obtained before listing is successful and will ensure this support continues in the long term.

Recent initiatives to update information boards at key points along the site indicate that the main form of storytelling happens via text. Research into museum signage demonstrates that text heavy descriptions are not effective at communicating information to visitors (Coulson, 2018; Pérez-Sanagustín, Parra, Verdugo, García-Galleguillos, & Nussbaum, 2016; Serrell, 2015). Large amounts of text, whether presented digitally or non-digitally, do not

influence visitor behaviour or encourage more in-depth engagement with the information. Therefore, whilst the statements may be useful to provide a touchstone for shaping DVMWHS holistic interpretation, they are unlikely to increase visitor engagement. Social interaction and opportunities for dialogue – either with other people or the heritage itself – has been shown to encourage longer, more meaningful interaction within museum settings and may therefore work the same for heritage sites too (Camero, 2018; Heath, 2010; Pérez-Sanagustín et al., 2016). This is addressed in some respects within the DVMWHS; some of the 20 Great Place Scheme projects focussed on targeted community engagement (Derwent Valley Mills World Heritage Site). There are also frequent Heritage Trail walks that take place along the DVMWHS but these vary in popularity.

“... We had leaflets and where there’s sort of scheduled walks, which usually we’d get some people... and the people who go on it and love it. We tried doing pop up walks sort of like kind of Sunday, which the guide who did the last tour and then the walk would try and convince most of the people that came on the tour to then go on the walk. Which would usually get some but they weren't popular in terms of people, you know, pre booking, or... That really.... it was more sort of convincing people who have enjoyed looking around here wanting to know more, to then go on it.”

(CI7.0)

Staffing levels restrict the number of these that can take place, as it is the same core team who primarily deliver them.

“I'm starting to give talks and walks again.... 20 people at a time. You know, it’s tiny amounts of people. We need to be able to get out and convert 1000s of people with, with one piece of work rather than having to do it in tiny little bits and gradually. But that's how we've always done it.”

(CI2.1)

Therefore, current storytelling methods are labour intensive and have limited reach, however increasing that reach is currently very difficult. Lack of resources is restricting DVMWHS storytelling from reaching the wider audiences that would enable the sites’ profile to be raised.

The lack of communication with local stakeholders since the folding of the 'Belper News' appears to have prompted residents to generate their own speculations about heritage site developments. Local communities have reportedly taken to social media to discuss DVMWHS development, however social media engagement with stakeholders is restricted by county council social media policies. This means resident speculation is not regulated by cultural intermediaries. Misinformed, co-destructive narratives develop that make it difficult for cultural intermediaries to build more positive place making narratives. It was acknowledged by CI2 that in person communication is more effective than written forms, however the DVMWHS team is not currently well staffed enough to reach everyone along the DVMWHS consistently. Furthermore, Derbyshire County Council, who host the DVMWHS team, have directed that employees are to have no Facebook or other social media engagement with online discussions regarding the DVMWHS, even if they can see the information being spread is false. Therefore, the visibility of the DVMWHS Team is low and as a result misunderstandings about the DVMWHS are prevalent, even among cultural intermediaries. Social media also poses a problem for both specific and satellite cultural intermediaries, where trolling was cited as a huge barrier to developing destination branding and a positive destination image.

"They could say nice things on Facebook. That would help in a small way."

(CI2.1)

"Well, we say local people are invested. Err, being perfectly honest with you, we have a problem like all of the destinations do, but ours is particularly vocal, of, of destination trolls. So whatever we do won't, no matter how good it is, the minute we go on social media and say come to Feste, you will have a dozen or so people going Derby's rubbish.

(CI3.0)

This is a significant barrier to top down placemaking in the DVMWHS. Word of mouth is a powerful tool for building positive destination branding and a lack of positive online

engagement is identified as being damaging to destination marketing initiatives. Whilst CI3.0 did explain strategies had been implemented to combat negative social media comments, there was concern that this could create disingenuous visitor responses which were perceived to be equally damaging. However, lack of engagement with online communities can also be damaging according to previous research, as this is effectively ignoring local community perspectives and concerns (Boom et al., 2021; Erasmus & Crom, 2015; Hong & Lee, 2015; Kotsi et al., 2018; F. Popescu & Voiculescu, 2020; Silva, 2015; Xie et al., 2020; Zhang et al., 2014). Alienating local communities in this way has been shown to reduce trust in tourism development and lead to a lack of motivation to be involved. Therefore, although a council-wide social media policy is in place to protect employee's wellbeing and organisation reputation, by not responding at all, this sense of exclusion and frustration for local communities is reinforced.

The most successful aspect of DVMWHS storytelling is that it satisfies the requirements of world heritage site status. DVMWHS storytelling has been praised by UNESCO for delivering the 'simple message' through the tag line 'The birthplace of the modern factory system.'

"UNESCO have said that they particularly... they have said to my face, that they would Derwent Valley Mills is a particularly good world heritage site in that it's a simple message but it's an incredibly complex site. And there's, there's no other designation in the world that would cover such a complex set of attributes that you can pull together to create one thing. And that is the birthplace of the factory system."

(CI2.1)

According to CI2.1 UNESCO require a simple, one sentence description that encapsulates the sites reason for inscription. However, as described by CI5.0, there is no story in such a short description, and tourism has increasingly identified the need to tell stories to engage tourists (Moscardo, 2020). Currently, any visitor provision onsite, is focused very specifically on the individual mill. Volunteer involvement is also often driven by a loyalty to one specific mill location, and such narrative specificity results in fractured storytelling and inter-site conflict. This is predominantly because volunteers are often used as tour guides, and there is

significant rivalry between volunteer groups as to which mill site's story should take precedence.

“... there was quite a lot of rivalry. Everyone always talks about Arkwright. Everyone's heard of Arkwright . You do Arkwright in schools. No one's heard of Strutt. So there's always been this sort of the Arkwright Society volunteers will say things about Arkwright that the Strutt volunteers think isn't quite right. So there's just a bit of... He would have never existed is without Strutt's money and his partnership and that sort of gets a bit lost and I think they get a bit protective of that.

(CI7.0)

Tourism cultural intermediaries specify they require a clear, overarching story of the whole valley in addition to the smaller, individual site stories in order to attract visitors. This 'narrative throughline' is prevalent in heritage storytelling, which is absent, so the historical relevance of the whole site harder to communicate (Moscardo, 2020; Olsson et al., 2016; Rickly-Boyd, 2015). It was suggested that the slow development at key DVMWHS locations, such as Cromford Mill, means there is no discernible impact of the listing and therefore no impactful narrative for people to support. This reduces local 'buy in' as resident stakeholders tend to only support tourism when they can see the benefit (Ganji et al., 2020; He et al., 2017; J. S. H. Lee & Oh, 2018; Qing et al., 2019; Wang & Xu, 2015; Zhang et al., 2014).

5.5.2. Cultural intermediary sustainability

Cultural intermediary financial sustainability

The financial sustainability across the DVMWHS is complex because each section is owned separately and are therefore used in different ways for different purposes. As a tourist attraction, only CI1.0 discussed creating a financially self-sufficient site. Three cultural intermediary stakeholders suggested that the WHS listing was used to add prestige when discussing the DVMWHS and surrounding area and discussed how the listing attracted funding, providing quality assurance for the heritage of the area. This kudos could lend weight to funding bids and attract stakeholder support from outside of the area.

However, the benefit of the WHS prestige did not appear to be experienced evenly across the DVMWHS. Because the mill sites operate separately, the wealth attracted is not shared by all. For example, the funding acquired for the new water wheel at Arkwright Mill in the Northern Hub is very mill site specific. Furthermore, the funding given to the Southern Hub's Silk Mill for the development of The Museum of Making has resulted in the mill site becoming more distanced from the rest of the DVMWHS. This means some sections thrive whilst other sections struggle.

“But we jump from one set of funding...and the trouble is, by the time you get your funding, I mean... I mean, we're part public, part private, and I just find it so frustrating because by the time you get your budget converted, it's like then ‘Well, you need to spend it in six months.’ I don't wanna spend it in six months. I'm gonna waste it.... So it's like so you just throwing money at the wall and see what sticks. Because you've got, you've got to spend. Well, if we don't spend it, we lose it. It's just madness that that's just my gripe about public money.”

(CI4.0)

CI4.0's comments describe a system of funding and spending based on short-termism, making the cultivation of long-term stakeholder relationships and co-produced project difficult because the funding required to sustain them is not guaranteed. However, commercial viability for heritage organisations is key to them adopting placemaking projects. This is another example of the catch-22 situation of financial sustainability within the DVMWHS that was evident for SMEs too. Place making initiatives have to have demonstrable financial benefit *before* they are adopted or initiated by cultural intermediaries. Because they require long term commitment, there is no way to guarantee funding for the duration of the project. As funding is offered for short term projects, it is the short term projects that are aimed for because that is where the money is. Yet, overall, current literature states that this does not work for place making co-production because local communities know the stakeholder relationship will end once the funding ends and this creates mistrust.

This reveals two sets of stakeholders – cultural intermediaries and local small businesses – who need each other's help, who are willing to help one another but have no resources to do so. If there was a DVMWHS team role dedicated to the co-ordination and development of

local networks, then both the SMEs would benefit from increased footfall and the profile of the DVMWHS would be raised. This visible placemaking could also feed into resident storytelling and help combat resident-generated, co-destructive narratives. This was something acknowledged by CI2.1.

“Oh, it's such a... I think people think ‘ Oh it’s such an important place. And because it's important people will sort it.’ So it's, we've always got it forever and it'll reminds us that we've got such a great community and I won't have to pay anything into that. All I need to do is comment when things go wrong. There isn't enough.... I think it's almost a British mentality of... yeah, you don't feel that you have to get involved. You just need somebody to sort it. And that I think that relates to the whole way that Britain has grown over the last 300, 400 years.”

(CI2.1)

Here, there is evidence that cultural intermediaries feel frustration towards local stakeholders in the same way residents feel towards them and indicates a perception by cultural intermediaries that residents are not willing to take responsibility for supporting and engaging with the DVMWHS. This was evident in three of the 8 cultural intermediary interviewee responses. So whilst residents appreciate the benefits of the DVMWHS green spaces and well-kept walks and gardens, there is no perceived resident investment in the site as a whole from the majority. This reinforces the evidence that stakeholder relationships have broken down and need reorientating.

In addition, individual locations within the DVMWHS often have separate funders to satisfy in terms of evaluation and impact reporting, meaning that all efforts to promote and champion externally funded projects remain very specifically focused on the immediate site, not the DVMWHS as a whole. There creates a ‘chicken and egg’ scenario; whole site placemaking will only become established if the whole site is involved, yet whole site placemaking initiatives are risky because there is no established branding or narrative to hook into. This could be the reason that cultural organisations jump on established local identities like Chatsworth in order to gain kudos for their own marketing purposes.

Nonetheless, CI3.0 did express how amazing they believed The Museum of Making was for Derby city centre and what a visitor draw it was, demonstrating that some DVMWHS features are considered a champion destination. This is contrasted by their unwillingness to

incorporate other aspects of the DVMWHS in their marketing due to perceived inadequacies of the site's tourism provision as a whole. CI2.1 alluded to The Museum of Making appearing separate from the rest of the DVMWHS, and CI4.0 suggested that the museum appeared reluctant to fully embrace the WHS status even though the building is part of the listed site. This suggests that there is competitiveness between cultural intermediaries to use successful DVMWHS aspects as leverage to increase visitor footfall and create a destination identity. These successful sites could be used as places where separate cultural intermediary narratives – 'the birthplace of the modern factory system' and 'history of making' for example – converge supporting one another and form tourist 'junctions', where visitors can move from one narrative loop to another. Instead, what is happening is that the two narratives are competing for dominance. This is resulting in the DVMWHS narrative being crowded out. Whilst this may not materially impact on the Museum of Making itself, it does not allow the rest of the DVMWHS to identify with its success and therefore an opportunity to raise the profile of the whole site is lost.

CI2.1 and CI2.2 stated that systematic underfunding across the cultural sector impacts the DVMWHS because of the ensuing staff shortages at supporting organisations, which means they are forced to withdraw the voluntary support they have hitherto been happy to supply (Bagwell et al., 2015; Jelinčič & Šveb, 2021; M. Scott, Parkinson, Redmond, & Waldron, 2023). This means the ability for the DVMWHS to operate effectively is greatly reduced by the political funding landscape. Although government initiatives such as 'The Great Place Scheme' call for the use of local heritage and culture to improve the local economies of deprived areas, this will only be truly efficient if the resources and infrastructure are available to deliver it (*The Culture White Paper*, 2016). This means people with local understanding and expertise are required in addition to increased funding. However, as was found in the SME data, any funding that does come into the area that could provide opportunity for that local knowledge to inform place making initiatives must go out to tender, and therefore can go out of area. Whilst the intention behind cultural 'levelling up' initiatives is good, the funding structure is not delivering this vision. This is resulting in spending money for the sake of it to no great effect, as stated by CI4.0.

Cultural intermediary environmental sustainability

The listing was described as ensuring standards of delivery for visitors. However, although this seems to be true at the Arkwright Mill site, it is not visible across all of the mill sites. Belper Mill was criticised by one cultural intermediary participant for its inconsistent visitor provision and has now had to close its museum due to lack of funds. Masson Mill is currently closed due to circumstances precipitated by the COVID-19 pandemic with no official news on what will happen to the site, although there are some community-led narratives circulating amongst SMEs (Derwent Valley Mills World Heritage Site). Therefore, the tangible, environmental sustainability is not easily discernible across the whole DVMWHS. This would suggest that the listing does *not* ensure standards of delivery as a given, and only acts as a universal indicator for visitors, not a guarantee.

In terms of ecological sustainability, the water wheel installation project at Arkwright Mill in the Northern Hub is explicitly linking the past use of the site to the present by harnessing the waterpower to install a hydro-electric system. This directly aligns to contemporary government climate targets of carbon neutral electricity (HM Government, 2021). The project's contemporary relevance means it is easy for people to understand and draws direct links from the mill site's past to its present. It is a project that could have global impact as it will be the first installation of its kind in a heritage site, echoing the global impact of the original mill activities. This narrative is drawing on that link from past to present that is shown to be successful in heritage storytelling, providing contemporary context and benefitting the local area through the electricity it generates. However, this is still only associated with the Northern hub.

Aside from this, much of the environmental sustainability discussed focussed on the preservation of the tangible assets of the site. It was described by some CI4.0 as 'firefighting'; constantly working to protect the tangible assets with no resources left for development, promotion or even restoration. This reveals that due to understaffing, cultural intermediaries are time poor and lacking resources in exactly the same way SMEs are. This sheds some light on why cultural intermediaries identify the need for local buy-in and engagement, but do not take visible steps to implement this. SMEs stated a need for DVMWHS cultural intermediaries to take the lead on place making, but DVMWHS cultural intermediaries need SMEs to do more too. What is striking here is that there is not resources

for DVMWHS based cultural intermediaries to engage in place making because they are permanently engaged in defending the listing and maintaining it for UNESCO, yet engagement in place making co-production would raise the profile of the area in the way they hope the listing will do, but actually isn't. There is no doubt that the listing is protecting the site (to some degree) from over-development and preserving its integrity, but as to whether this should be informing the place making, or whether the organic, piecemeal place making should be allowed to develop in a way that reflects local attitudes, is something that should be considered. As the literature emphasised the need for blended approaches to place making for mutual benefit, this data suggests that the listing should be supporting the local place making, rather than expecting it to obviously shape the place narrative.

Cultural intermediary cultural sustainability

No direct discussion was had about cultural sustainability with any of the cultural intermediaries, implying that whilst the preservation of tangible assets and attraction of visitors high on the agenda, the cultivating of local distinctiveness through local community was not. However, it was noted that involving local business owners in Belper in an ambassador scheme had been instrumental in promoting the town, resulting in it being awarded best UK High Street. The importance of local community buy-in was appreciated for the benefit it can bring the DVVMWHS.

“Well, they're the ones that can make it or break it, can't they?... Like we've said, they can write things on social media... But they can really sell what is going on. They can support what you're doing. They can come to events. They can tell their friends and relatives. So absolutely they're key to it, because if they're not coming to it or engaging with it or supporting it, then we're going to have to spend millions on advertising to get all the people to come in.”

(CI2.2)

This demonstrates an appreciation that local support is vital to site success and can attract visitors and national recognition. However, it does not directly discuss what intangible cultural aspects are being preserved and championed from the local community point of view. It is mainly considering what the community can do for the listing, as opposed to how

cultural intermediaries and local communities can support each other for mutual benefit. This again signifies a disconnect between WHS OUV and local, contemporary communities.

5.5.3. Cultural intermediary co-production, co-creation and co-destruction

CI2.1 and CI2.2 discussed the mechanisms in place for the involvement of local stakeholders. Forums were generally held for stakeholders across all three hubs and take place bi-annually. The efficacy of these forums was seen as patchy. Meetings in the past had tended to see large, well established organisations share their work but smaller, volunteer led groups struggle to showcase their achievements. A change to a more informal sharing event was seen as a success by CI2.1 and CI2.2. However, it was acknowledged that some small, independent local stakeholders were unable to attend due to the unavailability of staff to attend.

“... a lot of them didn't have the resources to cover a stall. Because a lot of them are volunteer led and also, if you're at your site, what I can't do is be in Cromford on Saturday when I'm trying to sell my flour at Heage Windmill. So we've had... the issue at the moment is, the staff being volunteers.”

(CI2.2)

This suggests that SMEs and local organisations are considered part of the local distinctiveness of DVMWHS, but do not have sufficient resources to engage with the events designed to support them. Four of the cultural intermediaries experienced a disparity between the level of involvement local stakeholders say they are willing to engage with and what they *actually* engage with. This includes SMEs and volunteers.

“Yeah, we we.... With, within this project, we really struggled. And we do, when we, when we do business engagement, it is always the same businesses that we're working with. That 80/20 rule isn't it? We do 80% of our work with 20% of our membership because people are very - of course you are. It's very... most people... It's that small businesses as well you see. So most of the businesses right across our region are very small businesses and the business owners are very hands on and are time poor, so...”

(CI4.0)

“And you see.... the issue with volunteers is it's voluntary. And so even though there's a lot of enthusiasm, and suggestions for doing all these things, when you turn around and say, 'Right, well, who can come and help on a stall?' And then no one comes and helps and then you end up there all day. So it... there's that issue.”

(CI7.0)

For SMEs this seems to be a result of limited resources. This was also encountered in the data collection process for this research, as many local businesses expressed an interest in participating but many did not respond to repeated communication after initial contact. For volunteers, however, this could be connected to resident and visitor data that suggested people liked the idea of the DVMWHS and what world heritage status represented but did not connect it with their own experiences of the site or feel any responsibility towards it. CI1.0 stated that they did not see support or acknowledgement of the DVMWHS on local business promotional material and felt it was a bit of a missed opportunity, however it was also suggested that this was due to SMEs not seeing the benefit of including DVMWHS branding. However, local businesses do provide financial support for The Arkwright Society. This means that the support for DVMWHS attractions is localised, but also not overt. Therefore pride in the DVMWHS is not visibly evidenced for visitors or residents. This feeds into the understanding that local support for tourism is key to success; if this support is not visible it cannot be communicated to tourists.

Two satellite cultural intermediaries did express a desire to work with external partners such as Chatsworth, Down to Earth Derby and the DVMWHS itself. The DVMWHS has a separate stakeholder meeting for cultural intermediaries, demonstrating a desire to link with other organisations. However, the practical benefit of these meetings was unclear. The understanding by other cultural intermediaries of what the DVMWHS team do is very sketchy. CI4.0 still thought the DVMWHS team was 5 people. (In 2023 the team increased to 3 after being 2 for some time.) There was also tension between the DVMWHS and other cultural intermediaries as how such partnerships could work.

5.5.4. Cultural intermediary place attachment

Cultural intermediary place dependence

CI1.0 and CI6.0 stated that the DVMWHS was not instantly recognisable as a WHS as there is no single, iconic heritage feature. There was also concern regarding the uneven or substandard service provision across the DVMWHS due to its reliance upon volunteers at some sites. CI3.0 suggested that the visitor provision along the DVMWHS was uneven due to its heavy reliance on volunteers. This resulted in them being reluctant to include the DVMWHS locations in their own marketing as they were unable to effectively manage visitor expectations. This appears to be a longstanding issue that is tarnishing current relations. As a result, communicating the 'doing' narratives that encourage visitor place dependency are uneven or confused. The cognitive image of a destination, which is based on what visitors know they can 'do' at destinations, is a key factor in visitor place dependency (Mihalca & Iovu, 2014; C.-T. Tsai, 2016; S.-p. Tsai, 2012). Cognitive destination image is shaped by service interactions, satisfaction with attractions, infrastructure, landscape image and security image (J. Fan & Qiu, 2014; Prayag & Lee, 2019; Prayag & Ryan, 2012). This indicates that the lack of an instantly recognisable asset and uneven site provision are restricting the ability of cultural intermediaries to promote the DVMWHS as a single destination with a coherent visitor offer. It would seem that the tensions around how cultural intermediaries can work together, and which narratives should take centre stage, are also creating barriers to co-producing an overarching DVMWHS narrative. This suggests the narratives are set in competition with one another, and not being allowed to layer together in the way public history layers heritage narratives that overlap and sometimes conflict.

The DVMWHS is not the only WHS to be comprised of several smaller locations, however the fact that it is owned by multiple, separate, stakeholders makes organisational cohesion challenging.

“But also, when you talk about stakeholders, there are different levels. So you've got your, you've obviously the mills and those. But then you've got so many smaller community groups and those groups tend to work together with within their area. So it depends what you are looking at. And some of the owners of the mills are nowhere to be seen or found. So then you wouldn't even bother at that level. Other owners are brilliant and engaged and part of it so... So there's all different....”

(CI2.2)

This is evidence that different stakeholders require different levels of engagement and that DVMWHS cultural intermediaries are sensitive to this. However residents are still not mentioned as part of this network, suggesting that they are not considered to have salience beyond attending consultations and supporting events. However, resident data suggests those events are seen as predominantly separate from them, and for visitors. There is sense that provision for residents is seen to be synonymous with provision for visitors, yet this data and previous research indicates residents need different provision. This differentiation seems to be difficult to implement at the DVMWHS as there currently aren't enough resources to work on cultivating resident provision as all current resources are used for defending and strengthening the WHS listing. This is a barrier to building stakeholder relations across all areas, not just with residents.

“It's not that it's not possible, it's just that we keep getting told to do.. do another thing, do another thing, do another thing. Not, do all of those things, but just keep doing all these things and other things as well. There is only so much you can do.”

(CI2.2)

Comments by CI2.2 demonstrate that it is not a lack of knowledge or awareness that is restricting resident stakeholder involvement opportunities and communication, but a lack of human resources. The DVMWHS is a large, diverse site and as such contains large numbers of diverse stakeholders. In order to build effective, long-term stakeholder relationships, more investment is needed to create a team large enough to deal with these demands. Although funding is available and has been awarded through initiatives such as 'The Great Place Scheme', this funding is piecemeal and does not support the longevity of relationship building required for effective co-creation. As resident stakeholders are not direct providers of *financial* support, they are likely to be further down the list of priorities when building stakeholder relationships.

“And this is the problem now. That resources are getting thinner and thinner. And we're almost, we're almost having to do a sleight of hand to keep things going.”

(CI2.1)

Resident support is important for the survival of the DVMWHS because they are key co-creators of sense of place and place identity. However, lack of communication has been construed as a deliberate lack of transparency by residents, when in reality funding restraints appear to be the biggest factor in limiting communication; there is not enough human resource to reach out to residents in a continuous, meaningful way. This has led to the construction of a 'them' in co-destructive narratives about the site, where this fictional overarching entity is used as both a focus for blame and a reason to not engage.

CI2.2 considered there to be a variety of visitor experience along the valley, which means it is attractive for multiple types of visitors. This variety should mean wider scope for acts of 'doing' and provide multiple opportunities for developing place dependency (for example, attracting shoppers to Belper as well as hikers to the Northern Hub). However, it seems to be a barrier for satellite cultural intermediaries, as it is difficult for them to give an overview of what can be experienced within the DVMWHS, particularly as an overarching narrative is lacking. As a result, the visitor offer at the DVMWHS is unclear and other local destination narratives are preferred. Some of these satellite cultural intermediary narratives are strong. CI3.0 and CI4.0 refer to both the current narratives being fostered for the area and those established brands already in existence such as Chatsworth Estate.

"... Most people don't know and most people aren't really bothered because we are a very, very embryonic destination other than, you know, the likes of Chatsworth and....And the peak, the Peak District National Park. The rest of the rest of Derbyshire, not in its entirety because it's still some of the great attractions... The National Trust properties etcetera. But you know, Derby for instance, we're not a leisure, we're not a leisure tourism destination."

(CI3.0)

"... everybody knows Chatsworth, and you know, and we use it. You know when... go on an international market, we will always have a big picture of Chatsworth behind us because it's the one thing that people know."

(CI4.0)

This again evidences the tension between narratives in the area, and the tendency to lean on established place brands. CI6.0 and CI7.0 describe the assets of their individual sites with detail and commitment, revealing a passion for the specific history of each mill. However, when considering the whole DVMWHS offer within the patchwork of other local tourism offers, it is hard to identify consistency as to what there is to 'do' in the space. Given that place dependence is shown to be driven by what visitors can 'do' at a site, this is worrying as it does not clearly provide people with a motivation to visit (Amsden et al., 2011).

C2.1 and C2.2 stated that they were unconcerned if motivations for visiting the DVMWHS are not driven by the WHS listing. For them, it is about feeding people subliminal messages whilst they are onsite. Considered in this light, the DVMWHS listing isn't treated as a deliberate tourism pull; other things bring them to the site first. Whilst this approach may raise the profile of the site amongst those who already visit, it does not reach audiences not already onsite. Nor does it champion the unique aspects of the site linked to the OUV. Therefore, the OUV attributes at the DVMWHS are a self-serving concept; they mean something to those within UNESCO world heritage but are not communicated and championed to those outside of it or used as leverage to increase visitor footfall. As CI2.1 and CI2.2 stated that much of their time and effort are put towards preserving the DVMWHS OUV for the sustainability of the UNESCO listing, to not then use it as a means to attract tourism means they have to work at that separately. This is something that, currently, there are no resources for.

There is evidence that the tangible site assets are considered more important than attractions or visitors or volunteers.

“The volunteers do and they are concerned that it's going to lose it. Very concerned. And that's always brought up. That was brought up quite a lot in all the conversations about us, whether we're closing, things like that. But we've always sort of been told that they're more concerned about building in the buffer zones and things rather than heritage attractions.”

(CI7.0)

Undervaluing local communities and visitors, as well as not being clear about what visitors can 'do' at a destination, undermines visitors' abilities to form a clear intention to visit and loses the support of those local stakeholders. Whilst protecting OUV is vital to the retention of the WHS listing, by not providing local communities opportunities for meaningful connection and contribution or clearly exhibiting 'doing' opportunities for visitors, potential support could be lost.

Cultural intermediary place identity

The narratives of the DVMWHS are heavily orientated towards Arkwright, and it does seem that he is the primary figure identified with the area. This may account for why visitors mistake Arkwright's Mill as the entirety of the DVMWHS. As identified in the analysis of storytelling, although the narrative aspect of 'making' is common to all DVMWHS locations, it is not being considered in a cohesive manner by cultural intermediary stakeholders. CI1.0 identified that the DVMWHS was made of smaller sites which were conceptually separate. Therefore, as a destination, it was somewhat in the shadow of Derby City and the Peak District. AS with the other stakeholder groups, the actual boundary of the DVMWHS is extremely obscure, even to other cultural intermediaries. This means that those cultural intermediaries dealing with the DVMWHS do not understand exactly what is covered by the designation. As a result, it is easier to market clear and obvious attractions than the DVMWHS whose identity is unclear. Furthermore, if the people who are responsible for promoting the area do not know the site boundary, there is very little likelihood that it will be communicated to other stakeholders efficiently. This lack of understanding of where the DVMWHS actually is permeates this data and calls into question what the boundary actually means outside of the WHS listing.

Cultural intermediary place social bonding

CI5.0 discussed how the Northern Hub engaged in a recent marketing strategy to attract families. They also explicitly identified young people as a target audience. In addition, CI4.0 described the demographic of the Northern Hub site as 'old and white'. However, there is no consensus as to whether the local narratives need to be opened out to reflect wider society.

Whilst CI3.0 suggested that it would be 'forced' to try and incorporate other cultural narratives into the marketing narrative, other interviewees felt that it is something that should be considered. As research states that people are attracted to places where they see themselves reflected, it would seem prudent to highlight the wider cultural narratives within the DVMWHS. However, writing narratives in that are not there could be deemed disingenuous and patronising, therefore further reinforcing 'othering'. This is another example of how 'whiteness' and AHD narratives are shaping the DVMWHS identity. As has previously been stated, this makes spaces complicit with those embedded racial power imbalances. The suggestion by CI3.0 that this should not be challenged emerged from their experiences of running projects that have sought to engage wider audiences and been unsuccessful. What was not specified was if the *narratives* were opened out for these projects. This would seem to indicate that financially, seeking multiple cultural narratives does not use funding effectively. This is one area where heritage and tourism approaches diverge; tourism needs to generate income for survival and must choose the most financially viable option, however heritage and public history approaches champion exploring multiple perspective for cultural understanding. This has created tensions within heritage tourism; however this research would again suggest that layering narratives underneath a single overarching boundary theme could help address this.

Cultural intermediary place affect

How the DVMWHS affected people was not explicitly discussed by cultural intermediaries. Visitors were identified by CI4.0 as wanting to 'do' something in nice surroundings, without necessarily engaging in the history of the area. This does not mean that place affect is not considered; CI2.1 acknowledges that visitors values the beauty of the valley's natural features and CI1.0 discusses the benefit to personal wellbeing derived from working in that beautiful, natural space. However, there was little evidence that these features were used in the stories told about the DVMWHS. Telling stories that reflect visitor experience are important for helping visitors identify with the site and can inspire repeat visiting as well as other types of site support. Not acknowledging these aspects make mean visitors feel a personal connection to the site but lack an understanding that these feelings are inspired by aspects of the sites WHS status and OUV.

5.5.5. An overview of cultural intermediary placemaking

	Cultural intermediaries
Storytelling	<ul style="list-style-type: none"> - Focus on top-down storytelling from DVMWHS-specific intermediaries to local and non-local visitors - Lack of evidence for opportunities to share bottom-up narratives for local stakeholders - DVMWHS non-specific cultural intermediaries consider the ‘factory system’ narrative ‘difficult’ and therefore use the prestige of the listing in general without promoting the WHS narrative specifically - DVMWHS-specific cultural intermediaries report the impact that keeping local stakeholders informed of current site development narratives significantly and positively impacts local stakeholder support. - Online engagement with stakeholders is restricted; contemporary site development narratives currently have no space where they can be communicated to local stakeholders.
Sustainability	<ul style="list-style-type: none"> - using the WHS status to attract funding to ensure financial sustainability was not experienced equally across the DVMWHS. - Success was not shared across the DVMWHS, but strongly kept its association with the individual mill site. - Piecemeal funding means that money is spent where funding dictates, not where it is needed. - The hydro-electricity project at Arkwright mill links the industrial past to a proposed sustainable future, which hooks into a key government funding driver. However, this narrative is only present in the Northern Hub. - Protecting the tangible assets of the DVMWHS from over development and poor maintenance by some private owners was described as ‘firefighting’. -cultural sustainability was rarely spoken about by any of the cultural intermediaries. - The importance of local buy in for the preservation of the WHS designation was strongly acknowledged, but only for the benefit it provided the site.
Co-creation/co-production	<ul style="list-style-type: none"> - Opportunities for co-production with local stakeholders occur as ‘informal sharing events’ biannually. Many SMEs cannot attend these as they are time and resource poor. - There is a willingness from SMEs to engage with cultural intermediaries, but this doesn’t translate to actual engagement. -There was an expression of interest to work with other cultural intermediaries, but this did not seem to translate to working with the DVMWHS. There appeared to be longstanding issues between cultural intermediaries which caused barriers to co-production. No one was willing to say this outright, however. - lack of resources, especially human resources, mean that they are unable to engage in co-production meaningfully.
Place making	<ul style="list-style-type: none"> - There is tension between what site-specific and non-site specific cultural intermediaries feel about the strength of the visitor provision along the DVMWHS. - This stakeholder group consider the tangible assets to be more important than intangible cultural assets such as volunteers or volunteer run heritage attractions - lack of distinction over DVMWHS boundaries makes the site difficult to identify and market as a whole. - the demographic of the valley, and therefore its local stakeholders, is identified as ‘white and old’. - cultural intermediaries do not consider visitor emotional connection in the narratives they develop.

Table 15: Summary of cultural intermediary data

Place making in the DVMWHS appears to be difficult due to its size, site diversity and competing narratives. The DVMWHS boundary is unclear to satellite cultural intermediaries, making it difficult to identify features that are part of the WHS listing. This lack of self-identification is reinforced by the desire by the DVMWHS Team to feed ‘subliminal messages’

to visitors regarding the features of the site as opposed to explicitly using them for marketing purposes. The size of the site also poses an issue when defining place dependency, as the wide variety of activities that are on offer to tourists are difficult to market under one, single umbrella concept. This variety translates into unrelated acts of 'doing' for the tourist, as stories are either highly localised to a specific mill location or focus on 'The Arkwright Story' which does not reflect the story of the valley as a whole. Because other local organisations have highly visible, well established destination brands, the DVMWHS appears to get absorbed into those rather than creating its own identity. This means that there is no place identity for visitors to feel attached to. Whilst the demographic of the valley has been identified as predominantly 'white and old' there are mixed responses as to whether this should be accepted or challenged.

5.6. Chapter summary

Storytelling was shown to be inconsistent at the DVMWHS both from hub to hub and between stakeholder groups. Residents and visitors predominantly generated their own, highly personal narratives according to self-led onsite experiences and individual motivation to visit. Heritage narratives were understood broadly but were not generally considered a significant aspect of onsite visitor experience. SMEs displayed varying degrees of heritage storytelling and whole site narrative understanding, ranging from being completely unaware of the WHS status to actively using it to shape their business. Cultural intermediaries also differed in how they used the DVMWHS narrative, with site-specific cultural intermediaries focusing on tangible heritage narratives and built heritage features and satellite cultural intermediaries using the WHS listing for status only with no detailed narrative attached.

Financial sustainability emerged as a key concern for SMEs and cultural intermediaries. As much of the DVMWHS onsite visitor experience is self-led with no admission fee, generating independent income is difficult. SMEs in particular were facing significant financial sustainability challenges due to current economic pressures. Environmental sustainability was a prominent theme; environmentally responsible behaviour was demonstrated by SMEs, and conservation and protection of both the built and natural environment was important to residents and visitors. However, there was frustration evident when a lack of care was perceived in site governance. The effect of the WHS listing is experienced directly in

the restrictions on the use and development of protected buildings. Residents and businesses alike discuss how being within a world heritage site places restrictions on how they can use buildings in everyday situations. This can be both costly and time consuming, resulting in the impact of the WHS listing being most immediately felt by residents and SMEs as that of restriction and inconvenience. As it was noted that positive development has taken longer than expected to implement, the benefit of the listing may remain obscure for those who regularly use the site and live within it. Slow development has lessened positive impact, meaning any positive narrative about transformational projects is dwarfed by the constantly visible dereliction of some sites. This means that any positive news story needs to be promoted much more aggressively than would be expected, and there are not the resources to do this. Cultural sustainability for the whole of the DVMWHS was difficult to discern. Local communities identified more with immediate localities than the DVMWHS as a whole. SMEs expressed a desire to keep businesses 'in keeping' with the area, indicating that a local identity is perceived, but that this is largely separate to DVMWHS identity. SMEs and residents experience place identity in a 'hyper-localised' way that does not extend along the whole DVMWHS. This translates to the way visitors experience the area, as not whole site understanding was evident in visitor data.

Co-production between cultural intermediaries was inconsistent, and this was largely due to the inconsistency of visitor provision along the valley. Insufficient staffing levels and financial pressures was cited as a barrier to co-production both between stakeholders and from hub to hub for both cultural intermediaries and SMEs. However, there is evidence that co-production is happening on an informal level, particularly between SMEs, but these networks are highly localised to towns or villages and not to the DVMWHS as a whole. Residents and visitors did not demonstrate any sense of co-production at the DVMWHS. Some residents and SMEs expressed a sense of being deliberately excluded from site development narratives. This lack of communication has led to local communities generating their own speculative narratives of site co-destruction. The most visible demographic within the DVMWHS is retired and white. This narrow socio-demographic profile of visitors, residents and volunteers could be contributing to the sense of 'safety' mentioned by several interviewees as there are fewer, visible 'others'. Some existing research suggests that this may indeed be the case, as using the AHD to define local communities has been shown to

exclude alternative heritage narratives that organically emerge from the local communities (A. Roberts & Kelly, 2019). Further research is needed to explore if this was the experience of all social groups, or whether this is a symptom of the insider/outsider mentality.

The apparent abundance of ‘bottom up’ placemaking suggests there is local willingness to engage in community building and informal placemaking, based on finding from previous research (Hallak et al., 2013; S. Liu & Cheung, 2016; L. Zhou et al., 2020). This is particularly evident where DVMWHS business owners *are* residents. However, the perception that the DVMWHS governance – the ‘they’ – is lacking may impact on local community trust in ‘top down’ initiatives. As Belper East Mill is in a state of dilapidation, the perception that ‘they’ are letting it go to ‘rack and ruin’ may mean local businesses and residents are reluctant to support whole valley WHS initiatives because they feel WH status has hitherto done nothing to preserve or develop the site. This mistrust could be injurious to whole site placemaking initiatives, as the literature states that if local communities do not see the benefit of tourism development, they are much less likely to support it (L. Popescu et al., 2020; Schuster et al., 2011; Zhang et al., 2014). Equally, without this local support, tourism development often fails (Eusébio et al., 2018; Mansilla & Milano, 2019; Styliadis, 2018b). This means that the subliminal messages being sent by the lack of Belper East Mill development, which is compounded by lack of communication, could result in a lack of support for any DVMWHS placemaking initiative and severely hinder positive change.

6. Chapter 6 – Discussion

6.1 Introduction

This discussion chapter will evaluate findings for all of this study's key concepts – storytelling, sustainability, co-production and place making – which were identified in the literature review. The themes for this discussion were identified from the analysis, taking those subjects that recurred for multiple stakeholder groups. These themes were: the absence of heritage storytelling, the lack of stakeholder communication leading to co-destruction, hyper-locality vs. DVMWHS identity, lack of funding as a barrier to co-creation. The significance of these findings for tourism heritage sites will be considered from both heritage and tourism perspectives and the implications of these for the four key stakeholder groups – visitors, residents, SMEs and cultural intermediaries – will be identified. Findings will also be considered against previous research, and the unique contribution of this study will be identified.

6.2 Storytelling

Tourism narratives, resident narratives and heritage site narratives are developing separately across the DVMWHS with little coordination between the three strands. Heritage narratives are led by the UNESCO WHS statement and focus on built heritage and the past, tourism narratives focus on 'making' and current practise and industry, whilst the resident narratives focus on site development and speculation about site governance. Ultimately, these three strands represent three aspects of heritage site place making – historical importance, destination image and change overtime (contemporary heritage). Currently, none of these three strands have a commonality, meaning place making is confused. It was acknowledged by two cultural intermediaries that storytelling at the DVMWHS needs to be layered and adapted according to *visitor* need. However, this evidence suggests that storytelling needs to be layered and adapted to multiple stakeholder groups, not just visitors. This finding builds on previous research which states there needs to be a diverse range of stories told under an overarching theme to provide diverse onsite experiences, and that no single organisation can deliver all of these (Ben Youssef et al., 2019; Bryon, 2012; Swensen & Nomeikaite, 2019). However these finding extend this knowledge of multiple narrative storytelling at WHSs by suggesting that narratives need to be adapted according to stakeholder group, and not just

visitor preferences. This study demonstrates that each stakeholder group needed different stories, told in different ways, that fulfilled different requirements. Cultural intermediaries needed succinct, single concept stories about history for ease of communication to out-of-area visitors and for fulfilling UNESCO WHS requirements. Residents craved stories about site development and positive change for the future through communication that made them feel as if they had ‘insider’ knowledge which contributed to their sense of belonging. Visitors needed narratives of ‘doing’, to cement MTEs. SMEs needed a blend of all three: narratives of history to help shape the identity of their businesses; narratives of development for ‘insider’ knowledge and belonging; and narratives of ‘doing’ to engage customers.

Current whole site storytelling appears to be fitting the requirements of UNESCO, but not the requirements of other stakeholders. External cultural intermediaries find the ‘factory’ narrative unappealing and gloss over DVMWHS narratives in favour of more general narrative aspects of global significance; resident stakeholders predominantly attach to the narrative of one particular mill site or generate their own narratives of speculation or highly localised narratives based on experience; and visitors can miss the whole site history narrative completely, also creating their own narratives of memory and experience. This sense that industrial heritage is a ‘difficult narrative’ is not specific to the DVMWHS; because these sites often have a dark social context, decaying attributes and complicated ownership they are a difficult story to tell and require the formation of new narratives to combat evident industrial decline (Della Lucia & Pashkevich, 2023). However there is currently no mechanism for new narratives to join those of the DVMWHS’s historical importance. In particular, historic aspects of the site are not being linked to contemporary business narratives. This could be a missed opportunity for developing place making in the DVMWHS, as SMEs – and in particular artisans – are key drivers of bottom up place making (Sarantou et al., 2021; L. Zhou et al., 2020). The narrative of making could provide a link between past and present, but currently cultural intermediaries are not working together to link past and present narratives in this way. This results in the historic narrative seeming to be irrelevant to current DVMWHS industry and identity. Effective place making has been consistently demonstrated as being a blend of top down and bottom up strategies, therefore blending these two narrative approaches could strengthen DVMWHS identity and benefit all cultural intermediaries, not just the DVMWHS team. These findings agree with previous research

that states local entrepreneurs significantly shape sense of place and can be key to developing place making. However it challenges research that states the dominant historical narratives at heritage tourism sites contribute to place identity. At the DVMWHS, the dominant heritage narrative is that of water-powered cotton mills and the Arkwright narrative. However, even if these narratives were known, they did not shape the way visitors, residents of the majority of SMEs felt the area connected to their identity within the DVMWHS. Findings of this study reveal that if historical site narratives remain removed from site user experience, the formation of MTEs and change over time, they will not be considered a factor in the narratives stakeholders tell. This research suggests blending current heritage tourism narratives with public history approaches to storytelling, by creating an overarching boundary theme – in the case of the DVMWHS, ‘making’ of ‘sustainability – and layering multiple stories salient to multiple stakeholders within this. The boundary theme would contribute the historic ‘capsule’ storytelling needed by cultural intermediaries and the layered heritage narratives would connect the past to the present and contextualise the site for visitors. It would also allow residents and SMEs the chance to contribute to local storytelling, which has been shown to empower local communities (Kramvig & Forde, 2020).

However, for narratives to sit together in this way, there needs to be a significant shift in the way narratives are communicated and by whom. Currently, due to the emphasis placed on WHS storytelling, DVMWHS stories are only told by internal DVMWHS cultural intermediaries. This means storytelling is being written in a top down manner, being imposed on the area with no space for narrative layering and sharing which is shown to be key for connecting fragmented sites. *Who* is writing the narrative matters. It is a means of keeping power, as they have control over which voices are heard and which are not. Although there may be a stated desire - and some effort - to include multiple narratives, if only one person - or demographic, or stakeholder group - is doing the writing and telling of the narrative then multiple perspectives cannot truly be present. As explained by Lloyd and Moore (2015), a stated desire for inclusivity does not guarantee that inclusivity will actually take place. Therefore, this research confirms previous findings that if heritage sites are to engage multiple stakeholders in the long-term, cultural intermediaries need to share the storytelling. However, for this to be effective, a paradigm shift from ‘strong control’ to

'radical trust' between cultural intermediaries and resident stakeholders needs to take place (Basaraba & Cauvin, 2023). This will not be easy to engender in sites like the DVMWHS where there is already deep mistrust between these two stakeholder groups. However, heritage narratives are a missing key component of the place making structure at the site and without intervention previous research asserts that co-destructive narratives will continue to spiral (Lalicic & Garaus, 2020; Schuster et al., 2011; Soo, 2019). This research supports previous literature that calls for strategic storytelling at heritage sites, that draws together multiple stakeholder storytelling (Bonacini, 2019; Hartman et al., 2019; Lund et al., 2018). However it builds on this approach, calling for these multiple stakeholder narratives to draw on public history approaches by layering these narratives in a non-competitive way (Lloyd & Moore, 2015).

Where the narratives are shared matters. The Belper News worked as a mouthpiece for sharing DVMWHS development between cultural intermediaries and residents and was successful in generating support for the WHS listing. These narratives were still shaped by the cultural intermediaries, but they were open, accessible and regular communications. Now that no longer exists, findings indicate that local communities have gone online or choose word-of-mouth interaction to create their own spaces to share site narratives without the interaction with cultural intermediaries. These have turned into co-destructive narratives that are turning into actual co-destructive inaction through the rejection of any engagement with the WH listing. However, there is evidence that co-destructive narratives on social media can be turned to a destinations advantage (Lund et al., 2019). This means that these spaces should not be ignored, as is currently the case, but actively engaged with. They could also provide spaces for the local communities to contribute their own narratives, something which is currently lacking in DVMWHS place making. It could also be a place to foster communities who share the same motivations to visit the site, such as DVMWHS walkers, mountain bikers or dog walkers. Uniting these communities under the DVMWHS umbrella and actively engaging with them about their own onsite experiences could begin to generate communities that feel part of the wider identity symbolised by WHSs. This would inspire stewardship for the area as a whole, as opposed to the highly localised, fragmented sense of community that is evident along the DVMWHS currently.

Creating an overarching narrative framework encompassing layers of meaning allows for multiple narratives to exist about sites, which has been shown as important for effective destination storytelling. The stories that residents tell about place are personal; there is not one through line or common perspective. However, story layering allows a multitude of place attachments to sit together to create a sense of place. *Why* it is important is almost secondary to *the collective belief* that a space is important. This story sharing and acceptance of nuanced narratives can form strong social bonds within communities and has been suggested as a way to strengthen communities and develop sense of place (Yongrui, Jie, Yuling, & Chunhui, 2018). Such targeted involvement of a broad range of stakeholders resonates with prior thinking that suggests stakeholder involvement should pool resources in order to achieve something unachievable by one organisation alone (Savage et al., 2011). It may also avoid ‘collaboration inertia’ amongst those who are included in whole site discussions but have no real interest or role in certain projects or hubs. By integrating these theories, a more fluid approach to stakeholder management can be taken. In addition, it may help rebuild inter-stakeholder relationships which have suffered due to reduced funding yet have proved more effective than traditional, dyadic relationships.

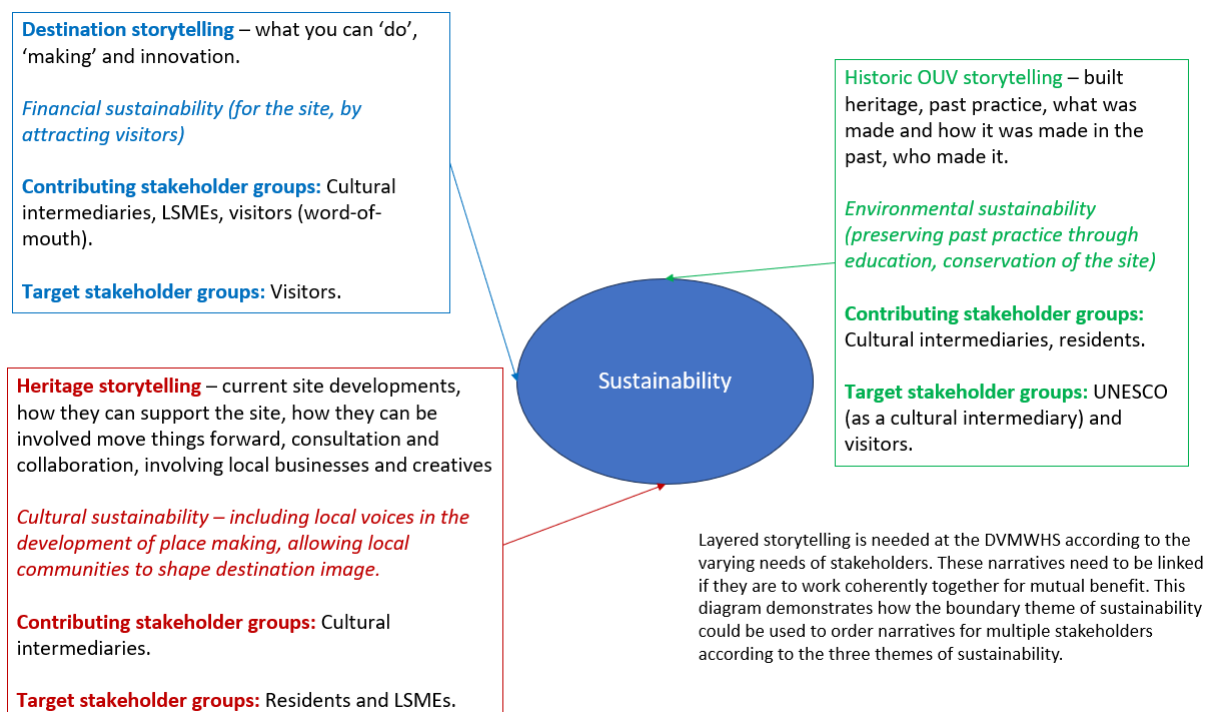


Figure 19: Using sustainability as a boundary object for creating a DVMWHS narrative framework.

As Fig.19 demonstrates, the layering of stakeholder storytelling could also help share the responsibility of keeping the destination visible, viable and relevant without placing expectations that every stakeholder contribute to every aspect of a place making strategy. Using the example of 'sustainability' as an over-arching, co-ordinating boundary theme, Fig.19 demonstrates how each stakeholder group can contribute storytelling, and what storytelling they will directly benefit from in return. This model draws together all three aspects of storytelling that this research found to be important for developing multi-stakeholder sense of place: destination image, historic importance and heritage. It does not hold all stakeholders accountable for all aspects of storytelling or sustainability but *does* clearly demarcate responsibility. This is important as the findings of this study show that SMEs and cultural intermediaries lack resources to engage as fully as they would like with place making, therefore reducing the expectation to do 'everything all at once' could help reduce this pressure. It also addresses the lack of responsibility and ownership by multiple stakeholders identified in the data, as this model clearly indicates what each stakeholder brings to the destination, therefore making them responsibly for this aspect. However, it also clearly indicates which narrative strand will benefit each stakeholder. This is of prime importance, as SMEs in particular are unable to contribute to initiatives where the immediate benefit is not clear. Most importantly, this model shows how stakeholders co-ordinate *together*, making clear how it is a network of stakeholders that co-create sense of place. This could also help aggregate power amongst stakeholders within this process. This model contributes to knowledge within the heritage tourism sector, as uses a cross-discipline approach to storytelling for stakeholder management, drawing together key thinking from tourism, heritage and public history.

This approach does have some barriers. Most notably, the requirement by UNESCO for a single narrative encapsulated in a simple tagline. Adding narrative layers could be difficult for cultural intermediaries to accept as it may be perceived as risking the WHS by muddying the narrative and altering something that is currently praised by UNESCO. However, this is only considering WHSs from a historical narrative perspective, which has been shown in this study to have no meaning for residents and therefore does not inspire support that will contribute to site sustainability. By not providing spaces for visitors, residents and businesses to contribute to storytelling, cultural intermediaries run the risk of negating other

stakeholder's experiences and trivialising their emotional attachment. Providing space for satellite narratives that demonstrate continuity could help. An example of this is the historic narrative of De Bradelei, which is not one of the WHS buildings listed but does share the same industrial context as WH mill sites, providing an example of a later mill that demonstrate a throughline of make and producing in the valley.

6.3. Sustainability

6.3.1. Financial sustainability

This study reveals that SMEs and cultural intermediaries find funding mechanisms frustrating due to their strict spending timeframes and obligation to put funded project work out to tender. In the UK, governmental initiatives such as 'The Great Place Scheme' and the 'Levelling Up Strategy' lean on heritage, tourism and broader cultural aspects in order to reinvigorate local economies and aspirations (*The Culture White Paper*, 2016; Derwent Valley Mills World Heritage Site; E; Michopoulou, McIlvenna, Roe, & Antchak, 2022; National Lottery Heritage Fund, 2017b). However, project-based funding restricts how the money provided can be spent, resulting in funding being spent out of necessity on non-urgent areas of development whilst more urgent, effective, long-term development aspects remain unfunded. When funding is obtained, it tends to take over resources to the exclusion of everything else. Funders require evaluation feedback and evidence of impact, as demonstrated in the rigorous self-evaluation guidance set out by the NLHF (National Lottery Heritage Fund, 2017a). Consequently, funding mechanisms drive cultural organisation strategy. *What* an organisation can focus on and develop is dictated by the funding they can access. In this way, funding becomes a *control mechanism*; without explicitly dictating what cultural organisations can or can't do, government funding tacitly controls how cultural organisations develop. Therefore, cultural funding is politicised and restricts the development of long-term, meaningful change (Ellis, 2017). This can restrict the co-production of indigenous tourist development with local communities as secure funding streams need to be identified before collaborative work can succeed (Bonacini, 2018; Graci et al., 2021).

There seems to be no financial motivating factor to encourage stakeholders to engage in DVMWHS place making. It isn't seen as contributing to factors that ensure economic organisational and business survival, such as how it increases visitor footfall or access

funding to invest in long-term resilience through co-creation with multiple stakeholders. This means that engaging in whole site place making is way down on stakeholders' list of priorities and raises the question of who the WHS listing actually benefits. This research suggest that, whilst cultural sustainability has been shown to generate financial sustainability, current funding mechanisms do not enable cultural intermediaries and SMEs to collaborate in long term ways that encourage cultural sustainability practices. Whilst tackling this issue requires governmental change to funding policies, stakeholders can begin to negotiate current difficulties by communicating more openly about what capacity they have to engage in collaboration. This research identifies that both SMEs and cultural intermediaries lack resources and expect more support from each other, but do not currently communicate about what would help them in relation to what the other can give. Both stakeholder groups state a willingness to collaborate but feel let down or forgotten when the other stakeholder does not deliver. Communicating openly about what can be realistically achieved with current capacity could ease tensions arising from unrealistic expectations and help pool resources for long term financial sustainability for all, rather than keeping both cultural intermediaries and SMEs in perpetual survival mode due to funding short-termism.

6.3.2. Environmental sustainability

Environmental sustainability has been identified as a useful boundary object for uniting multiple stakeholders by providing a common focus (Chapin & Knapp, 2015; DeSilvey & Bartolini, 2019; Higuchi & Yamanaka, 2017; Kitson et al., 2018; Schuttenberg & Guth, 2015). As such, the green spaces in WHSs such as the DVMWHS could be the 'boundary object' for uniting stakeholders. As this research identifies, the natural beauty and green spaces of the DVMWHS provide motivation for repeat visiting, are valued by residents and local businesses whilst also tying into the UNESCO OUV. This means that nature within the DVMWHS has relevance for multiple stakeholders; this is a key requirement of any boundary object if it is to be successful (Matilainen et al., 2018). Furthermore, using green spaces as a DVMWHS boundary object may help reframe some of the historical narratives associated with the DVMWHS that are no longer attractive in a contemporary context but relevant to the site's OUV, such as factory working and mass production. Viewing all aspects of the DVMWHS through the lens of environmental sustainability and ERB could draw together the separate

stakeholder destination narratives into one coherent narrative framework. This research calls for themes of sustainability to be used when shaping overarching narratives for fragmented WHSs, as they can draw on UNESCO's SDGs, address difficult narratives that can be attached to heritage sites (especially industrial ones) and allows day communities to showcase what they are doing in the present through the lens of either cultural or environmental sustainability (Cherland et al., 2014; Kramvig & Forde, 2020; Magoc, 2014; United Nations, 2015). This draws together public history approaches to interpreting heritage sites, global perspectives and local distinctiveness.

6.3.3. Cultural sustainability

World heritage has seen a move to focus on 'local distinctiveness' in recent times, particularly with the increasing emphasis on intangible heritage, as seen in the Quebec declaration (International Council on Monuments and Sites, 2008). This research demonstrates that the DVMWHS does pride itself on local distinctiveness, from the strong community building in the Central Hub, the strong business networks across all three hubs, and the emphasis on local produce by several SMEs. Yet many of my interviewees lacked global context for the DVMWHS. Therefore, not only does this mean the international importance of the site is indiscernible, but it has created an exclusive sense of 'localness' that not only 'cradles' people inside, but also keeps 'others' out. UNESCO world heritage strives to be about humanity, belonging and uniqueness in context, as can be seen in the current sustainability goals (UNESCO, 2015). However, this local distinctiveness can become meaningless if it is not contextualised with other global cultures, running the risk of becoming insular and resulting in 'othering' (Bott, 2010; Krumer-Nevo, 2012). This is a subversion of the UNESCO SDGs because rather than local cultural identity being set within a wider narrative and given global context, it is 'kept small', resulting in a 'hyper-locality' where local distinctiveness is so finely focused that it creates community divisions within the site itself. The findings of this research indicate that this lack of global context and co-ordination with a wider cultural narrative result in a conservative approach to cultural assets that seeks to 'protect its own' rather than 'protect and share for the good of everyone'. In a cultural context, a 'hyper-locality' focus keeps narratives traditional and conservative, reinforcing the AHD and keeping cultural diversity small so power narratives of 'whiteness' and 'insider/outsider' remain unchallenged. This has resulted elitist and exclusionary

attitudes within the DVMWHS. In this context, volunteers have a good deal of power particularly concerning what narratives they are or are not prepared to promote (Duffy & Popple, 2017; Olsson et al., 2016; Rickly-Boyd, 2015). As volunteers are increasingly being relied on in the UK to deliver and shape heritage narratives, their role in delivering this UNESCO ethos cannot be underestimated (Avram, Maye, & Cioffi, 2020; Lockstone-Binney & Ong, 2021). These findings suggest that 'hyper-locality' not only creates tension between 'insiders' and 'outsiders', but also between the 'insiders' themselves. Evidence within the data of fragmented communities at individual hubs and the rejection of those who don't 'fit' demonstrate how dangerous this mentality can be. It's fragmentary in nature and divides stakeholders who could be working together to support one another by co-developing the area as a whole. This study calls for more research on how world heritage narratives that call for local distinctiveness are being contextualised with global narratives, and whether the focus on uniqueness is fostering cultural understanding and tolerance or perpetuating AHD narratives that reinforce cultural power imbalances.

6.4 Co-production and co-creation

Research suggests that those SMEs who have a strong sense of place attachment and engage with their local communities are more successful than those who do not (Hallak et al., 2013). Therefore there could be benefit for SMEs from engaging with the DVMWHS, but currently this is not obvious to DVMWHS SMEs resulting in alternative connections being forged in a highly localised, disjointed manner. Co-creation approaches seen in public history, heritage and stakeholder management could help build the multiple narrative layers that are required to build a sense of place, an bringing together local co-creators from individual sites to share multiple narratives could help. Using heritage to stimulate local economies is a common practice but is only effective when overarching governing bodies are seen to be interested, communicative and willing to collaborate (Fatmaelzahraa et al., 2020; S. Hall, 2005; Hong & Lee, 2015; J. T.-T. Lee, 2020; Ruhanen et al., 2021; Xie et al., 2020). Otherwise, these communities can feel worthless and ignored (S.-K. Tan & Tan, 2020). The lack of communication over Belper East Mill development appears to be fuelling the circulation of hearsay and false information for both SMEs and Central Hub residents. Whilst the DVMWHS cultural intermediaries acknowledge this, blaming it in part on the social media policy which prevents them countering false information on online local forums, not

addressing people's concerns is allowing the construction of co-destructive narratives. Although the cultural intermediaries may have nothing new to convey about the situation, the perceived lack of care for the site is creating frustration. This is the feeling that seems to unwittingly unite them, where other, deliberate initiatives have fallen short. Local people engage in public co-destructive narratives but do not promote positive ones. Therefore the narratives that appear on social media are only co-destructive. This supports findings by Dolan et al. (2019) which asserts that online social media commenting can play a significant role in tourism destination co-destruction.

However, this research asserts that co-production is not just a funding requirement or a driver for tourism support, but an imperative for world heritage tourism destinations that wish to build robust, democratic stakeholder networks and foster cultural understanding. Without honest communication between stakeholders, local communities can become prejudiced towards the UNESCO listing mechanism, rejecting it and engaging in counter-place making that is 'hyper-localised' and sometimes elitist and exclusionary. Therefore this study aligns with previous research that states residents can engage in value destruction if they are not given agency within the place making process. However it goes further, calling for more research to explore the link between resident value destruction at WHS and the reinforcement of the AHD through counter-placemaking.

6.5. Place making

6.5.1. Place dependency

The DVMWHS and the heritage that underpins it are not generating a defined sense of place of their own. When this happens, it can make it difficult for residents and visitors to conceptualise the role of a heritage listing in the visitor offer of an area. When the WHS listing is not an obvious part of their onsite experience, it results in the WH listing appearing to be unimportant or irrelevant to most site users. This echoes the findings of previous research that states when people engaging in 'doing' something at a destination, it creates memories and feelings of hedonistic enjoyment that generate place attachment (Amsden et al., 2011; Hosany et al., 2017; Io & Wan, 2018; X. Liu et al., 2019; Vada et al., 2019). At the DVMWHS, it appears that because the WHS listing is not prominent during these acts of 'doing' and formation of MTEs, that it is not considered to be influential when forming an attachment to the site. Furthermore, because the site boundary is unclear, place attachment

is developed for a general area, not the DVMWHS itself. This is not problematic for the visitor, but appears to be problematic for the WHS, as it reduces support for the listing. A reluctance to signpost visitors from one attraction to another has been shown to reinforce site fragmentation (Swensen & Nomeikaite, 2019). A reluctance to create visitor flow around the site generates a barrier to whole site place making. This perception of the inferiority of volunteer-led visitor attractions appears to be creating a mindset barrier to finding ways that different levels of cultural intermediaries can work together for mutual benefit.

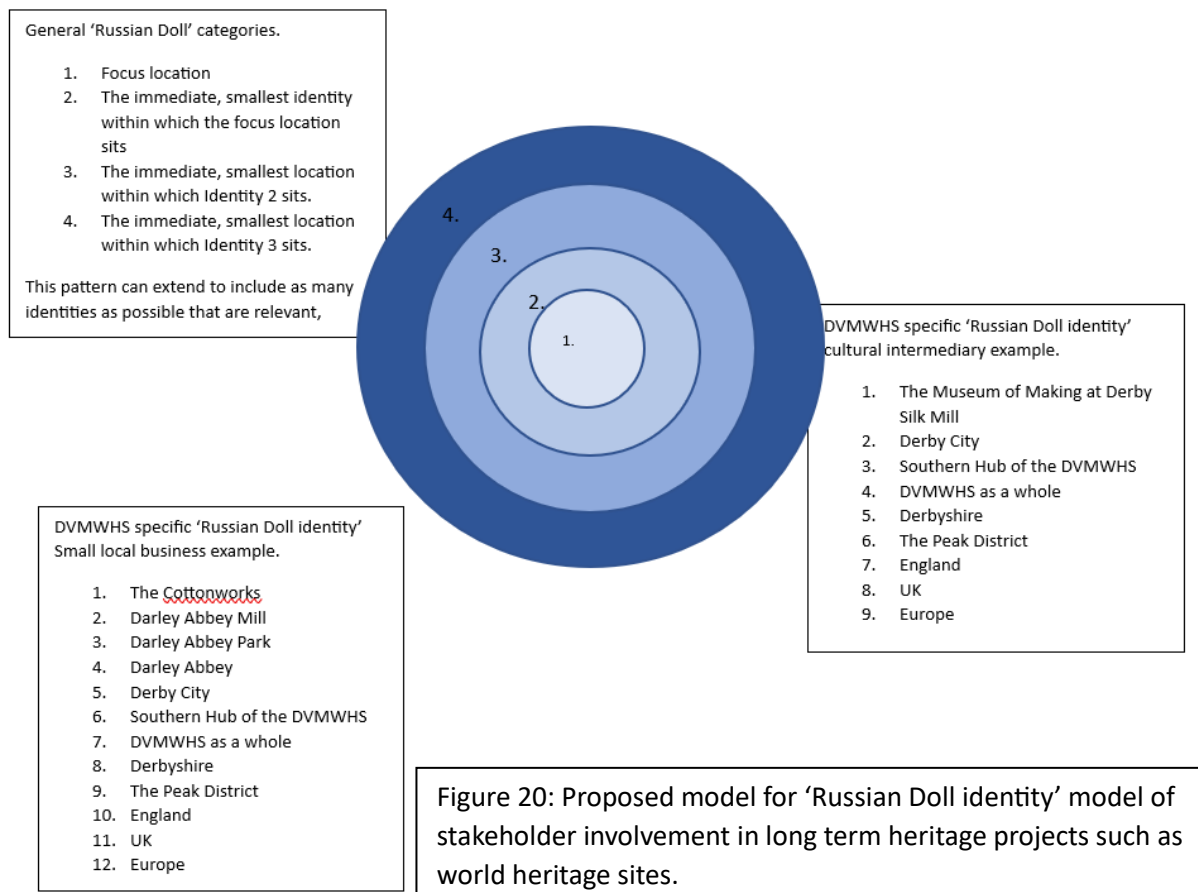
The effect of WHS listing are experienced directly in the restrictions on the use and development of protected buildings by residents. These findings support previous research indicating that if local government policy is seen to inhibit local resident economies and wellbeing, the level of place attachment will diminish and so to their pro-environmental behaviours (Zhang et al., 2014).

This research shows that WHS place dependency is negatively impacted by several factors. Firstly, the generation of connections with other tourism providers and development of events outside of WHS boundaries dilutes the place making, resulting in a confused destination image that does not have the WHS listing as a key part of onsite experience. This negatively impacts support for the listing as its positive influence is not visible. Secondly, for residents and SMEs, the most immediately felt aspect of place dependency is the restrictions placed on site usage and development and the requirement to protect the sites tangible assets as part of the UNESCO WHS requirements. These two factors result in negative impacts being immediately visible whilst positive impacts remain obscure, and as a result support for the DVMWHS is weakened.

6.5.2. Place identity

The data from this study suggests that a lack of defined place dependency is fragmenting place identity, generating highly localised narratives that compete rather than compliment. This research again suggests a cross-discipline approach that allows multiple identities to sit alongside each other without competing for dominance. As demonstrated by Fig 20, a location's identity can be broken down into layers as a type of 'Russian Doll', similar to the way public history layers narratives. In this way, the significance of 'top down' constructed identities to a location's site-specific identity can be identified. Using the 'Russian Doll Identity' model, organisations and businesses can shape and orientate their identities so

they can be better understood by others. This layered understanding of identity can help clearly communicate how much salience each stakeholder believes they have in a destination or brand, therefore allowing them to self-identify their level of stakeholder commitment. This model draws on the ‘Stakeholder Sandwich’ concept, devised by Wallace and Michopoulou (2019) for local stakeholder involvement in events.



In this ‘Russian Doll Identity’ model, each layer of the ‘doll’ represents a layer of organisational identity, beginning in the centre with the strongest association and radiating out to include other associations within which the organisation sits. The further out the layer, the weaker the influence on organisational identity. These layers of identity are predominantly based on location and are particularly useful for areas where multiple layers of identity exist. For example, The Museum of Making is first and foremost a co-created museum, but it is also part of the cultural offer of Derby city, it is then a key feature of the DVMWHS Southern Hub, and then part of a string of attractions within the DVMWHS as a whole. The framework demonstrates that the Museum of Making has a stronger association with the city than the DVMWHS, meaning it will be more inclined to forge links with city cultural intermediaries than DVMWHS ones. This does not mean that the DVMWHS is not

part of the museum's identity, rather that it is not its immediate framework for orientating itself. In this way, 'Russian Doll Identity' frameworks can help predict how willing an organisation or business may be to engage and support identity umbrellas like the DVMWHS and may help understand what those stakeholders perceive they should receive in return. The proposal for this stakeholder identity model draws on the existing literature which asserts all stakeholders need to be engaged in co-producing place making. However it extends this understanding with findings from this study that show identity can be conflicted, with competing narratives that can create tension between stakeholders and see relationships breakdown.

Furthermore, 'Russian Doll Identity' allows stakeholders to draw a sense of belonging from wider perspectives. For example, it was questioned whether people truly understand the specific locations of WHS in other countries to the ones they have knowledge of, and it was also apparent that very few DVMWHS stakeholders understood the global significance of the site's OUV. By looking at identities via the 'Russian Doll' method, a direct line can be drawn from the local to the global, enabling identity to be understood and constructed on multiple levels – specific, local, national and global. 'Russian Doll Identity' can help support organisations to understand each other and facilitate interactions that support site sustainability through identifying potential connections between stakeholders and consider ways of sharing resources for whole site gain.

6.5.3. Place social bonding

Place social bonding refers to how individuals interact and who they interact with at destinations, and how the destination influences social connection (Han et al., 2019; S.-p. Tsai, 2012). Where social bonding occurs at the site through action that – walking, outdoor activities, meeting others – . This lack of WHS visibility in the creation of memorable site experiences leads to a lack of understanding of the significance of the WHS listing and therefore leads to lack of support for the site. However, the outcry from local when the Belper North Mill museum closure was announced could indicate that whilst the site does not feature cognitively in instances of site social bonding, it does in part for resident place identity. This could be linked to the notion that WHS represent aspirational destinations.

This research aligns with previous research that emphasises the importance of spaces and opportunities for visitors, residents and visitors engage. Furthermore, this study identifies

the importance of site brand visibility for these interactions, otherwise site OUV and memories connected to social bonding are not linked.

6.5.4. Place affect

Very little of the resident and visitor data showed that a love of the DVMWHS's industrial past was a motivation to visit; far more prevalent was the love of the peace, beauty and calming qualities experienced on site. These are universal aspects of belonging and rootedness regardless of the personal experiences or backgrounds of individual visitors (Amsden et al., 2011; Jepson & Sharpley, 2015). Bringing these experiential aspects into WHS narratives help to link the influence of the industrial past to the site's current relevance to residents and visitors. This, in turn, could raise the profile of the WHS listing and garner more support for it. Therefore, the profile of the site as a whole would be raised (Vong, 2015). Although nature and beauty are not unique features to the DVMWHS, linking to universal feelings of escapism, freedom, connectedness and wellbeing have been shown to create place attachment that is symbolic and similar in nature to spirituality (Han et al., 2019; Jepson & Sharpley, 2015; Kaján, 2014). Therefore, by not linking heritage and nature narratives, an opportunity to harness current place attachment to generate DVMWHS destination loyalty is lost. This research identifies that whilst linking to general aspects of place affect does not help visitors distinguish between sites, it can be used as part of an overarching narrative alongside distinctive narratives to inspire place affect in users.

6.5.5. Sense of place

Whilst sense of place is naturally a highly personal construct, place making should provide a framework for sense of place experiences and support local cultural distinctiveness through the creation of authentic identity. If sense of place is experienced entirely outside of place making narratives, the benefits of the site experience are attributed to the individual, not the area. Therefore, no place identity is formed in users' minds. As a result, the attachment becomes to general site aspects such as 'nature' or 'industrial heritage' and not to the specific offer of the WHS.

6.6 Conclusions

This study supports existing research that asserts co-production between multiple stakeholders is the most effective way to build a strong sense of place that can strengthen community belonging, raise the visibility of WHSs for out of area visitors and contribute to cultural diversity. However it also identified that there are not enough consistent funding streams available that support the development of long-term stakeholder relationships so this sustainable culture can be embedded. This leads to development resistance because it is perceived as a lack of communication and investment in the area. Lack of consistent funding decreases visibility of WHS listing because there are not enough resources available to consistently promote the whole site (Lochrie, 2016). Inadequate management mechanisms that arise from insufficient funding have been identified as a global concern for protected areas (Wu, Wu, Zheng, Zhang, & Zhou, 2020). Lack of communication, although not deliberate, causes local communities to become despondent. Funding issues require organisations to look to self-survival, causing internal competitiveness and generating tension and conflict. This research proposes that public history approaches to layered storytelling be used to help stakeholders identify their responsibility within place making, but also identify how engaging in these practices will directly be of benefit to them. Furthermore, this layered approach should be applied to stakeholder identities, allowing them to articulate their individual positionality to the WHS and therefore manage expectations around the level of commitment they can give. A layered identity approach could also help reorientate 'hyper-local' narratives that have developed in opposition to WHS values by reorientating local distinctiveness against the backdrop of cultural awareness and global significance.

7. Chapter - Conclusion

7.1. Introduction

This chapter draws together the conclusions of this study. Firstly, it summarises the study and provides a reflective outline of the thesis structure. It then proposes the research contributions to theory and practice. Finally, it considers the strengths and limitations of the study as well as suggesting directions for future research before concluding the chapter.

7.2. Reflective Outline

This study is a response to tourism and heritage literature over the past twelve years that identifies the importance of stakeholder collaboration in the creation of sustainable cultural tourism destinations, with particular emphasis on resident stakeholder involvement (Alderman et al., 2012; Correia Loureiro, 2014; Hartman et al., 2019; Opp, 2011; Sofield et al., 2017; Stylos et al., 2017; Swensen et al., 2012; Xie et al., 2020). Previous research explores the shift within the last 15 years towards creating cultural tourism destinations that promote financial, environmental and cultural sustainability through responsible industry practice (International Council on Monuments and Sites, 2008; Mihalic et al., 2021; UNESCO, 2015; United Nations, 2015). Place making has been noted as a key factor in developing a sense of place at tourism and heritage destinations and can therefore be used as a mechanism for bringing stakeholder groups together to develop sustainable heritage tourism destinations (Bonacini, 2018; Corazon, 2011; Duxbury et al., 2021; Graci et al., 2021; Lew, 2017; Mirna & Damir, 2020; Opp, 2011; Schuster et al., 2011; Swensen et al., 2012).

A case study approach was adopted, with the specific aim of discovering if a homogenous sense of place for all stakeholders across the DVMWHS could be cultivated, and whether organic place making could be used for creating a place making methodology that instigates stakeholder cohesion and contributes to a strong national and global identity. Whilst place making has been explored separately in heritage and tourism industries, the ability for both methodologies to work together to generate sustainable cultural tourism destinations has not yet been fully explored in the UK. By using the DVMWHS as a case study, this research aimed to contribute to cross-disciplinary discussions between heritage and tourism that consider multiple stakeholder management approaches and co-production methods for increasing cultural tourism sustainability.

Derived from the study aims and objectives, a literature review chapter was produced that identified five key concepts: place attachment, storytelling, co-creation and co-production, sustainable tourism and stakeholder management. These concepts were explored from both heritage and tourism perspectives, and points of similarity and difference were identified. This review highlighted the importance of storytelling at heritage tourism destinations for generating a sense of place, as well as the need for multiple stakeholder involvement in the development of place making if it is to produce sustainable, culturally relevant tourism destinations. Whilst place making and co-production have been explored separately in heritage and tourism literature, there is more research needed on how tourism and heritage place making approaches can be synthesised for mutual benefit.

The findings of the study consider the responses of each stakeholder group in turn against the five key concepts. Cultural intermediary storytelling was demonstrated to be inconsistent. Site specific cultural intermediaries focused on the historical narratives and built heritage, whereas satellite cultural intermediaries championed the contemporary narrative of 'making' and using the WHS listing for status only. Narratives from all cultural intermediaries focused on visitor provision, with little mention of any narratives shaped for local communities. 6 out of the 7 cultural intermediaries interviewed identified with the DVMWHS in a very localised way, telling individual site narratives with little reference to whole site storytelling. This localisation was also evident in cultural intermediary place attachment; however this may be a result of the patchwork of governance that covers the DVMWHS. Co-production between cultural intermediaries was inconsistent. The reliance on volunteers to deliver large sections of DVMWHS visitor provision was considered by some to be a barrier to destination co-creation. In addition, the constant struggle for financial sustainability resulted in the necessity for cultural intermediaries to focus solely on their own organisational income streams and effective use of resources, leaving little scope for collaboration with others. Lack of connected narrative and fragmented governance has resulted in a lack of overarching narrative for the DVMWHS.

For visitors, there was no evidence that they felt they could contribute to the storytelling of the DVMWHS and their narratives centred on personal onsite experiences. Place attachment was mostly experienced through outdoor activities and the chance to be in nature, or

through the social experience of visiting with friends and family. The well-kept nature of the DVMWHS was considered a positive aspect of the destination, however it was not considered a product of the listing itself. Visitors often considered individual mill sites as part of a collection of visitor attractions within the area, however these other sites are not within the DVMWHS. This results in a weakened sense of place at the DVMWHS as the site boundary is not clear. There was no evidence of co-production between visitors and the DVMWHS and even onsite experiences were visitor-led. The natural environment of the DVMWHS was considered of primary importance for most visitors and protecting aspects of wildlife and nature emerged as a sustainability theme. However, by placing cultural heritage aspects as less important features of their visit, sustainability was considered in a more general way, with reference to protecting all green spaces as opposed to specifically the DVMWHS. Sense of place for visitors was lead predominantly by the sense of wellbeing and connectedness gained from spending time in nature as a general activity, rather than the specific attributes of the DVMWHS.

Resident place making was very similar to that of visitors, with a reliance on self-led, outdoor activities and social bonding time with family and friends. Equally, spending time in a beautiful, natural environment with well-kept paths and gardens was important for both wellbeing and the aspirational connotations of WHS listed areas. There was a sense of safety attributed to the DVMWHS for residents that appeared to come from a feeling of being 'cradled' by the valley. Storytelling for residents had three aspects: stories residents tell visitors, stories residents tell about their memories of living in the DVMWHS, and stories they tell each other. Residents tended to tell visitors stories about the heritage of the area, drawing on narratives shaped by cultural intermediaries. Stories about their own past often related tales of danger, daring or rule breaking within the DVMWHS. Both of these demonstrate that DVMWHS residents have created their own MTEs through interacting with the site over time and are also inspired to act as informal guides for tourists. The stories they tell each other, however, often focussed on speculation regarding the state of dilapidation of some of the DVMWHS mills. Residents expressed frustration at the perceived lack of communication they received regarding tourism development within the DVMWHS. As a result, speculative narratives were created which were often co-destructive, criticising the governance of the DVMWHS, and were prevalent on social media. This demonstrated a

desire for environmental sustainability of built heritage but a lack of awareness of how to contribute constructively to this. These frustrations led to the creation of a 'they' governing identity that was assumed had control of the DVMWHS as a whole, when in reality no such organisation exists. Sense of place for residents therefore encompassed both an appreciation of the site's positive impact on their wellbeing and frustration at the apparent lack of care taken to protect it.

The narrative of the DVMWHS was rarely included in SME marketing narratives, however the beauty and uniqueness of operating within a WHS was appreciated by most. SMEs tended to generate place making for their immediate locality through business networks and informal support and as a result place attachment to the whole of the DVMWHS was often muted. Businesses reported feeling a strong connection to their hub or village but lacked resources to generate these connections further down the valley. Formal business networks were run on a voluntary basis, and often were not DVMWHS specific in nature. Therefore, operational practice did not inform whole site place making for SMEs. Place identity was strong amongst SME owners, and it was stated that businesses had to be the right 'fit' for the area.

Although businesses supported each other in a highly localised, informal way, there was little evidence of co-production with other stakeholder groups or from hub to hub. Financial sustainability was paramount for many SMEs, particularly in light of the recent economic climate in the UK. All resources were pooled into creating economic stability for their businesses, and this proved to be a barrier for whole site collaboration. Environmental sustainability was also important to several of the SMEs, and this was demonstrated through the decision to stock eco-friendly, locally sourced produce in retail outlets. Sense of place for SMEs was functionally highly localised but came with an awareness of the DVMWHS as a whole and the benefit to trade operating within a WHS brought them.

Analysis and further discussion of the findings examined the key concepts from a multi-stakeholder perspective to gain insights into how place making is currently working within the DVMWHS. Place attachment in the DVMWHS was found to be positively influenced by the natural beauty of the site, the opportunity this afforded site users for connecting to nature and the positive impact this had on their wellbeing, However, this place attachment was not unique to the DVMWHS for most users, who often expressed an attachment to

natural green spaces in general, such as the neighbouring Peak District National Park. As a result, the unique identity of the DVMWHS and its OUV attributes were obscured by general place attachment narratives that could apply to multiple destinations. This was further reinforced by the lack of a clear site boundary, which was shown to be unclear for all stakeholder groups. These findings support previous research which states that connecting to more general aspects of nature, connectedness and escapism at tourism destinations can create strong place affect for users, but does not build destination loyalty, as lack of unique experience opportunities result in an inability to distinguish between sites for site users (Amsden et al., 2011; Jepson & Sharpley, 2015; Moscardo, 2020; Schilar & Keskitalo, 2018). Social bonding was also key for place attachment within the DVMWHS; residents and visitors described MTEs and repeat visiting motivations linked to friends and family, and SMEs generated strong informal business networks based on personal as well as professional connections. Findings of this study support previous findings here too, demonstrating that social interaction and the generation of MTEs at specific locations can generate place attachment to that site (Correia Loureiro, 2014; Han et al., 2019; Harrington et al., 2019; C.-T. Tsai, 2016; S.-p. Tsai, 2012; Vada et al., 2019).

DVMWHS place attachment was seen to be negatively impacted by the restrictions placed on site development as a result of WHS listing that affected day to day site usage for residents and SMEs. This local community frustration was exacerbated by a perceived lack of positive development since the WHS listing came into operation, therefore there was no obvious benefit to them from the inscription. It has been demonstrated by previous studies that if local government policy is seen to restrict and inconvenience local communities then support for tourism development and place making initiatives will decline and this study supports these findings (Qing et al., 2019; Zhang et al., 2014). Therefore, place attachment in the DVMWHS displays some of the features needed for good place making, such as strong elements of place affect and place social bonding, however lack of clear site boundaries and restrictions to site usage for local stakeholders is negatively impacting place dependency and place identity.

Storytelling was shown to be inconsistent at the DVMWHS from hub to hub, between stakeholder groups and even within stakeholder groups themselves. Whilst individual sites champion their own mill site narrative the whole site storytelling that draws these individual

narratives together is missing. This has resulted in individual stakeholder groups, and even individual cultural intermediaries, developing separate, alternative narratives for their specific purposes. This has weakened whole site identity and caused a lack of coherent destination image. This was partly due to lack of coherence between individual cultural intermediary narratives. DVMWHS-specific cultural intermediaries demonstrated a preference for developing storytelling around historical narratives, built heritage attributes and aspects of OUV. However satellite cultural intermediaries preferred narratives of 'making' and innovation, building on contemporary features of the area such as prominent, globally recognised industrial companies such as Rolls Royce. The historical storytelling at the DVMWHS was shown to be effective for UNESCO, however it was not universally considered to represent contemporary identity across the whole site. Furthermore, this type of onsite storytelling was mainly targeted at visitors, and the data for this study revealed a different narrative approach was required for local communities. SMEs and residents both expressed frustration at the perceived lack of communications from cultural intermediaries regarding DVMWHS development. This gap in communication between stakeholders fostered mistrust in the listing and site governance, resulting in speculation and misinformation narratives forming for local stakeholder groups. Therefore, the findings of this study support previous research that identifies a broad range of narratives are needed to include a broad range of perspectives, as well as identifying that communication between stakeholders and the involvement of residents is vital to the success of tourism development (Ben Youssef et al., 2019; Bonacini, 2018; Bryon, 2012; Cerdan Chiscano & Binkhorst, 2019; Kotsi et al., 2018; Naramski, Szromek, & Herman, 2023; L. Popescu et al., 2020; Swensen & Nomeikaite, 2019). However, this study extends knowledge in cultural heritage tourism by identifying that multiple narratives are not only needed to attract diverse audiences, but also to engage multiple stakeholder groups. Specifically, tailoring site development narratives at the DVMWHS for residents and SMEs could ensure sustained support for the site and stop local place attachment from fragmenting into more localised narratives.

Co-production between stakeholder groups at the DVMWHS was shown to be severely impeded by financial restraints and lack of human resources across cultural intermediary and SME stakeholder groups. The mistrust of DVMWHS governance by local stakeholders, that emerged from lack of communication by cultural intermediaries as to site

developments, contributed to the formulation of co-destructive narratives by residents and SMEs. This was prevalent in the data collected for this study and also reported by cultural intermediaries themselves. There was also significant data showing that residents and SMEs were willing to invest in informal place making, however this was highly localised to one hub or mill site. Residents formed a large portion of the DVMWHS volunteers but tended to be very mill-specific in their interests and engagement. Resident support through volunteering is a key factor in tourism development, and the fact that the DVMWHS has loyal local residents is positive for potential place making initiatives (Ganji et al., 2020; Minji Kim, 2021; Qing et al., 2019; Soo, 2019; Styliadis, 2018a). Furthermore, SMEs also demonstrate a willingness to co-produce with others through volunteer-led networking groups and informal connections with other businesses in their immediate environment. This again is a positive asset for the DVMWHS and should be considered in any future place making initiatives, as local creative businesses have been demonstrated to significantly shape bottom up place making (Sarantou et al., 2021; L. Zhou et al., 2020). However, co-destructive whole site narratives appear to be hindering whole site co-production and fragmenting potential support by syphoning it off into town, village or hub focussed initiatives. It appears that there is significant evidence of bottom up place making at the DVMWHS, however a blend of top down and bottom up approaches have been proven to be most effective when developing sense of place, and it is the top down co-ordination that is missing (Lew, 2017). Those cultural intermediaries responsible for top down place making at the DVMWHS were shown to be championing different narratives that were not being connected, thus resulting in an unclear destination image. Furthermore, limited funding and lack of staffing was reported to be hindering co-production across the valley. Data shows that whole site cultural intermediaries did not have the staffing levels to go out and communicate with stakeholders in person as much as they wanted to, even though it was acknowledged that face-to-face communication was the most effective. In addition, lack of funding meant that visitor provision at some hubs relied on volunteers to run, and this was not considered to provide a reliable enough visitor offer to be included in satellite cultural intermediary marketing as part of the whole area offer. This reluctance to promote any aspect of the DVMWHS that was led by volunteers created significant barriers to co-production between cultural intermediaries. Due to these complications, precipitated by lack of funding, co-production is

currently not working effectively across the whole of the DVMWHS, although more localised, informal co-production initiatives are successful.

Sustainability was a driving factor for the DVMWHS, with financial sustainability a key concern for both cultural intermediaries and SMEs. Several SMEs referred to the financial difficulties they currently faced as a result of the current economic climate in the UK. Cultural intermediaries highlighted the current 'hand-to-mouth' nature of government funding mechanisms for cultural heritage, and how this shaped tourism and cultural development in the area. As funding is based on short term, target driven initiatives, often organisations had to go for development that was funded, rather than development that was needed, and had no resources to build long term projects. For the DVMWHS, this meant a switch from heritage focussed development, to tourism development and back again. This suggested an 'either/or' approach to development rather than an integration of heritage and tourism perspectives. Income generation is difficult for the DVMWHS as the vast majority of site access is not ticketed or chargeable for visitors, thus removing a significant means of generating income that sustains many industrial heritage sites (Naramski et al., 2023). Therefore, leveraging tourism development is vital to the financial sustainability of the DVMWHS. However, previous research states that a balancing act must be sought between heritage and tourism expertise if both cultural and financial sustainability is to be achieved (Kalliopi et al., 2020; Vukmirović & Nikolić, 2023). Cultural sustainability is most prevalent among DVMWHS SME stakeholders, who demonstrated a strong sense of identity and desire for businesses to 'fit' with DVMWHS perceived values and image. Cultural sustainability was strongly linked with environmental sustainability for SMEs too, as a strong culture of ecological practice and the stocking of local produce featured consistently in the data. Residents and visitors also demonstrated a desire to protect a perceived culture of 'better', describing the well-kept nature of the DVMWHS in aspirational terms. The perceived lack of care given to the built heritage of the DVMWHS generated feelings of frustration amongst local stakeholders, suggesting that the preservation of the built environment was important to residents. Therefore, sustainability is approached through a web of different perspectives according to stakeholder group (See Fig. 19). Residents and SMEs are concerned with cultural sustainability; cultural intermediaries and SMEs are focussed on financial sustainability through visitors; and visitors and UNESCO are concerned with onsite heritage

and natural environment storytelling for environmental sustainability. This is further exemplified by the UNESCO SDGs, which encourage a holistic approach to sustainable cultural destinations which include financial, environmental and cultural factors (Dube & Nhamo, 2021; Mohan, 2021; Nunkoo, Sharma, Rana, Dwivedi, & Sunnasee, 2021; United Nations, 2015). These factors interlink and need to be addressed simultaneously, without the onus for all sustainability strands falling to one stakeholder group (Fig. 19). Therefore, by cultural intermediaries aiming to address each strand of sustainability separately themselves, the DVMWHS might not be approaching building sustainability in the most effective manner.

Stakeholder management within the DVMWHS was heavily impacted by the lack of capacity for co-production between stakeholders, which was in turn a result of financial instability. The size of the DVMWHS means that there are a significant number of diverse stakeholders within its boundary. Current staffing levels of DVMWHS-specific cultural intermediaries were shown to be inadequate for managing such a wide ranging groups of stakeholders effectively. There was an awareness of the benefit of multi-stakeholder management from DVMWHS-specific cultural intermediaries in particular, however it was stated there was no capacity to embrace this fully as the focus was on meeting the demands of UNESCO to retain WHS status. Capacity for engagement was also a factor for SMEs, who showed a willingness to be involved in DVMWHS initiatives but were too time poor to engage in way that were currently being offered by the DVMWHS. The vast number of stakeholders, large geographical area and free entry to much of the DVMWHS means that the site has qualities more consistent with a national park than a heritage site. This suggests that UNESCO requirements, designed for WHSs in general, may not be working for the DVMWHS. A change in UNESCO governance for large, living WHSs may help to combat perceived 'development paralysis' and enable more flexible stakeholder management than is needed at standalone, ticketed destinations.

This study identifies that the DVMWHS has strong place attachment across resident and visitor stakeholders, but that this is predominantly based on general aspects of place affect relating to the natural features of the site. This makes it difficult for resident and visitor stakeholders to differentiate the DVMWHS from other local destinations, such as The Peak District National Park, that offer the same opportunity for place affect and place identity.

Cultural intermediary narratives lacked co-ordination. DVMWHS-specific intermediaries focus on build heritage narratives, drawing heavily on the UNESCO OUV attributes, whilst satellite intermediaries focus on narratives of 'making' which amplify the intangible culture of industry and creativity in the area. There was a lack of overall narrative framework for the DVMWHS that could draw all three narrative aspects – nature, historic importance and contemporary 'making' - together. Without this, the positive impact of the WHS listing is not conceptually linked to onsite experiences or MTEs by stakeholders, and support for the site as a whole is diminished. As a result, the place attachment of stakeholders has become fragmented into pockets of highly localised SME networks and community initiatives that do not consider the WHS status as a key part of their identity. Sustainability factors were identified as being important to all stakeholders, with different strands of sustainability being relevant to different stakeholder groups. Therefore, sustainability is identified as a potential boundary object for developing DVMWHS narrative coherence as it has contemporary relevance. It also allows different stakeholder groups to take responsibility of the site aspects that have relevance to them, rather than creating an expectation that all stakeholders must address all sustainable development aspects simultaneously.

7.3. Implications for Theory

This study aimed to discover if a homogenous sense of place for all stakeholders across the DVMWHS can be cultivated, as well as whether organic place making can be used for creating a place making methodology that would facilitate stakeholder cohesion and contribute to a strong national and global identity. This research has contributed to tourism and heritage literature by identifying how both disciplines can adopt a co-ordinated place making strategy to ensure holistic sustainability at cultural heritage tourism destinations. A synthesis of the literature across both tourism and heritage identified that clear communication between stakeholders is key to tourism development support, and this support in turn leads to effective multi-stakeholder management (Akash & Aram, 2021; Cannas et al., 2019; Cerdan Chiscano & Binkhorst, 2019; Graci et al., 2021; Hartman et al., 2019; Hong & Lee, 2015; Jacobs et al., 2018; Mijnheer & Gamble, 2019; Palmer, 2016; Phi & Dredge, 2019; F. Popescu & Voiculescu, 2020; Surasak, 2020). This co-produced approach to place making echoes many of the practices already prevalent in the heritage sector, where community involvement in the creation of heritage narratives has been used to develop

community cohesion, cultural understanding and address social injustice (Bartolini & DeSilvey, 2020; Bonacini, 2018; Butler, 2019; Jeannotte, 2016; Museum, 2018; A. Roberts & Kelly, 2019; Vong, 2015). Therefore this study furthers existing knowledge on co-production practices with multiple stakeholders by identifying the similarities between existing heritage and tourism approaches.

This research also builds on that of Schuttenberg and Guth (2015) which identifies how sustainability can be a 'boundary object' for cultural heritage tourism sites, as aspects of financial sustainability, cultural uniqueness and environmentally responsible practice are current concerns for both industries, as exemplified by the UNESCO SDGs (Dube & Nhamo, 2021; Juan Antonio Parrilla & Diego Ortega, 2022; United Nations, 2015). This study suggests a strategy for identifying the relevance of place making for individual site organisations and how sustainability can be used as an overarching thematic framework to enable stakeholders to engage with place making in ways that are meaningful to them. The majority of prior research into cultural tourism management has been conducted outside of the UK, therefore this study makes an original contribution to knowledge by applying this knowledge in a UK WHS setting (appendix i, Table 3). Furthermore, no academic study of place making at the DVMWHS has been conducted, meaning this study also contributes to theoretical understanding of the place making practices currently in place at this specific site. This contributes theoretical knowledge to the local area that can help support multiple stakeholder groups to generate sense of place at the DVMWHS, contributing to site sustainability.

This study contributes to existing knowledge on stakeholder management at cultural world heritage sites by identifying how sustainability can be used as a 'boundary theme' to draw together multiple stakeholders and encourage co-ordinated place making. A key barrier to engaging in DVMWHS place making was the lack of financial sustainability for cultural organisations within the UK, which impeded the development of long term, multi-stakeholder networks. The identified deficit between the time and effort required to effectively engage with local stakeholders in a meaningful and consistent manner and current cultural intermediary low staffing levels in the UK demonstrated that it is lack of resources not a lack of understanding that is restricting the implementation of successful multistakeholder management principles outlined in previous research (Boom et al., 2021;

Chandra & Kumar, 2021; D'Arco et al., 2021; Dube & Nhamo, 2021; Duedahl, 2021; Grèzes, Matos-Wasem, & Grèzes, 2018; Hong & Lee, 2015; Ruhanen et al., 2021; Schuttenberg & Guth, 2015). Cultural sustainability was identified as important for local stakeholders and environmental sustainability was important for resident and non-resident site users as well as UNESCO, therefore all stakeholder groups were motivated by at least one strand of sustainability practice. The multiple strands of sustainability were found to have varying degrees of relevance to the participants of this study. Nonetheless, when all stakeholder groups were considered together, all aspects of sustainability were found to be relevant and significant. (Fig. 19) Therefore this study identifies that, within the UK, framing WHS relevance in accordance with holistic sustainability factors could leverage bottom up, fragmented place making initiatives by drawing them under one, overarching, top down crafted narrative theme. This draws together heritage literature that identifies the importance of cocreating heritage with local stakeholders for cultural sustainability, tourism literature that identifies local tourism support is crucial to the success of tourism destinations, storytelling research that asserts multiple stories need to be drawn together at large, multi-attraction destination for coherent place making and tourism and sustainability literature which identifies the most successful sustainable destinations are co-created with multiple stakeholders who all have the power to influence outcomes (Baixinho et al., 2021; Bass, 2020; Bonacini, 2018, 2019; Bryon, 2012; Corazon, 2011; Delconte et al., 2016; Della Lucia & Pashkevich, 2023; Forristal et al., 2014; Graci et al., 2021; Gutierrez, Rivera, & Soler, 2021; Jeannotte, 2016; Kalliopi et al., 2020; Lafreniere et al., 2019; Ma et al., 2021; Matiku et al., 2021; Mohan, 2021; Olsson et al., 2016; Sarantou et al., 2021; Silva, 2015; S.-K. Tan & Tan, 2020; Vong, 2015).

This study also identifies the need within the UK cultural sector for a storytelling framework that facilitates cultural organisations to effectively link their unique narratives to current funding trends. This may facilitate acquiring funding that is more closely linked to organisational aims. This could be particularly useful at world heritage sites. If funding could be linked to both funding drivers and organisational aims, then the involvement of local communities is shown to be more likely as the link between funding and site development would be more obvious (Eusébio et al., 2018; Qing et al., 2019; Wang & Xu, 2015).

As this study repeatedly reiterates, the importance of local community support for cultural tourism development cannot be overstated. Therefore developing narrative links between site historical importance and issues of contemporary relevance may develop the cognitive link between experience and heritage that is currently obstructing resident and non-resident whole site support. For the DVMWHS, this means linking the 'making' contemporary narratives to the heritage narratives of the mills.

Finally, the most important contribution of this research is the identification of the need for setting multiple contexts for the WHS narrative if it is to communicate its importance to multiple stakeholder groups. This study demonstrates the need for both temporal and global context of WHSs in order to enable multiple stakeholders to understand the OUV attributes. Findings within the WHS revealed that site users did not consider the listing of the built heritage important as it was not perceived to impact upon the aspects of the site that most inspire sense of place for them – those of being the beautiful landscape, interacting with nature to restore wellbeing and engaging in outdoor activities. By linking historical narratives to the way the site is used today, particularly to those aspects that inspire place attachment, a cognitive 'throughline' from the past to the present could be created for tourists and residents. This theory uses heritage literature, which demonstrates education about the significance of WHSs has been shown to generate greater support and applies it in a tourism context (Clark et al., 2017; Della Lucia & Pashkevich, 2023; Hong & Lee, 2015). Therefore this study proposes that aspects of place attachment valued by local stakeholders should be specifically linked to a sites OUV in order to make the WHS listing benefit visible and generate positive, bottom up narratives of place making support. Similarly, whilst there is local distinctiveness is shown to be important to DVMWHS stakeholders, especially SMEs, this research indicates that this may cause communities to become insular. This can develop narratives of 'othering', 'hyper-localisation' and limit societal representation through the limited range of narratives presented. Therefore, comparing sites like the DVMWHS to other global communities and international industrial developments could benefit the site in two ways. Firstly, it would enable local stakeholders to conceptualise the global impact of the DVMWHS more easily, combating the tendency for local users to see the park as merely 'beautiful but convenient'. Secondly, it would enable a broader spectrum of heritage perspectives to be included in whole site narratives. As research demonstrated that people

are drawn to destinations in which they can see themselves reflected, this may help broaden the appeal of the DVMWHS and widen its visitor demographic.

7.4. Implications for Practice

This study integrates community driven heritage practice and tourism strategic stakeholder management theories to support blended place making at WHSs. Heritage has used the co-production approach to generate heritage projects which facilitate community cohesion and identify cultural diversity, two factors that are seen to strengthen destination tourism offers (Clark et al., 2017; Jeffrey et al., 2020; H. Jennings, 2018; S. Jones et al., 2018; Museum, 2018). On the other hand, tourism has used stakeholder management theory and actor network theories to co-ordinate tourism offers at multi-site destinations in order to build a strong destination image, something that was demonstrated to be lacking at the DVMWHS (J. Fan & Qiu, 2014; Hultman & Hall, 2012; Stylos et al., 2017; Swensen & Nomeikaite, 2019). By considering the 'bottom up' approach of heritage and the 'top down' approach of tourism, this study identifies the need for an interdisciplinary placemaking strategy at cultural heritage sites in the UK that will help both heritage and tourism industries work in a mutually beneficial way. In addition, a multi-stakeholder approach has been identified as most effective for the creation of resilient and sustainable cultural tourism destinations but research in the UK is limited, and there is no such study based at the DVMWHS specifically. The findings from this research can therefore contribute to DVMWHS specific place making practice and UK heritage site practice more widely.

Firstly, as co-destructive narratives were shown to originate from residents and local communities, this study recommends regular, real-time communication between residents and cultural intermediaries about site development to avoid 'communication gaps' appearing. This will enable residents to inform themselves about actual DVMWHS developments and restrict the generation of co-destructive narratives based on speculation. Furthermore, residents use of social media needs to be engaged with to help promote positive aspects of the site, not just negative ones. Prior research asserts that ignoring negative social media engagement from visitors does not mitigate the creation of co-destructive narratives for destinations (Dolan et al., 2019; Lund et al., 2018; Lund et al., 2019). As lack of communication is enabling co-destructive narratives to embed themselves

between DVMWHS residents, a co-ordinated, consistent engagement online would help combat this. Whilst it is acknowledged that staffing levels are already stretched for the DVMWHS, this kind of engagement would provide direct contact with local stakeholders without some of the time consuming aspects of face-to-face engagement. In addition, local stakeholders also need to take responsibility for the narratives they choose to promote about the DVMWHS. Visitors and residents positively promoting destinations across social media was reported to have a positive impact on destination image by DVMWHS cultural intermediaries and existing research (Edwards et al., 2017; Iglesias-Sanchez et al., 2020). This indicates that raising awareness amongst resident stakeholders of how sharing DVMWHS experiences positively impacts on the site could harness the existing willingness to support that local stakeholders exhibit and mitigate the frustration they demonstrate at not being able to contribute. It also addresses the need for cultural intermediaries to communicate with resident stakeholders about developments in real time to ensure local communities feel valued and included in the development process. Regular social media engagement could provide ongoing opportunity for resident stakeholders to offer feedback and meaningful contribution to DVMWHS development, as well as being a cost effective way to provide regular, short updates. Although this would not reach all resident stakeholders, it would begin the process of stakeholder communication that could be developed in the future through other mediums.

Whilst several SMEs stated a desire to support the DVMWHS and be involved in place making initiatives, actual engagement remains low. Desire to engage was linked to perceived personal benefit and this supports findings in existing research (Gutierrez et al., 2021). For the DVMWHS, this research recommends that SMEs realistically assess what benefit they receive from the WHS status in terms of visitor traffic or increased kudos for their product. This should then inform how much time they can realistically invest in DVMWHS support initiatives and allow them to balance perceived gain with perceived effort. SMEs need to be able to honestly communicate the level of engagement they are willing to offer, on order to enable cultural intermediaries to adapt their offers of engagement accordingly. This can be from offering multiple methods of contribution, as opposed to the consultation meeting currently in place. In return, cultural intermediaries require a framework for understanding this salience of engagement for SME stakeholders. Implementing a framework, very similar

to the 'Stakeholder Sandwich' developed by Wallace and Michopoulou (2019), may provide more flexibility for SMEs to engage with DVMWHS initiatives, allowing them to define their own level of stakeholder involvement based on available resources and the relevance to the service offered by the SMEs. This would mean that participation was invited, not expected, and SME expertise could be harnessed to create truly co-create sense of place in a meaningful way. In addition, it would support more SMEs to become involved in some capacity, avoiding only working with the same small number of business stakeholders who consistently have the financial capacity to engage. This research suggests the use of 'Russian Doll placemaking' to orientate organisations in relation to the relevance of the WHS status to help predict levels of engagement (Fig. 20). This can also be used as a mediating tool to explain levels of relevance between stakeholder groups, potentially mitigating any tensions arising from disagreements over levels of DVMWHS engagement and paving the way for open and honest communication.

Existing literature highlights the importance of revising and updating heritage narratives to keep them relevant to changing social perspectives and to respond to the needs of the communities represented (Jeffrey et al., 2020; Kalliopi et al., 2020). This research extends these findings by identifying the need for WHS organisations like the DVMWHS to periodically assess heritage narratives in relation to visitor site usage and place attachment in order to link visitor onsite experience to historical OUV. These findings reveal a disconnect between onsite visitor experience and the WHS listing due to a lack of visibility as to how the designation shapes the aspects of the site that inspire the greatest place attachment, namely well-kept walks and gardens and beautiful landscape. Making the cause and effect between historical site development and current site usage clear could help users understand the purpose of the listing and instigate greater support for it. This requires a narrative throughline from the past to the present and draws on heritage research that asserts heritage should serve communities and move with their needs, rather than be preserved and fixed in time (Green, 2016, 2018; R. Harrison, 2009; L. Smith, 2006b).

This study identified the difficulties faced by cultural intermediaries when seeking financial sustainability due to the nature of cultural heritage funding in the UK. This research recommends that the UK government cultural heritage funding mechanisms should be revised from short term, project based, initiative led funding to long term funding which

supports developing sustainability. Although this may appear a big commitment, the benefits of long term, holistic planning are well documented (Avram et al., 2020; Phi & Dredge, 2019; H. Xu, Liu, & Lyu, 2018). As the UK uses the soft power its heritage affords on the global stage, long term investment in the development and resilience of cultural heritage tourism infrastructure will be of national benefit (Green, 2018; Waterton, 2010). In addition, cultural heritage is often used as a mechanism to instigate long term solutions for issues of sustainability and urban regeneration. Enabling cultural tourism destinations to build those long term, multistakeholder links that have been consistently proven to build successful tourist and heritage destinations and could have positive, regenerative effects on UK development more generally.

Finally, this study recommends that UNESCO consider separate protection and preservation guidelines for WHSs that are also living spaces as opposed to enclosed, self-contained sites. Flexibility in preservation and protection guidance may help improve local perceptions of the UNESCO WHS listing as they will experience it working with, not against, them. Supporting the fast-tracking of site development and avoiding situations of developmental stagnation – as can be seen at Belper East Mill – will enable local stakeholders to see the positive impact of site listing and therefore will be more likely to support it. This is not just for the benefit of the DVMWHS, but to avoid situations like the delisting of Liverpool reoccurring, and supporting heritage to be a living, breathing tool for promoting cultural sustainability and regeneration rather than a mechanism that freezes historical tangible heritage in time.

7.5. Methodological contribution of this research

This research contributes to methodology by extending the cross-discipline approach to knowledge creation to methodological practice. As the methodology audit demonstrated, tourism approaches to place attachment studies have drawn heavily on quantitative approaches (appendix iii). This research implemented a qualitative approach more commonly seen in public history and heritage practices, as it was believed that the subjective nature of sense of place which underpins place making required rich datasets that addressed individual experience and notions of identity. This research advocates for academic practice that considers cross-discipline methodologies, as well as knowledge sharing, as this can garner new perspectives on known trends. For example, combining and learning from case study and microhistory methodological approaches helped to shape the

design and approach of the research. Additionally, previous heritage tourism research identified that co-production between multiple stakeholders was effective for place making but time consuming and resource heavy, leading to place destruction if not managed well. By adopting a public history and heritage approach, this research was able to layer together multiple perspectives on stakeholder management at world heritage sites and begin to identify key mindset barriers that cause co-destruction to develop. This has meant this research is able to make recommendations as to how these barriers can be broken down (Fig. 19 and 20). Within these suggestions, cross-discipline approaches are proposed, with a view to embedding not just the sharing of knowledge, but also the sharing of practice.

7.6. Limitations and Future Research

This research makes a unique contribution to knowledge by furthering understanding of how tourism and heritage disciplines can work together to create a greater sense of place at WHSs which can contribute to holistic sustainability. However, there are some limitations to this study that generate recommendation for future research.

Firstly, the number of evidence sources used was limited by the time limit of this study. If there had been more time, further triangulation of data would have been sought. In particular, quantitative data through questionnaire survey would have provided another source of evidence for comparison and contextualisation, as well as providing the opportunity for engaging a greater number of participants. In addition, more time to complete this study would have afforded time to identify a broader range of stakeholders in this group. Equally, for resident stakeholders, more time would have meant the ability to identify and include non-visitor resident stakeholders who do not visit, as well as including a greater range of data collection times throughout the year. Whilst every effort was made to include a diversity of participants across all stakeholder groups, more research needs to be done to broaden the scope of participants. A targeted sampling of non-white residents and visitors would further understanding of the impact of WHS listings on the development of 'hyper-locality' and the promotion of 'whiteness' narratives. Equally, a targeted sampling of SME participants would identify whether attitudes to the DVMWHS were shaped by the nature of the business. Finally, whilst every effort was made to engage an UNESCO representative in the cultural intermediary stakeholder group, this was not possible beyond

the UNESCO representatives within the DVMWHS. Engaging with UNESCO executive cultural intermediaries would provide insights into remote cultural intermediary perceptions of place making that could help negotiate narrative development approaches.

The specific findings of this study for the DVMWHS are valuable in themselves as no study of this type has been conducted for that site. In a wider context, this research sought to identify generalisable concepts from these findings. As a result, further areas of research were identified that could provide a more holistic view of WHS sense of place development at UK heritage sites. Firstly, this research calls for a comparative case study at an enclosed UK WHS, such as New Lanark, and a UK National Park to examine different models of dynamic protection for living WHS. This could inform UNESCO built heritage management requirements and their applicability to open, living WHS destinations. Comparative case studies could also be conducted at WHS in other countries, to identify if the issues encountered in this research are international concerns or UK specific. More research in this area is needed to create a more faceted approach to WHS management.

Secondly, more research into the effect of volunteer demographic on visitor demographic and visitor site perceptions is needed to understand the role of volunteers in place making strategies. As cultural organisations are increasingly relying on volunteers for visitor provision, understanding their impact on place making and destination image could be a key component of sense of place. Whilst volunteers were omitted from this study because it was felt their commitment to the WHS was evident by their decision to engage in volunteering, this study has revealed the impact volunteering communities have on destination storytelling. More research in this area could help organisations to support volunteers in their roles as site ambassadors. Finally, this research calls for more research on the impact of events on place making, in particular on their impact on residents and their formulation of sense of place for local communities. This research identifies that residents are frequent event attenders at the DVMWHS, but there is also evidence to suggest that these events negatively impact on site usage for them. Understanding how residents engage with and conceptualise local events could inform place making strategy. Also, the impact of the use of technology in events at WHS, in the manner of the 'Shine a Light' event, and their capacity to recreate historical narrative impacts on sense of place for visitors.

7.7. Conclusion to Chapter

This research reveals that there is significant bottom up, community driven place making happening within the DVMWHS, but it is not currently feeding into top down, strategic place making practice. This has resulted in local stakeholders disassociating with the WHS status, and failing to link site attributes that inspire sense of place with the historical significance recognised by the listing. Whilst existing research emphasises the importance of stakeholder collaboration and blended top down and bottom up strategies for effective place making, there are currently several barriers faced by the DVMWHS that prevent this from happening. Firstly, financial strain on both cultural intermediary funding streams and SME income generation due to the current financial climate within the UK severely limit the amount of time these stakeholder groups can dedicate to collaboration with others. Secondly, the deterioration of tangible built heritage assets has created scepticism amongst local stakeholders regarding the WHS listing, which has led to bottom up place making becoming highly localised and disconnected from the DVMWHS as a whole.

This study recommends that a narrative framework for the DVMWHS is created to draw together all strands of stakeholder storytelling. These strands are environmentally responsible behaviour, contemporary creativity and 'making' and the preservation of the natural and built heritage environment. As Fig. 19 demonstrates, these narrative strands are derived directly from different stakeholder priorities whilst focusing on one boundary theme of 'sustainability'. This umbrella narrative framework not only links together multiple stakeholder priorities but also allows holistic site sustainability to be addressed in a collaborative way that is relevant to each stakeholder group. In this way, place making is a collaborative process, with every stakeholder contributing to what they feel is relevant and important. This is key to beginning the process of multi-stakeholder collaborative place making, where the boundary object or idea can provide a focus of consent, even if perspectives have been historically conflicted (C. Roe, E. Michopoulou, & K. McIlvenna, 2022; C. Roe, E. Michopoulou, & K. McIlvenna, 2022). It also enables historical narratives to be linked to current site visitor usage, facilitating better understanding of what the WHS listing contributes to current sense of place experiences. Drawing this line from the past to the future and creating the cognitive link between history and present day will support

visitors to better understand the global significance of the DVMWHS and could foster active stewardship.

Furthermore, this study suggests using a 'Russian Doll Identity' method for identifying the salience of place making strategies to stakeholders. (Fig. 20) This method creates a method of communicating stakeholder salience between stakeholder groups, where conflicts of interest and commitment. In effect, it create a boundary object for discussion, enabling stakeholders to communicate their willingness and ability to engage in top down initiatives without causing tension or miscommunication.

Communication between stakeholders is key to effective place making, however support is needed to demonstrate the practical benefit of these collaborations. By creating an overarching narrative framework that draws together what is important to different stakeholder groups, stakeholders will have a common point of reference for beginning collaborative discussions. Furthermore, providing stakeholders with a means to express how they see themselves fitting into place making narratives could facilitate clear and honest communication which would subsequently develop the trust required for all co-produced initiatives.

Appendix A - Literature

Appendix i – Tables showing spread of articles by year, country of study focus and search term.

Table 1 – Article frequency by search term. (author’s own)

Search term	No. of Articles
<i>placemaking or place making or place-making</i>	18
<i>storytelling or story telling or story-telling</i>	12
<i>place attachment</i>	69
<i>sense of place</i>	16
TOTAL	117*

*3 articles were duplicated across searches. Total articles reviewed = 114

Table 2 – Article frequency by year of publication. (author’s own)

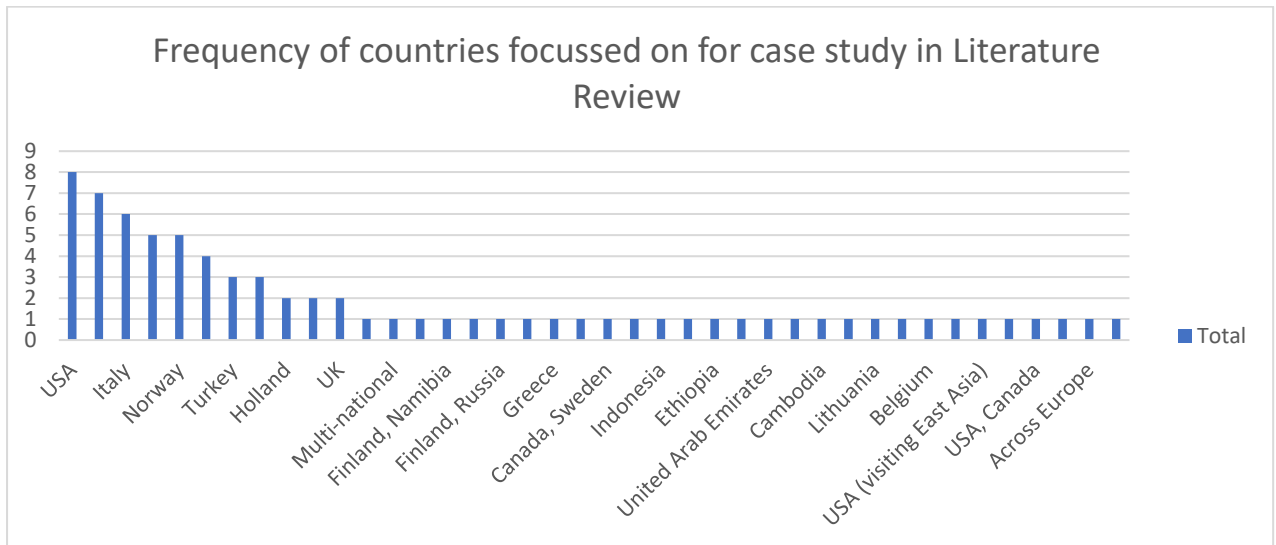
	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021*
<i>placemaking or place making or place-making</i>	1	3	1	1	1	2	3	0	3	3	0
<i>storytelling or story telling or story-telling</i>	0	0	1	0	0	1	3	1	2	4	0
<i>place attachment</i>	1	4	3	6	5	4	3	12	13	13	5
<i>sense of place</i>	1	0	1	0	3	3	1	2	1	2	2
TOTAL	3	7	6	7	9	10	10	15	19	22	7
*=partial year											

Table 3 – Article frequency by country of study (author's own)

	<i>placemaking or place making or place-making</i>	<i>storytelling or story telling or story-telling</i>	<i>place attachment</i>	<i>sense of place</i>	<i>TOTAL</i>
<i>Alaska</i>				1	1
<i>Australia</i>	2	1	2	1	6
<i>Canada</i>			1	1	2
<i>Cape Verde</i>			1		1
<i>China</i>	1		19	4	24
<i>Egypt</i>				1	1
<i>Finland</i>			1		1
<i>Ghana</i>			1		1
<i>Greece</i>			1		1
<i>Holland</i>		1	1		2
<i>Hong Kong</i>				1	1
<i>India</i>			1		1
<i>Italy</i>	1	1			2
<i>Iran</i>			1	2	3
<i>Israel</i>			2		2
<i>Jordan</i>			1		1
<i>Macau</i>			1	1	2
<i>Malaysia</i>			1		1
<i>Mauritius</i>			2		2
<i>New Zealand</i>		2			2
<i>Norway</i>			1		1
<i>Portugal</i>	1		2		3
<i>Romania</i>	1		1		2
<i>Singapore</i>			1		1
<i>(South) Korea</i>	1	1	6	1	9
<i>Spain</i>	2				2
<i>Sweden</i>	1		1		1
<i>Taiwan</i>		1	3		4
<i>Tasmania</i>	1				1
<i>Thailand</i>			1	1	2
<i>UK</i>	1		1	1	3
<i>USA</i>	2	1	5		8
<i>Vietnam</i>			2		2
<i>Zimbabwe</i>			1		1
<i>Cross-national</i>	2		4		6
<i>Non-specific</i>	2	4	4	1	11

Appendix ii – Graph to show frequency of case study focus countries across the 76 articles examined in this review.

(author's own)



Appendix B – Methodology and data

Appendix iii – Sense of place methodology audit findings

Study	Experimental Design		Time Horizon		Method					Analysis methods and Technology Used	Voluntary		
	Field	Lab	Cross-sectional	Longitudinal	Qualitative			Quantitative					
					Type	Sample	Response Rate	Type	Sample			Response Rate	
<i>Tourism and sense of place/spirit of place literature</i>													
Amsden, B., et al. (2011). "The Creation and Maintenance of Sense of Place in a Tourism-Dependent Community." <i>LEISURE SCIENCES</i> 33(1): 32-51.	√		√		Resident-employed photography, In-depth, open-ended (unstructured) interviews	Residents	25/30	x		x	x	Single-use cameras	√
Vong, L. T.-N. (2013). "An investigation of the influence of heritage tourism on local people's sense of place: the Macau youth's experience." <i>Journal of Heritage Tourism</i> 8(4): 292-302.	√		√		x	x	x	Closed question questionnaire	Convenience sampling - youth respondents (aged 15 to 24)	156	x		√
Jepson, D. and R. Sharpley (2015). "More than sense of place? Exploring the emotional dimension of rural tourism experiences." <i>Journal of Sustainable Tourism</i> 23(8-9): 1157-1178.	√ (in participants homes)		√		In-depth, unstructured interviews	12 - purposeful sampling	100% due to purposeful sampling	x		x	x	Digitally recorded, transcribed and coded on Nvivo	√
Wang, S. and H. Xu (2015). "Influence of place-based senses of distinctiveness, continuity, self-esteem and self-efficacy on residents' attitudes toward tourism." <i>Tourism Management</i> 47: 241-250.	√		√		x	x	x	self-administered survey	536 residents identified via convenience sampling	536/700		SPSS for analysis	√

Study	Experimental Design		Time Horizon		Method					Analysis methods and Technology Used	Voluntary	
	Field	Lab	Cross-sectional	Longitudinal	Qualitative			Quantitative				
					Type	Sample	Response Rate	Type	Sample			Response Rate
Liu, S. and L. T. O. Cheung (2016). "Sense of place and tourism business development." <i>Tourism Geographies</i> 18(2): 174-193.	✓		✓		In-depth interviews (unstructured and semi-structured), direct observation, participant observation	SMTE owners - purposefully selected across a range of demographic categories, strength of sense of place responses based on questionnaire survey responses and their willingness to respond.	72	Questionnaire survey	SMTE business owners - residential indigenous, move back indigenous, occasional visit indigenous, outsiders.	118/141	SPSS for analysis	✓
Romain, R., et al. (2016). "Sense of Place in Tourism and Leisure: the Case of Touring Skiers in Quebec." <i>Almatourism</i> 7(13): 79-94.	✓		✓		x	x	x	Questionnaire survey - closed-ended questions	Ski tourists aged 18+	829	SPSS for analysis	✓ but random participation prizes used to incentivise participation.
Walker, K. and G. Moscardo (2016). "Moving beyond sense of place to care of place: the role of Indigenous values and interpretation in promoting transformative change in tourists' place images and personal values." <i>Journal of Sustainable Tourism</i> 24(8-9): 1243-1261.	✓		✓		Ethnographic case study: interviews, open ended discussion, participant observation (facilitated by two Traditional Owner guides for interpretation purposes)	Purposive sampling	2 (TO guides)	self-administered questionnaire survey - section 1 established prior knowledge of Aboriginal culture, section 2 used means-end analysis focussing on their tourism experience.	Purposive sampling	30 (approximately 50%)		✓
He, Z., et al. (2017). "Residents' Attitudes towards Sustainable Tourism Development in a Historical-Cultural Village: Influence of Perceived Impacts, Sense of Place and Tourism Development Potential." <i>Sustainability</i> 9(1): 61-61.	✓		✓		x	x	x	Questionnaire survey	Random sampling method, residents	331/400	SEM (structural equation model) analysis using SPSS	✓

Study	Experimental Design		Time Horizon		Method						Analysis methods and Technology Used	Voluntary			
	Field	Lab	Cross-sectional	Longitudinal	Qualitative			Quantitative							
					Type	Sample	Response Rate	Type	Sample	Response Rate					
Abou-Shouk, M. A., et al. (2018). "Sense of place relationship with tourist satisfaction and intentional revisit: Evidence from Egypt." <i>International Journal of Tourism Research</i> 20(2): 172.	√		√		x	x	x				Structured questionnaire survey - section 1, questions regarding distinct activities undertaken in each place, the number of visits, and attractions visited in the place; section 2, The second five constructs reflecting visitor opinions using a 5-point Likert scale (1 = strongly disagree and 5 = strongly agree); respondent's gender, age, educational level, and nationality.	Randomly selected repeat visitors	Two locations: 250/300 and 260/300 respectively	WarpPLS version 5 used to conduct SEM.	√
Azizi, F. and F. Shekari (2018). "Modeling the Relationship between Sense of Place, Social Capital and Tourism Support." <i>Iranian Journal of Management Studies</i> 11(3): 547	√		√		x	x	x				Questionnaire survey administered through online messenger and in-person	Two methods: random, in-person sample; random, messenger sample that encouraged snowballing to others.	In-person - 62/100. Online - 384. A total of 386 surveys from both methods were considered suitable for analysis. (386/446)	SEM, using AMOS20	√
Binbin, L., et al. (2020). "Willingness of the New Generation of Farmers to Participate in Rural Tourism: The Role of Perceived Impacts and Sense of Place." <i>Sustainability</i> 12(3): 766-766.	√		√		x	x	x				One-to-one, face-to-face questionnaire survey using Likert scales to record participant responses. The questionnaire was divided into 3 sections: Perceived rural tourism impacts, sense of place and willingness to participate rural tourism development.	Random sampling of second-generation farmers in the area	337/400 (of which 263 were useable.)	SEM	√

Study	Experimental Design		Time Horizon		Method						Analysis methods and Technology Used	Voluntary	
	Field	Lab	Cross-sectional	Longitudinal	Qualitative			Quantitative					
					Type	Sample	Response Rate	Type	Sample	Response Rate			
Ng, S. L. and X. Feng (2020). "Residents' sense of place, involvement, attitude, and support for tourism: a case study of Daming Palace, a Cultural World Heritage Site." <i>Asian Geographer</i> 37(2): 189-207.	√		√		x	x	x		Self-administered questionnaire survey divided into six sections: sense of place, involvement, positive attitude toward tourism, negative attitude toward tourism, support for tourism development, and demographic characteristics of respondents. All items (except demographic information) assessed on a five-point Likert scale.	Targeted sampling: residents in eight neighbourhoods surrounding the case study site. Aged 20+. Stated as representative of China's population profile.	272/300 (91% response rate)	SEM (structural equation model) analysis using SPSS	Unspecified.
Shaykh-Baygloo, R. (2021). "Foreign tourists' experience: The tri-partite relationships among sense of place toward destination city, tourism attractions and tourists' overall satisfaction - Evidence from Shiraz, Iran." <i>Journal of Destination Marketing & Management</i> 19.	√		√		x	x	x		Questionnaire survey presented face-to-face then completed independently. Divided into two sections: demographic data, then a series of statements related to the key concepts and measured on a five-point Likert scale	Targeted sampling of foreign visitors to 20 hotels within the case study region. Visitors sampled had to have stayed in case study area for 2 nights or more and visited local tourist attractions in this time.	396/413	SEM (structural equation model) analysis using SPSS	Unspecified.
Zhou, J., et al. (2021). "Sustainable Tourism Cities: Linking Idol Attachment to Sense of Place." <i>Sustainability</i> (2021-1050) 13(5): 2763-2763.	√		√		x	x	x		Questionnaire survey administered online. A total of 35 items were generated based on nine factors, all of which used the 7-point Likert scale (1 = strongly disagree, 7 = strongly agree).	K-Pop fans who had visited South Korea. Filtered at source by a couple of questions. Sources on a Chinese social networking site.	440/510	Partial least squares (PLS)	
Sense of place/spirit of place and heritage Literature													

Study	Experimental Design		Time Horizon		Method						Analysis methods and Technology Used	Voluntary	
	Field	Lab	Cross-sectional	Longitudinal	Qualitative			Quantitative					
					Type	Sample	Response Rate	Type	Sample	Response Rate			
Goldhaber, R. and R. Donaldson (2012). "Alternative Reflections on the Elderly's Sense of Place in a South African Gated Retirement Village." <i>South African Review of Sociology</i> 43(3): 64-80.	√		√		1.) Structured questionnaire survey, asking participants to delivered face-to-face as an interview, encouraging participants to describe their experiences 2.) Mental Map analysis 3.) Photograph analysis	Case study site residents	Questionnaire - 60/330 Mental Map drawing for analysis - 45/330 (from the 60 questionnaires) Photograph taking for analysis - 42/330	x	x	x	SPSS for analysis	√	
Vong, L. T.-N. (2013). "An investigation of the influence of heritage tourism on local people's sense of place: the Macau youth's experience." <i>Journal of Heritage Tourism</i> 8(4): 292-302.	√		√		x	x	x	Questionnaire survey, face-to-face. After an initial screening question, a three-page, close question survey was administered with help of the interviewer. Three sections: 1 - 12 item SOP scale (using a 5-point Likert scale); 2 - checklist of evaluative statements (using a 5-point Likert scale again); 3 - demographic information.	Convenience sampling of 15-24 year olds within the region (various locations.)				
Forristal, L. J., et al. (2014). "The contribution of native species to sense of place." <i>Current Issues in Tourism</i> 17(5): 414-433.	√		√		Case study approach, using the following qualitative methods: personal observations, photographs, textual notes, unstructured interviews, archival research.	Interviews conducted with local residents, tourists, local tourism entrepreneurs.	Unspecified	x	x	x	Unspecified	Unspecified.	

Study	Experimental Design		Time Horizon		Method						Analysis methods and Technology Used	Voluntary
	Field	Lab	Cross-sectional	Longitudinal	Qualitative			Quantitative				
					Type	Sample	Response Rate	Type	Sample	Response Rate		
Chang, Y.-L., et al. (2015). "Apply an augmented reality in a mobile guidance to increase sense of place for heritage places." <i>Educational Technology & Society</i> 18(2): 166.	√		√		Interviews (appear to be structured, but not clearly specified.)	87 first-year university students of the Department of Tourism and Leisure from three classes in Taiwan	Unspecified	quasi-experimental design	Eighty-seven first-year university students of the Department of Tourism and Leisure from three classes in Taiwan	Unspecified	Learning achievements effect analysis for the quantitative data collection	Unspecified.
Erasmus, T. and E. P. d. Crom (2015). "The meaning of sense of place: The community of Vredefort Dome and Parys, Free State." <i>The Journal for Transdisciplinary Research in Southern Africa</i> 11(3): e1-e17.	√		√		Primary data was collected through interviews, semi-structured questionnaires and photographs over a period of four years (2011-2014)	Tourists and residents of case study WHS, 18 years and older. Respondents selected via non-probability sampling methods - purposive, convenience and snowballing. Data collected until saturation reached.	144 tourists from WHS and surrounding area, 128 residents from WHS and surrounding area.	x	x	x	Triangulation used. Coding and content analysis conducted. (no technology specified.	Unspecified.

Study	Experimental Design		Time Horizon		Method						Analysis methods and Technology Used	Voluntary	
	Field	Lab	Cross-sectional	Longitudinal	Qualitative			Quantitative					
					Type	Sample	Response Rate	Type	Sample	Response Rate			
Morrison, M. and D. J. Dowell (2015). "Sense of Place and Willingness to Pay: Complementary Concepts When Evaluating Contributions of Cultural Resources to Regional Communities." <i>Regional Studies</i> 49(8): 1374-1386.	√ (3 similarly sized case study locations in New South Wales, Australia)		√		x	x	x		Questionnaire survey which was dropped off and later collected at identified households.	Probability sampling (cluster sampling to identify areas, followed by systematic sampling to select households)	54.2% if those not at home excluded. (40.5% if those not at home included) 374/600	Contingent valuation and choice modelling. To develop the questionnaire, varimax rotation was used to produce the identify the constructs that informed the questions, then ordinary least square analysis was used to evaluate the relationship between these.	
Poe, M. R., et al. (2016). "Sense of Place": Human Wellbeing Considerations for Ecological Restoration in Puget Sound." <i>Coastal Management</i> 44(5): 409-426.	√		√		Mixed methods ¹ - Semi-structured interviews and facilitated workshops with tribal and non-tribal residents.	Non probabilistic, purposive sampling.	55 interview participants, 43 workshop participants.	x		x	x	Coding using a grounded theory approach.	√
Falconer, L. (2017). "Experiencing sense of place in virtual and physical Avebury." <i>PERSONAL AND UBIQUITOUS COMPUTING</i> 21(6): 977-988.	√		√		Mixed methods ¹ - Phenomenography (the variation in how things appear to people.)	Opportunity sampling - targeting a population and working with those willing and available.	4 BA Hons History students.	x		x	x	Data analysed using a conceptually clustered matrix method. Themes identified using a grounded theory approach.	√

Study	Experimental Design		Time Horizon		Method						Analysis methods and Technology Used	Voluntary	
	Field	Lab	Cross-sectional	Longitudinal	Qualitative			Quantitative					
					Type	Sample	Response Rate	Type	Sample	Response Rate			
Wheeler, R. (2017). "Local history as productive nostalgia? Change, continuity and sense of place in rural England." <i>SOCIAL & CULTURAL GEOGRAPHY</i> 18(4): 466-486.	√		√		Semi-structured interviews (including some walking interviews.)	Sample accessed through the 'gatekeeper' of the local history group. (Targeted?)	27 interviews: 8 walking interviews, 19 traditional interviews.	x		x	x	Content analysis	
Puren, K., et al. (2018). "Sense of place: using people's experiences in relation to a rural landscape to inform spatial planning guidelines." <i>International Planning Studies</i> 23(1): 16-36.	√		√		Phase 1: Photo elicitation (during a purposive visit to the WHS. Participants were given cameras and maps to mark where they took the photos.) Focus group discussion afterwards. Phase 2: Individual interviews with participants about their photographs two week after Phase 1.	Purposive sampling.'	22 participants.	x		x	x	Photographs were also used as visual data and analysed in conjunction with the textual data.	
Tan, S.-K., et al. (2018). "Sense of place and sustainability of intangible cultural heritage – The case of George Town and Melaka." <i>Tourism Management</i> 67: 376-387.	√		√		Interviews, participant and non-participant observation, textual documents.	Purposive sampling.	20 respondents across multiple stakeholder groups.	x		x	x	ATLAS.ti software for analysis	
Ryfield, F., et al. (2019). "Conceptualizing 'sense of place' in cultural ecosystem services: A framework for interdisciplinary research." <i>ECOSYSTEM SERVICES</i> 36.	√		√		Observation of site, walking discussions with local experts, interviews and focus groups, archival research of cultural representations of similar spaces, map-based survey	Purposive sampling.	4 local experts for informal walking interviews, 231 survey respondents	x		x	x	Unspecified	

Study	Experimental Design		Time Horizon		Method						Analysis methods and Technology Used	Voluntary	
	Field	Lab	Cross-sectional	Longitudinal	Qualitative			Quantitative					
					Type	Sample	Response Rate	Type	Sample	Response Rate			
<i>Thirachaya, C. and T. Patipat (2019). "A local cuisine tourism approach to authenticity and a sense of place for Postmodern gastronomy in I-SAN Thailand." African Journal of Hospitality, Tourism and Leisure 8(4).</i>	√		√		x	x	x		Questionnaire survey - open ended and closed questions were included and measured by a five-point Likert scale	Tourists at specified location.	400 surveys completed	Data was analysed by SWOT analysis using an unspecified computer program.	√
<i>Fatmaelzahraa, H., et al. (2020). "Cultural Memories and Sense of Place in Historic Urban Landscapes: The Case of Masrah Al Salam, the Demolished Theatre Context in Alexandria, Egypt." Land 9(264): 264-264.</i>	√		√		Onsite face-to-face semi-structured interviews; social media research	Simple random sampling of site users; Facebook users of a specific site.	12 interviewees; 90 Facebook users	x		x	x	Nvivo12 for coding.	√
<i>Ng, S. L. and X. Feng (2020). "Residents' sense of place, involvement, attitude, and support for tourism: a case study of Daming Palace, a Cultural World Heritage Site." Asian Geographer 37(2): 189-207.</i>	√		√		x	x	x		Self-administered questionnaire survey. 5-point Likert scale was used for all questions.	Convenience sampling of residents aged 20 and over	272/300 - 91%	Structural Equation modelling. SPSS 22.0 for analysis	Unspecified.
<i>Tan, S.-K. and S.-H. Tan (2020). "Clan/geographical association heritage as a place-based approach for nurturing the sense of place for locals at a World Heritage Site." Journal of Hospitality and Tourism Management 45: 592-603.</i>	√		√		Observations, interviews, archival research	Theoretical sampling	3 interviewees, all local writers	x		x	x	ATLAS.ti software for analysis. Open coding.	Unspecified.
<i>Duarte Alonso, A. and S. Kiat Kok (2021). "Sense of place and certainty in uncertain socioeconomic conditions: contributions of local cuisine to culinary tourism." Journal of Heritage Tourism 16(3): 247-262.</i>	√		√		Interviews, archival data collection	purposive sampling	14 interviewees - local restaurant owners or managers	x		x	x	Unspecified	

Appendix iv – Participant information sheet (PIS): visitors, residents and SMEs

From Protection to Place Making: World Heritage, Urban Planning and Sustainable Tourism in the Derwent Valley Mills World Heritage Site (DVMWHS)

Participant Information Sheet

Thank you for agreeing to participate in this study. Your participation will contribute to understanding what makes the Derwent Valley Mills World Heritage Site special to those who live, work and visit it and help develop a strategy for generating sustainability.

What is this study about and why do we need your help?

The purpose of this study is to understand if the aspects of the Derwent Valley Mills World Heritage Site (DVMWHS) promoted by the public sector reflect the aspects of the DVMWHS that generate sense of place for residents, local businesses and visitors. Findings will be used to develop a framework for weaving together public sector, local community and visitor sense of place narratives so the DVMWHS can develop a sustainable tourism strategy to make sure it survives in the future. In order to understand what aspects of the DVMWHS make it special for its residents and local communities, we would like you to be interviewed by the project researcher, Claire Roe, who is conducting the study on behalf of the University of Derby.

What does your participation mean for you?

If you agree to participate, the interview will be audio-recorded and will last approximately 30 to 60 minutes, although this can be flexible according to what time you can give. The interview will ask about how you feel about the DVMWHS, what you do when you visit and which areas you feel are important. Do not worry if you do not feel you have a single answer for each question; all information you choose to share about your involvement with the DVMWHS will be valuable.

The interview will not need to take any personal information from you that means you will not be identifiable. It will, however, ask whether you live and work within the DVMWHS and, if so, for how long. All participants will remain anonymous and no identifying information will be asked for or should be given.

What am I consenting to my interview content being used for?

By verbally agreeing to take part in this research, you are consenting to the content of the interview between yourself and the researcher being used within this study. This includes analysis of content and quoting within the research.

You are free to withdraw from the interview at any time prior to the recording, or at any time during recording. Withdrawal after interview completion will not be possible however, due to the anonymisation of data.

What will happen with the information you provide?

The information provided by you in the interview will be used for the purposes of this research only. It will not be used in a manner which would allow identification of you as an individual. The interviews themselves will not be shared with anyone else. However, this research may be published or presented to wider audiences once completed.

The interviews and resulting data will be kept securely by the University of Derby for 7 years and then destroyed, in accordance with the University of Derby code of ethics.

Thank you once again for agreeing to take part in this study. If you have any questions about the research at any stage, please do not hesitate to get in contact via the details below.

About the research, its findings and possible publications

Please email Claire Roe at: c.roe9@unimail.derby.ac.uk

About research funding, the researcher and other related projects

Please email Dr Kathleen McIlvenna at: [K. McIlvenna@derby.ac.uk](mailto:K.McIlvenna@derby.ac.uk)

About the University of Derby Code of Ethics

Please email the University Research Ethics Committee (UREC) at: uodresearchsystem@derby.ac.uk

Thank you for your time,

Claire Roe

PhD Candidate

University of Derby

Appendix v – Participant information email: cultural intermediaries and SMEs

Example: Invitation to Interview Email for DVMWHS participants.

To: [REDACTED]

Subject: Invite to interview for my PhD research project 'From Protection to Place Making: World Heritage, Urban Planning and Sustainable Tourism in the Derwent Valley Mills World Heritage Site (DVMWHS)'

Good morning,

I hope this email finds you both well. I am currently studying for my PhD focusing on place making within the Derwent Valley Mills World Heritage Site, and wondered if either of you would be willing to participate in a semi-structured interview to help with my research?

I wish to understand if the aspects of the Derwent Valley Mills World Heritage Site (DVMWHS) promoted by the public sector reflect the aspects of the DVMWHS that generate sense of place for residents, local businesses, and visitors. Therefore, it would be useful to discuss with you what features of the DVMWHS have been deliberately targeted as promotional aspects and why.

It would be great to speak to you both, either together or separately. However, I do appreciate that time can be tight. If you feel you are able participate, then we can meet either via Teams or in person according to what is most convenient for you. The interview will be audio-recorded and will last approximately 60 minutes, although this can be flexible according to what time you can give.

Due to your roles within the DVMWHS, this interview will identify you by job role. Therefore, I will offer you the opportunity to review the recording before using it within my research. The interview will be used for the purposes of this research only. The interviews themselves will not be shared with anyone else. However, this research may be published or presented to wider audiences once completed. Therefore, by agreeing to be interviewed you are agreeing to these terms of use once you have had chance to review the recording. The interview and resulting data will be kept securely by the University of Derby for 7 years and then destroyed, in accordance with the University of Derby code of ethics.

Please let me know if you would be willing to take part. If you have any further questions, please do not hesitate to contact me via this email, or my supervisor Kathleen McIlvenna at K.McIlvenna@derby.ac.uk

Many thanks for your time and I look forward to hearing from you soon.

Kind regards,

Claire Roe (she/her)
PhD candidate
University of Derby

Appendix vi – Table of Ethical considerations

Ethical consideration	Action taken for this study
<i>Consent</i>	Verbal consent will be sought from all individuals participating in semi structured interviews and details of what participants are consenting to are clearly stated on the Participant Information Sheet or invitation email (appendix iv and appendix v). This will avoid the need to store written personal details of participants and minimise the risk of breached GDPR.
<i>Deception</i>	All interview participants will be fully aware of their participation in research and informed of the nature of their participation through the Participant Information Sheet or invitation email. All interview data collection will be overt, with no attempt to obtain data using any covert methods
<i>Debriefing</i>	Debriefing information for participants will be included in the Participant Information Sheet or invitation email, including contact information should they have future questions about research outcomes, research ethics or the University of Derby Research Ethics Policies. Raw data collected will not be shared with outside organisations, but data findings will be shared with DVMWHS and will form part of the dissemination of this project. This may include presenting findings at academic conferences or as part of published journal articles. This dissemination will be made clear to participants through the Participant Information Sheet and by the researcher prior to participation.
<i>Withdrawal from the investigation</i>	Participants recruited through convenience sampling who take part in in-person semi-structured interviews will not be able to withdraw from the investigation after participation due to the anonymisation of participants. This will be stated on the Participant Information Sheet and reiterated by me the researcher before any data collection begins. All interview participants are free to withdraw from the research prior to submitting data. Participants from the DVMWHS who are targeted for participation will be offered the opportunity to review the interview recording before use in the research. This is due to those participants being identifiable through their job description. This will be made clear on the invitation email.
<i>Anonymity and confidentiality</i>	Interview participants who come forward as part of convenience sampling or snowballing will remain anonymous. All collected data will be coded at source. Interview participants who are targeted for interview due to their role within the DVMWHS will be identifiable through their job title. This will be made explicit to these participants through the invitation email. This research will not be shared in its raw form with anyone outside of this research project.
<i>Protection of participants</i>	<p>All participants have the right to:</p> <ul style="list-style-type: none"> a) Remain anonymous – this is to ensure no social damage is incurred by the participants engaging with the research. This applies to interviewees and the identity of social media posts originators. If they cannot remain anonymous, they will be offered the opportunity to review their interview recording prior to use in this research. b) Withdraw their participation at any time prior to interview - this is to honour the free will of the participant and facilitates them in managing their own wellbeing with regards to participation. c) The interview topic will be explicitly stated beforehand, both verbally and via the Participant Information Sheet, to allow all potential participants to make an informed decision about whether to engage with the research - this is to honour the free will of the participant and facilitates them in managing their own wellbeing with regards to participation.

Ethical consideration	Action taken for this study
	d) Stop an interview at any time, without having to give a reason. I, as the researcher, reserve the right to end discussion sessions if my own personal safety and/or wellbeing is perceived to be in danger of being compromised.
Observation research	No in person observational research is planned as part of this project. All semi-structured interview participants will do so freely and with full knowledge of their involvement. Data collected from online participants from social media platforms is considered information within the public domain according to Terms of Service, therefore no covert observation is undertaken as all posts are published with the intention of being viewed by others.
Giving advice	At no point will this research seek to advise participants or influence their actions. This research does not seek to directly influence the behaviour of participants
Research undertaken in public spaces	Any surveys undertaken on DVMWHS premises will be done so in consultation with the site and in compliance with current onsite COVID-19 protocols (should there be any). All visitors will complete the interview of their own free will, without incentivising or coercion on the part the researcher.
GDPR – collecting personal data	Data will be anonymised where possible and stored on a password protected server. Should any interviews take place online, access to the interview will be invite only.
Basis for collecting data	Consent. Legitimate interest.
Data retention	Once data is collected, it will remain the property of the University of Derby. Data collected will be deleted 7 years after it has been collected/submission of thesis. This data will be stored on the University of Derby OneDrive. Raw data collected will not be shared with outside organisations, but data findings will be shared with DVMWHS and will form part of the dissemination of this project. This may include presenting findings at academic conferences or as part of published journal articles.
Rights of data subject	Interviewees have the right to be informed about the purpose of this research and this will be outlined before consent is given via the Participant Information Sheet. Interviewees have the right to access the outcome of their input and therefore contact details will be given to all participants, again via the Participant Information Sheet or invitation email. Interviewees have the right to decline to answer interview questions without giving justification.
Commercial sensitivity	As the DVMWHS comprises of 5 separate mill sites, all owned by different stakeholders, there is high potential for conflicts of interests to arise as a holistic place making methodology is developed. Each stakeholder will be made aware that my involvement is as a researcher for the University of Derby and not an employee of UNESCO or the DVMWHS. (This will be via the Participant Information Sheet and in person.) In addition, these conflicts of interest may influence the willingness of local businesses and communities to engage with this research. Care must be taken that deception by omission of sharing research motives is not committed in an attempt to engage a broad spectrum of contributors.
Are you using non-standard software to store or analyse data?	No
Are there other ethical implications that are additional to this list?	No
Have/do you intend to request ethical approval from any other body/organisation?	No
Do you intend to publish your research?	Yes
Have the activities associated with this research project been risk assessed?	Yes

Appendix vii – Semi structured interview guide

Theme	Construct	Questions for cultural intermediaries and/or local businesses	Literature Reference
Developing a site narrative for marketing and branding.	Storytelling	<p>What are the current key themes used to market the DVMWHS? Why were these themes chosen?</p> <p>Have these always been the themes used to market the DVMWHS? If not, how have they changed? If so, why have they remained constant?</p> <p>Do these themes form any specific narrative or narratives? What are they? Have these remained constant?</p> <p>Are there any narratives not currently told that the DVMWHS wishes to develop in the future?</p> <p>Why/why not?</p> <p>Does world heritage site listing influence these narratives? If so, how?</p>	Bassano et al. (2019); Frost et al. (2020); S. Smith (2015)

Theme	Construct	Questions for cultural intermediaries and/or local businesses	Literature Reference
'Doing' at the DVMWHS; promoted activities at the site.	Place attachment: place dependence, place identity	<p>What activities does the DVMWHS actively promote in their marketing?</p> <p>Why these activities?</p> <p>Have they evolved over time?</p> <p>Why/why not? How?</p> <p>What activities or experiences does the DVMWHS promote as being unique to the site?</p> <p>What activities are most frequently engaged with at the DVMWHS?</p> <p>Who by?</p> <p>How do you know?</p>	Jean Ho and Ali (2019); Elisabeth Kastenholz et al. (2020); Loureiro (2014)
Stakeholder engagement	Co-production and co-creation	<p>Have residents been involved in creating DVMWHS promotional narratives?</p> <p>If so, how?</p> <p>Have local businesses been involved in creating DVMWHS promotional narratives?</p> <p>If so, how?</p> <p>Does the behaviour of local communities' impact on promotional storytelling at the DVMWHS?</p> <p>Why/Why not?</p> <p>If so, how?</p>	Bonnafous-Boucher and Rendtorff (2016); P. K. Chathoth et al. (2016); Duerden et al. (2015); Eletxigerra et al. (2018); Ohashi et al. (2012)

Theme	Construct	Questions for cultural intermediaries and/or local businesses	Literature Reference
Raising awareness of the DVMWHS outstanding universal value	Sustainability	<p>What aspects of the DVMWHS is it considered important to preserve in order to maintain its world heritage status?</p> <p>Has this always been the same since its inscription?</p> <p>Do these aspects impact the marketing strategy? How?/Why not?</p> <p>Do the most popular on-site activities link to these preservation aspects in any way? How?/Why not?</p> <p>Are there any important preservation aspects that are not currently represented in the marketing and branding, but that you hope will be included in the future? What are they? Why these?</p>	Pera (2017); Ryfield et al. (2019); Vespestad and Hansen (2019)
Existing community links and cohesion	Sense of place	<p>Has any market research shown that communities along the DVMWHS feel connected to the location?</p> <p>How is this sense distributed along the valley? If not, why not?</p> <p>Has the DVMWHS encountered any barriers to developing community sense of place? If so, what are they?</p> <p>How would a strong sense of place benefit the DVMWHS?</p>	S.-K. Tan et al. (2018); Vong (2013, 2015); Xie et al. (2020)

Filtering questions for non-resident tourists and local communities and businesses

Filter questions will be asked at the beginning of each interview for groups one, two and three to ascertain if participants are local or non-resident visitors.

Filter Questions

Do you live in the Derwent Valley?:

Yes

No

Unsure

Approximately, how far have you travelled to get here today?

5 miles or less

6 to 10 miles

11 to 20 miles

21 to 50 miles

51 miles or over

How many times in the last 4 weeks have you visited the DVMWHS?

0 – 5

6 – 10

11 – 15

16 or more

Is this your first visit to the DVMWHS?

Yes

no

Not sure

Questions for non-resident and local community participants			
Theme	Construct	Questions	Literature Reference
The importance of 'doing' and 'repeating', destination loyalty.	Sustainability, place attachment: place dependency, place identity	<p>What have you come to do at the DVMWHS today?</p> <p>Do you always visit the DVMWHS to do the same activity?</p> <p>Do you visit other places to undertake this activity?</p> <p>What other activities do you do here at the DVMWHS?</p> <p>What made you choose the DVMWHS the place to engage in your activity today?</p> <p>What about the DVMWHS made you choose it to undertake your activity today?</p> <p>Is there something you can do at the DVMWHS that you cannot do anywhere else? If so, what?</p> <p>What specific areas of the DVMWHS are you visiting today? Do you visit any other areas?</p>	Jean Ho and Ali (2019); Elisabeth Kastenholtz et al. (2020); X. Liu et al. (2019); Loureiro (2014); Patwardhan et al. (2020)
Emotional connection	sense of place: place affect, place social bonding	<p>Who do you visit the DVMWHS with? Does this change?</p> <p>How does engaging in your activity at the DVMWHS make you feel?</p> <p>Do you feel the same when you engage in this activity at other locations?</p> <p>What do you experience at the DVMWHS that you do not experience in other locations?</p>	Chow et al. (2019); Qu et al. (2019); Vong (2015)

Questions for non-resident and local community participants			
Theme	Construct	Questions	Literature Reference
World heritage site awareness	sustainability, marketing and branding,	<p>Did you know that the DVMWHS is a world heritage site?</p> <p>Do you know why this is/ why do you think this is?</p> <p>Does world heritage site status impact on what you do here? If so, how?</p>	Erasmus and Crom (2015); Forristal et al. (2014); Poe et al. (2016); Thirachaya and Patipat (2019)

Question for local community participants only			
Theme	Construct	Questions	Literature Reference
The impact of world heritage status on day-to-day life	Co-production and co-creation	<p>Do you feel that living in a world heritage site affects your day-to-day life?</p> <p>If so, how?</p> <p>Do you engage in any activities directly related to supporting the DVMWHS?</p> <p>If so, what?</p> <p>Why do you do this?/ Why not?</p>	Bartolini and DeSilvey (2020); Lafreniere et al. (2019); Mirna and Damir (2020)
Emotional connection	Sense of place, storytelling	<p>Are any aspects of the DVMWHS important to you?</p> <p>If so, which ones? How are they important?</p> <p>If you were to tell other people about the DVMWS, what three things would you encourage them to do or see?</p>	Ganji et al. (2020); Minji Kim (2021); Kramvig and Forde (2020); Soo (2019); Walker and Moscardo (2016)

Appendix viii: Overview of visitor participants

Visitor Participant Overview			
<i>Anonymous identifier</i>	<i>Interviewed as single, couple or group?</i>	<i>Gender</i>	<i>Main Hub Location</i>
V1.1	Couple	M	Northern
V1.2	Couple	F	Northern
V2.1	Group	M	Northern
V2.2	Group	M	Northern
V2.3	Group	F	Northern
V2.4	Group	F	Northern
V2.5	Group	M	Northern
V3.1	Group	M	Central
V3.2	Group	M	Central
V3.3	Group	F	Central
V3.4	Group	F	Central
V4.1	Group	F	Southern
V4.2	Group	F	Southern
V4.3	Group	M	Southern
V5.0	Single	F	Northern
V6.1	Couple	M	Northern
V6.2	Couple	F	Northern
V7.1	Couple	F	Northern
V7.2	Couple	M	Northern
V8.1	Couple	F	Central
V8.2	Couple	F	Central
V9.0	Single	M	Southern
V10.1	Couple	M	Northern
V10.2	Couple	F	Northern
V11.1	Couple	F	Northern
V11.2	Couple	M	Northern

Appendix ix: Overview of resident participants

Resident Participant Overview			
<i>Anonymous identifier</i>	<i>Interviewed as single, couple or group?</i>	<i>Gender</i>	<i>Main Hub Location</i>
R1.1	Group	M	Central
R1.2	Group	F	Central
R1.3	Group	M	Central
R2.1	Couple	F	Central
R2.2	Couple	M	Central
R3.0	Single	M	Northern
R4.1	Couple	F	Southern
R4.2	Couple	M	Southern
R5.1	Couple	F	Southern
R5.2	Couple	F	Southern
R6.1	Couple	M	Southern
R6.2	Couple	F	Southern
R7.1	Couple	M	Central
R7.2	Couple	F	Central
R8.0	Single	F	Central
R9.1	Couple	M	Central
R9.2	Couple	F	Central
R10.1	Couple	F	Central
R10.2	Couple	M	Central
R11.0	Single	F	Southern
R12.0	Single	M	Southern
R13.0	Single	F	Southern
R14.1	Couple	F	Southern
R14.2	Couple	M	Southern
R15.0	Single	F	Southern
R16.1	Couple	F	Northern
R16.2	Couple	F	Northern
R17.1	Couple	F	Northern
R17.2	Couple	M	Northern
R18.1	Couple	F	Central
R18.2	Couple	M	Central
R19.1	Couple	F	Central
R19.2	Couple	M	Central

Appendix x: Overview of SME participants

SME Participant Overview			
<i>Anonymous identifier</i>	<i>Interviewed as single, couple or group?</i>	<i>Gender</i>	<i>Main Hub Location</i>
B1.1	Couple	F	Northern
B1.2	Couple	M	Northern
B2.0	Single	F	Central
B3.0	Single	F	Southern
B4.0	Single	F	Southern
B5.0	Single	M	Northern
B6.0	Single	M	Northern
B7.0	Single	F	Southern
B8.0	Single	M	Central
B9.0	Single	M	Central
B10.1	Couple	F	Northern
B10.2	Couple	F	Northern
B11.1	Couple	M	Northern
B11.2	Couple	F	Northern
B12.0	Single	F	Central
B13.0	Single	F	Central and Northern
B14.0	Single	F	Northern
B15.0	Single	F	Central
B16.0	Single	F	Central

Appendix xi: An overview of cultural intermediary participants.

Cultural Intermediary Participant Overview			
<i>Anonymous identifier</i>	<i>Key role</i>	<i>Gender</i>	<i>Main Hub Location</i>
CI1.0	Key stakeholder organisation CEO	M	Northern Hub
CI2.1*	DVMWHS employee	M	Whole site
CI2.2*	DVMWHS employee	F	Whole site
CI3.0	Regional DMO employee	F	Southern Hub
CI4.0	Regional DMO employee	F	Whole site
CI5.0	Key stakeholder organisation trustee	F	Northern Hub
CI6.0	Key stakeholder organisation operational staff employee	M	Northern Hub
CI7.0	Key stakeholder organisation operational staff employee	F	Central Hub

*These interviews were conducted together as a focus group. All other interviews were one-to-one with the researcher.

Appendix xii– Frequency table of topics mentioned by visitors

	Northern Hub														Central Hub				Southern Hub										
	V1.1	V1.2	V1.3	V2.1	V2.2	V2.3	V2.4	V2.5	V5.0	V6.1	V6.2	V7.1	V7.2	V10.1	V10.2	V11.1	V11.2	V3.1	V3.2	V3.3	V3.4	V8.1	V8.2	V4.1	V4.2	V4.3	V9		
Communication and transport links a positive					•									•															
Cradle' concept/reference																						•							
Knows some DVMWHS history					•	•					•	•	•	•	•														
Getting out into nature																													
Benefit to wellbeing												•																•	
Benefit to physical health												•																•	
Benefit to mental health												•																•	
Cycling																													
Walking				•	•	•	•	•	•	•	•	•	•	•	•													•	
Running																													
Dog walking																													
Water sports																													
Fishing																													
Knew it was a WHS									•			•	•	•							•	•							
Restrictions seen as built environment restrictions																													
Interested in area history																						•							
National					•		•		•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	
International				•																									
Accurately identifies DVMWHS boundary														•															
Aspirational aspects referred to														•															
Repeat visitor to DVMWHS	•								•	•	•	•	•	•	•	•	•												
States they've visited a mill site	•	•																			•							•	
Attracted by industrial heritage																													
Like the historical aspects									•																				
Refer to the senses - experiential qualities																													
Accessibility		•			•	•	•	•	•		•	•	•		•		•												
Support development																													
Mention Belper Mill																													
Reluctance to increase tourism																													
Perceives lack of governance																													
Mentions heritage buildings positively									•																				
Prefer DVMWHS location to other similar local areas																													
Convenience					•	•	•	•	•		•	•																	
Safety																													
Specific nature interest													•	•	•										•				
Escapism	•												•																
Open space																													
Dilapidation, deterioration																													
Quiet/peaceful	•												•																
River																													

Appendix xiii – Frequency table of topics mentioned by residents

	Northern Hub					Central Hub														Southern Hub																	
	R3.0	R16.1	R16.2	R17.1	R17.2	R1.1	R1.2	R1.3	R2.1	R2.2	R7.1	R7.2	R8.0	R9.1	R9.2	R10.1	R10.2	R18.1	R18.2	R19.1	R19.2	R4.1	R4.2	R5.1	R5.2	R6.1	R6.2	R11.0	R12.0	R13.0	R14.1	R14.2	R15.0				
Communication and transport links a positive	.																						.														
Cradle' concept/reference	.																																				
Knows some DVMWHS history								
Getting out into nature										
Benefit to wellbeing																									
Benefit to physical health		
Benefit to mental health	.																											.								.	
Cycling	.			.	.																																
Walking					
Running																																					
Dog walking																								
Water sports																									.	.											
Fishing	.																																				
Knew it was a WHS					
Restrictions seen as built environment restrictions	.																																				
Impacts day to day living	.																																				
Does not impact day to day living.	.																																				
Interested in area history	.	.																																			
In-comer							
Life-long																								
Identifies community spirit	.	.	.																																		
Accurately identifies DVMWHS boundary						.	.	.																													
Aspirational aspects referred to	.																																				
Repeat visitor to DVMWHS		
States they've visited a mill site													
Attracted by industrial heritage		.																																			
Like the historical aspects																													
Refer to the senses - experiential qualities	.																																				
Accessibility			
Support development																								
Mention Belper Mill																											
Reluctance to increase tourism			.																																		
Perceives lack of governance																														
Mentions heritage buildings positively		.																				.															
Surrounding area																																
Prefer DVMWHS location to other similar local areas															
Convenience	
Safety				
Specific nature interest													
Escapism						
Open space								.																	.												
Dilapidation, deterioration																															
Quiet/peaceful											
River											

Appendix xiv– Table of SME attitudes to the DVMWHS

Hub	Member of a DVMWHS specific group or initiative	Member of another local marketing initiative	Believed the WHS listing has a positive impact on business	Believed the WHS listing had a negative impact on business	Believed the WHS listing had no or little impact on business	Resident
Northern Hub						
B1			•			•
B5		•	•			
B6					•	•
B10			•			•
B11					•	•
B14			•			
Central Hub						
B2			•			•
B8					•	•
B9					•	
B12					•	•
B13					•	•
B15			•			•
B16			•			•
Southern Hub						
B3					•	•
B4			•			•
B7					•	

Appendix C - References

- Aas, L. C. A., & Fletcher, J. (2005). Stakeholder collaboration and heritage management. *Annals of Tourism Research*, 32(1), 28-48. doi:10.1016/j.annals.2004.04.005
- Abou-Shouk, M. A., Zoair, N., El-Barbary, M. N., & Hewedi, M. M. (2018). Sense of place relationship with tourist satisfaction and intentional revisit: Evidence from Egypt. *International Journal of Tourism Research*, 20(2), 172. doi:10.1002/jtr.2170
- Adamus-Matuszynska, A., Dzik, P., Michnik, J., & Polok, G. (2021). Visual Component of Destination Brands as a Tool for Communicating Sustainable Tourism Offers. *Sustainability*, 13(2), 731. doi:10.3390/su13020731
- Adie, B. A., Falk, M., & Savioli, M. (2020). Overtourism as a perceived threat to cultural heritage in Europe. *Current Issues in Tourism*, 23(14), 1737-1741. doi:10.1080/13683500.2019.1687661
- Adie, B. A., & Hall, C. M. (2017). Who visits World Heritage? A comparative analysis of three cultural sites. *Journal of Heritage Tourism*, 12(1), 67-80. doi:10.1080/1743873X.2016.1151429
- Akash, J. H., & Aram, I. A. (2021). A convergent parallel mixed method of study for assessing the role of communication in community participation towards sustainable tourism. *Environment, Development & Sustainability*, 1-19. doi:10.1007/s10668-021-01959-z
- Al-Natour, R. (2017). The racialisation of local heritage. *International Journal of Heritage Studies*, 23(5), 470-482. doi:10.1080/13527258.2017.1286606
- Alastalo, M. (2008). The History of Social Research Methods. In P. B. Alasuutari, Leonard; Brannen, Julia (Ed.), *The SAGE handbook of social research methods* (pp. 26 - 41): SAGE PUBLICATIONS.
- Alderman, D. H., Benjamin, S. K., & Schneider, P. P. (2012). Transforming Mount Airy into Mayberry : Film-Induced Tourism as Place-Making. *Southeastern Geographer*, 52(2), 212-239. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsjrs&AN=edsjrs.26229010&site=eds-live>
- Alizadeh, M., Mirzaei, R., & Dittmann, A. (2021). Climate change and its potential impacts on sustainable tourism development. *Anatolia: An International Journal of Tourism & Hospitality Research*, 32(3), 443-455. doi:10.1080/13032917.2021.1886130
- Allan, M. (2016). Place Attachment and Tourist Experience in the Context of Desert Tourism – the Case of Wadi Rum. *Czech Journal of Tourism: Journal of Masaryk University*, 5(1), 35-52. doi:10.1515/cjot-2016-0003
- Alvesson, M., & Sköldberg, K. (2009). *Reflexive methodology : new vistas for qualitative research* (2nd ed.). London: SAGE.
- Alzaydi, Z. M., Al-Hajla, A., Bang, N., & Jayawardhena, C. (2018). A review of service quality and service delivery Towards a customer co-production and customer-integration approach. *BUSINESS PROCESS MANAGEMENT JOURNAL*, 24(1), 295-328. doi:10.1108/BPMJ-09-2016-0185
- Aminath Raushan, I., & Tak Jie, C. (2021). Promoting Sustainable Tourism in Maldives through Social Media: A Review. *Sustainable Business and Society in Emerging Economies*, 3(1). doi:10.26710/sbsee.v3i1.1758
- Amsden, B., Stedman, R., & Kruger, L. (2011). The Creation and Maintenance of Sense of Place in a Tourism-Dependent Community. *LEISURE SCIENCES*, 33(1), 32-51. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=s3h&AN=57379171&site=eds-live>
- Amtiran, P. Y., & Kurniawati, M. (2021). Strategy for Sustainable Tourism Development in Kelimutu National Park in Ende District. *Webology*, 18(2), 934-945. doi:10.14704/WEB/V18I2/WEB18364
- Andries, D. M., Arnaiz-Schmitz, C., Diaz-Rodriguez, P., Herrero-Jauregui, C., & Schmitz, M. F. (2021). Sustainable Tourism and Natural Protected Areas: Exploring Local Population Perceptions in a Post-Conflict Scenario. *Land*, 10(3). doi:10.3390/land10030331

- Anson, C. (1999). Planning for Peace: The Role of Tourism in the Aftermath of Violence. *Journal of Travel Research*, 38(1), 57-61. doi:10.1177/004728759903800112
- Arbolino, R., Boffardi, R., De Simone, L., & Ioppolo, G. (2021). The evaluation of sustainable tourism policymaking: a comparison between multicriteria and multi-objective optimisation techniques. *Journal of Sustainable Tourism*, 29(6), 1000-1019. doi:10.1080/09669582.2020.1843044
- Arnstein, S. R. (2019). A Ladder of Citizen Participation. *Journal of the American Planning Association*, 85(1), 24-34. doi:10.1080/01944363.2018.1559388
- Art Fund_. (2022). Five museums shortlisted for Art Fund Museum of the Year 2022. Retrieved from <https://www.artfund.org/our-purpose/news/five-museums-shortlisted-for-art-fund-museum-of-the-year-2022>
- Arts Council England. (2013). *Great Arts and Culture for Everyone: 10 Year strategic framework (2010 - 2020)*. Retrieved from
- Atkinson, A. B., & Brandolini, A. (2013). On the identification of the middle class. *Income inequality: Economic disparities and the middle class in affluent countries*, 77-100.
- Avram, G., Maye, L., & Ciolfi, L. (2020). Creating tangible interactions with cultural heritage: lessons learned from a large scale, long term co-design project. *CoDesign*, 16(3), 251-266. doi:10.1080/15710882.2019.1596288
- Azizi, F., & Shekari, F. (2018). Modeling the Relationship between Sense of Place, Social Capital and Tourism Support. *Iranian Journal of Management Studies*, 11(3), 547. doi:10.22059/ijms.2018.252073.673018
- Bagwell, S., Corry, D., & Rotheroe, A. (2015). The future of funding: Options for heritage and cultural organisations. *CULTURAL TRENDS*, 24(1), 28-33. doi:10.1080/09548963.2014.1000583
- Baixinho, A., Santos, C., Couto, G., Albergaria, I. S. d., Silva, L. S. d., Medeiros, P. D., & Simas, R. M. N. (2021). Islands and Sustainable Creative Tourism: A Conceptual Framework and Guidelines for Best Practices. *Land (2012)*, 10(12), 1302-1302. doi:10.3390/land10121302
- Bandarin, F. (2005). Foreword. In D. Harrison, . Hitchcock, Michael (Ed.), *The Politics of World Heritage: Negotiating Tourism*. Clevedon:Channel View Publications.
- Banerjee, A. V., & Duflo, E. (2008). What is middle class about the middle classes around the world? *Journal of economic perspectives*, 22(2), 3-28.
- Bartolini, N., & DeSilvey, C. (2020). Recording Loss: film as method and the spirit of Orford Ness. *International Journal of Heritage Studies*, 26(1), 19-36. doi:10.1080/13527258.2019.1570311
- Basaraba, N., & Cauvin, T. (2023). Public history and transmedia storytelling for conflicting narratives. *Rethinking History*, 27(2), 221-247. doi:10.1080/13642529.2023.2184969
- Bass, B. J. (2020). Profile: Kinston, N.C. *CITIES*, 97, N.PAG-N.PAG. doi:10.1016/j.cities.2019.102490
- Bassano, C., Barile, S., Piciocchi, P., Spohrer, J. C., Iandolo, F., & Fisk, R. (2019). Storytelling about places: Tourism marketing in the digital age. *CITIES*, 87, 10-20. doi:10.1016/j.cities.2018.12.025
- Bausch, T., Schroeder, T., Tauber, V., & Lane, B. (2021). Sustainable Tourism: The Elephant in the Room. *Sustainability*, 13(15), 8376. doi:10.3390/su13158376
- BBC News. (2020). Edward Colston statue pulled out of Bristol Harbour. Retrieved from <https://www.bbc.co.uk/news/uk-england-bristol-53004748>
- BBC News. (2021). Edward Colston statue on display in Bristol exhibition. Retrieved from <https://www.bbc.co.uk/news/uk-england-bristol-57350650>
- Beaudry, J. S., & Miller, L. (2016). *Research literacy: a primer for understanding and using research*. New York: The Guilford Press.
- Ben Youssef, K., Leicht, T., & Marongiu, L. (2019). Storytelling in the context of destination marketing: an analysis of conceptualisations and impact measurement. *Journal of Strategic Marketing*, 27(8), 696-713. doi:10.1080/0965254X.2018.1464498
- Berliner, D. (2012). Multiple nostalgias: the fabric of heritage in Luang Prabang (Lao PDR). *Journal of the Royal Anthropological Institute*, 18(4), 769-786. doi:10.1111/j.1467-9655.2012.01791.x

- Bertella, G. (2014). The Co-creation of Animal-based Tourism Experience. *Tourism Recreation Research, 39*(1), 115-125. doi:10.1080/02508281.2014.11081330
- Bianchi, C. (2019). Value co-creation behaviours from customer-to-customer interactions (CCIs) in recreational social tango experiences. *Leisure Studies, 38*(5), 666-681. doi:10.1080/02614367.2019.1614209
- Bing, H., Yangying, T., & Jing, L. (2019). How Does Destination Social Responsibility Impact Residents' Pro-Tourism Behaviors? The Mediating Role of Place Attachment. *Sustainability, 11*(12), 3373-3373. doi:10.3390/su11123373
- Bloomberg, L. D., & Volpe, M. (2008). *Completing your qualitative dissertation: a roadmap from beginning to end*. Los Angeles, [Calif.]
- London: SAGE.
- Bonacini, E. (2018). Heritage Communities, Participation and Co-creation of Cultural Values: The #iziTRAVELSicilia Project. *Museum International, 70*(1-2), 140-153. doi:10.1111/muse.12199
- Bonacini, E. (2019). Engaging Participative Communities in Cultural Heritage: Using Digital Storytelling in Sicily (Italy). *International Information and Library Review, 51*(1), 42-50. doi:10.1080/10572317.2019.1568786
- Bonnafous-Boucher, M., & Rendtorff, J. D. (2016). *Stakeholder theory: a model for strategic management*. Cham: Springer.
- Boom, S., Weijsschede, J., Melissen, F., Koens, K., & Mayer, I. (2021). Identifying stakeholder perspectives and worldviews on sustainable urban tourism development using a Q-sort methodology. *Current Issues in Tourism, 24*(4), 520-535. doi:10.1080/13683500.2020.1722076
- Bott, E. (2010). Favourites and others: reflexivity and the shaping of subjectivities and data in qualitative research. *Qualitative research : QR, 10*(2), 159-173. doi:10.1177/1468794109356736
- Brinkmann, S. (2017). The Interview. In N. K. Denzin & Y. S. Lincoln (Eds.), *The SAGE handbook of qualitative research* (Fifth edition. ed., pp. 576 - 599). Los Angeles: SAGE.
- Brown, R. D. (2014). Microhistory and the Post-Modern Challenge. In H. Renders & B. De Haan (Eds.), *Theoretical Discussions of Biography : Approaches from History, Microhistory, and Life Writing*. Boston, UNITED STATES: BRILL.
- Bryman, A. (2008). The End of the Paradigm Wars? In P. B. Alasuutari, Leonard; Brannen, Julia (Ed.), *The SAGE handbook of social research methods* (pp. 13 - 25): SAGE PUBLICATIONS.
- Bryman, A. (2015). *Social research methods* (Fifth edition. ed.). Oxford: Oxford University Press.
- Bryon, J. (2012). Tour Guides as Storytellers - From Selling to Sharing. *Scandinavian Journal of Hospitality and Tourism, 12*(1), 27-43. doi:10.1080/15022250.2012.656922
- Buchholtz, D. (2011). TELLING STORIES Making history, Place and Identity on the Little Bighorn. *Journal of Anthropological Research, 67*(3), 421-445. doi:10.3998/jar.0521004.0067.305
- Budd, J. M. (2008). Critical Theory. In L. M. Given (Ed.), *The SAGE Encyclopedia of Qualitative Research Methods* (pp. 176-179). doi:10.4135/9781412963909
- Buonincontri, P., Micera, R., Murillo-Romero, M., & Pianese, T. (2021). Where Does Sustainability Stand in Underground Tourism? A Literature Review. *Sustainability (2071-1050), 13*(22), 12745. doi:10.3390/su132212745
- Buonincontri, P., Morvillo, A., Okumus, F., & van Niekerk, M. (2017). Managing the experience co-creation process in tourism destinations: Empirical findings from Naples. *Tourism Management, 62*, 264-277. doi:10.1016/j.tourman.2017.04.014
- Burbules, N. C., & Phillips, D. C. (2000). *Postpositivism and Educational Research*. Lanham, MD, UNITED STATES: Rowman & Littlefield Publishers.
- Burcu Selin, Y. (2016). Storytelling on Social Media: The Motives for Telling the Tourist Experience to the Connected Others. *Acta Universitatis Danubius: Communicatio, 10*(2), 135-148. Retrieved

- from
<https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsdoj&AN=edsdoj.26e5b00bc415eb803778b6ab7e0e1&site=eds-live>
- Butler-Kisber, L. (2010). *Qualitative inquiry: thematic, narrative and arts-based approaches*. London: SAGE.
- Butler, S. (2019). Inalienable Signs and Invited Guests: Australian Indigenous Art and Cultural Tourism. *Arts (2076-0752)*, 8(4), 161-161. Retrieved from
<https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=140942063&site=eds-live>
- Buzinde, C. N., Manuel-Navarrete, D., & Swanson, T. (2020). Co-producing sustainable solutions in indigenous communities through scientific tourism. *Journal of Sustainable Tourism*, 28(9), 1255-1271. doi:10.1080/09669582.2020.1732993
- Bystrowska, M., & Dawson, J. (2017). Making places: the role of Arctic cruise operators in 'creating' tourism destinations. *Polar Geography*, 40(3), 208-226. Retrieved from
<https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=123913920&site=eds-live>
- Camero, C. G., Maria-José; San Jose, Rebeca (2018). What Works in Facebook Content Versus Relational Communication: A Study of their Effectiveness in the context of Museums. *International Journal of Human-Computer Interaction*, 34:12 p1119 – 1134.
- Campos, A. C., Mendes, J., do Valle, P. O., & Scott, N. (2018). Co-creation of tourist experiences: A literature review. *Current Issues in Tourism*, 21(4), 369-400. doi:10.1080/13683500.2015.1081158
- Cannas, R., Argiolas, G., & Cabiddu, F. (2019). Fostering corporate sustainability in tourism management through social values within collective value co-creation processes. *Journal of Sustainable Tourism*, 27(1), 139-155. doi:10.1080/09669582.2018.1501053
- Casella, E. C., & Fennelly, K. (2016). Ghosts of sorrow, sin and crime: Dark tourism and convict heritage in Van Diemen's Land, Australia. *International Journal of Historical Archaeology*, 20(3), 506-520.
- Cater, C., Albayrak, T., Caber, M., & Taylor, S. (2020). Flow, satisfaction and storytelling: a causal relationship? Evidence from scuba diving in Turkey. *Current Issues in Tourism*. doi:10.1080/13683500.2020.1803221
- Cauts, J., & Vecco, M. (2017). Is UNESCO World Heritage recognition a blessing or burden? Evidence from developing Asian countries. *Journal of Cultural Heritage*, 27, 1-9. doi:<https://doi.org/10.1016/j.culher.2017.02.004>
- Cavalcante, W. Q. d. F., Coelho, A., Bairrada, C. M., & Hall, C. M. (2021). Sustainability and Tourism Marketing: A Bibliometric Analysis of Publications between 1997 and 2020 Using VOSviewer Software. *Sustainability (2071-1050)*, 13(9), 4987-4987. doi:10.3390/su13094987
- Cerdan Chiscano, M., & Binkhorst, E. (2019). Heritage sites experience design with special needs customers. *International Journal of Contemporary Hospitality Management*, 31(11), 4211-4226. doi:10.1108/IJCHM-03-2018-0241
- Cerdan Chiscano, M., & Darcy, S. (2020). C2C co-creation of inclusive tourism experiences for customers with disability in a shared heritage context experience. *Current Issues in Tourism*. doi:10.1080/13683500.2020.1863923
- Chakraborty, A. (2021). Can tourism contribute to environmentally sustainable development? Arguments from an ecological limits perspective. *Environment, Development & Sustainability*, 23(6), 8130-8146. doi:10.1007/s10668-020-00987-5
- Chambers, E. (2000). Applied Ethnography. In Y. S. Lincoln, Denzin, Norman K., (Ed.), *Handbook of qualitative research* (2nd ed.). Thousand Oaks: Sage.
- Chandra, P., & Kumar, J. (2021). Strategies for developing sustainable tourism business in the Indian Himalayan Region: Insights from Uttarakhand, the Northern Himalayan State of India. *Journal*

- of Destination Marketing & Management*, 19, N.PAG-N.PAG.
doi:10.1016/j.jdmm.2020.100546
- Chapin, I. I. F. S., & Knapp, C. N. (2015). Sense of place: A process for identifying and negotiating potentially contested visions of sustainability. *Environmental Science and Policy*, 53(Part A), 38-46. doi:10.1016/j.envsci.2015.04.012
- Charmaz, K. (2000). Grounded Theory: Objectivist and Constructivist Methods. In Y. S. Lincoln & N. K. Denzin (Eds.), *Handbook of qualitative research* (2nd ed., pp. 509 - 535). Thousand Oaks ;: Sage.
- Chathoth, P., Altinay, L., Harrington, R. J., Okumus, F., & Chan, E. S. W. (2013). Co-production versus co-creation: A process based continuum in the hotel service context. *International Journal of Hospitality Management*, 32, 11-20. doi:10.1016/j.ijhm.2012.03.009
- Chathoth, P. K., Ungson, G. R., Harrington, R. J., & Chan, E. S. W. (2016). Co-creation and higher order customer engagement in hospitality and tourism services: A critical review. *International Journal of Contemporary Hospitality Management*, 28(2), 222-245. doi:10.1108/IJCHM-10-2014-0526
- Chen, C.-Y. (2018). Influence of celebrity involvement on place attachment: role of destination image in film tourism. *Asia Pacific Journal of Tourism Research*, 23(1), 1-14.
doi:10.1080/10941665.2017.1394888
- Chen, J.-S., Kerr, D., Chou, C. Y., & Ang, C. (2017). Business co-creation for service innovation in the hospitality and tourism industry. *International Journal of Contemporary Hospitality Management*, 29(6), 1522-1540. doi:10.1108/IJCHM-06-2015-0308
- Chen, X., Mak, B., & Kankhuni, Z. (2020). Storytelling approach of the self-reported slow adventure to Tibet: Constructing experience and identity. *Tourism Management Perspectives*, 35.
doi:10.1016/j.tmp.2020.100679
- Chen, Y., Cottam, E., & Lin, Z. (2020). The effect of resident-tourist value co-creation on residents' well-being. *Journal of Hospitality and Tourism Management*, 44, 30-37.
doi:10.1016/j.jhtm.2020.05.009
- Cheng, T.-M., C. Wu, H., & Huang, L.-M. (2013). The influence of place attachment on the relationship between destination attractiveness and environmentally responsible behavior for island tourism in Penghu, Taiwan. *Journal of Sustainable Tourism*, 21(8), 1166-1187.
doi:10.1080/09669582.2012.750329
- Cheng, T. M., & Wu, H. C. (2015). How do environmental knowledge, environmental sensitivity, and place attachment affect environmentally responsible behavior? An integrated approach for sustainable island tourism. *Journal of Sustainable Tourism*, 23(4), 557-576.
doi:10.1080/09669582.2014.965177
- Cherland, S., Clemente, D., & Kirk, A. (2014). What Happens in Vegas: Historic Preservation and Sustainable Public History in Sin City. *The Public Historian*, 36(3), 86-99.
doi:10.1525/tp.2014.36.3.86
- Chirikure, S., Manyanga, M., Ndoro, W., & Pwiti, G. (2010). Unfulfilled promises? Heritage management and community participation at some of Africa's cultural heritage sites. *International Journal of Heritage Studies*, 16(1/2), 30-44. doi:10.1080/13527250903441739
- Chittenden, T. (2011). Opening the Door to Old Town Key West: Physical Thresholds in the Storied Narrative of the Conch Train Tour. *Storytelling, Self, Society*, 7(3), 169-187. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=65084665&site=eds-live>
- Chow, A. S. Y., Wong, G. K. L., Cheung, L. T. O., Ma, A. T. H., & Lam, T. W. L. (2019). The impacts of place attachment on environmentally responsible behavioral intention and satisfaction of Chinese Nature-Based Tourists. *Sustainability (Switzerland)*, 11(20). doi:10.3390/su11205585
- Chronis, A. (2012). Tourists as Story-Builders: Narrative Construction at a Heritage Museum. *Journal of Travel and Tourism Marketing*, 29(5), 444-459. doi:10.1080/10548408.2012.691395

- Clark, J., Laing, K., Leat, D., Lofthouse, R., Thomas, U., Tiplady, L., & Woolner, P. (2017). Transformation in interdisciplinary research methodology: the importance of shared experiences in landscapes of practice. *International Journal of Research & Method in Education*, 40(3), 243-256. doi:10.1080/1743727X.2017.1281902
- Clarke, J., & Bowen, D. (2018). Familiar tourists, their behaviours and place attachments: an empirical framework. *Tourism Recreation Research*, 43(4), 417-431. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edo&AN=131709161&site=eds-live>
- Clough, P., & Nutbrown, C. (2012). *A student's guide to methodology: justifying enquiry*: SAGE PUBLICATIONS.
- Coles, T. (2021). Tourism, Brexit and the climate crisis: on intersecting crises and their effects. *Journal of Sustainable Tourism*, 29(9), 1529-1546. doi:10.1080/09669582.2020.1858304
- Conard, R. (2015). Take-away thoughts: Reflecting on four case studies. *Public History Review*, 22, 69-77. doi:10.5130/phrj.v22i0.4763
- Corazon, M. R., P. (2011). Interpretive Stories (Kwentong Bayan) of Sariaya, Quezon and Tourism as a Lived Experience. *Social Science Diliman*, 7(1), 1-36. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsdoj&AN=edsdoj.439a1876e3c5479ca993580b1a5e867e&site=eds-live>
- Correia Loureiro, S. M. (2014). The role of the rural tourism experience economy in place attachment and behavioral intentions. *International Journal of Hospitality Management*, 40, 1-9. doi:10.1016/j.ijhm.2014.02.010
- Costantino, T. E. (2008). Constructivism. In L. M. Given (Ed.), *The SAGE Encyclopedia of Qualitative Research Methods* (pp. 117-120). doi:10.4135/9781412963909
- Coulson, A. (2018). Data Led Design: using visitor behaviour to inform touchscreen content. Retrieved from <https://blog.nms.ac.uk/2018/08/30/data-led-design-using-visitor-behaviour-to-inform-touchscreen-content/>
- Courtney, R. A. (2018). Network governance in the heritage ecology. *Journal of Management & Governance*, 22(3), 689-705. doi:10.1007/s10997-017-9399-z
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry & research design : choosing among five approaches* (Fourth edition. ed.). Thousand Oaks, CA: SAGE.
- The Culture White Paper*. (2016). Retrieved from https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DCMS_The_Culture_White_Paper_3_.pdf
- Curthoys, L., Cuthbertson, B., & Clark, J. (2012). Community Story Circles: An Opportunity to Rethink the Epistemological Approach to Heritage Interpretive Planning. *Canadian Journal of Environmental Education*, 17, 173-187. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=8gh&AN=86199790&site=eds-live>
- D'Arco, M., Lo Presti, L., Marino, V., & Maggiore, G. (2021). Is sustainable tourism a goal that came true? The Italian experience of the Cilento and Vallo di Diano National Park. *Land Use Policy*, 101, N.PAG-N.PAG. doi:10.1016/j.landusepol.2020.105198
- Daldanise, G. (2016). Innovative Strategies of Urban Heritage Management for Sustainable Local Development. *Procedia - Social and Behavioral Sciences*, 223, 101-107. doi:10.1016/j.sbspro.2016.05.318
- de la Barre, S., & Brouder, P. (2013). Consuming stories: placing food in the Arctic tourism experience. *Journal of Heritage Tourism*, 8(2/3), 213-223. doi:10.1080/1743873X.2013.767811
- de Lopez, T. T. (2001). Stakeholder Management for Conservation Projects: A Case Study of Ream National Park, Cambodia1. *ENVIRONMENTAL MANAGEMENT*, 28(1), 47-60. doi:10.1007/s002670010206

- de Luca, C., López-Murcia, J., Conticelli, E., Santangelo, A., Perello, M., Tondelli, S., & Martins, J. (2021). Participatory Process for Regenerating Rural Areas through Heritage-Led Plans: The RURITAGE Community-Based Methodology. *Sustainability (2071-1050)*, 13(9), 5212-5212. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=150372226&site=eds-live>
- Decrop, A. (2004). Trustworthiness in qualitative tourism research. In L. Goodson & J. Phillimore (Eds.), *Qualitative Research in Tourism : Ontologies, Epistemologies and Methodologies* (pp. 156-169). London, UNITED KINGDOM: Taylor & Francis Group.
- Delconte, J., Kline, C. S., & Scavo, C. (2016). The impacts of local arts agencies on community placemaking and heritage tourism. *Journal of Heritage Tourism*, 11(4), 324. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=117420414&site=eds-live>
- Della Corte, V., Sepe, F., Storlazzi, A., & Savastano, I. (2018). Citizen cocreation in tourist and cultural events. *Event Management*, 22(4), 643-654. doi:10.3727/152599518X15300559277001
- Della Lucia, M., & Pashkevich, A. (2023). A sustainable afterlife for post-industrial sites: balancing conservation, regeneration and heritage tourism. *EUROPEAN PLANNING STUDIES*, 31(3), 641-661. doi:10.1080/09654313.2022.2154141
- Derby City Council. (2023). Derby, Peak District and Derbyshire tourism receive new national status. Retrieved from <https://www.derby.gov.uk/news/2023/april/derby-local-visitor-economy-partnership-announcement/>
- Derby Museums (Producer). (2022a, 29/06/2023). Museum of Making Co-production. Retrieved from <https://www.youtube.com/watch?v=EQHQnPQPiri>
- Derby Museums. (2022b). Museum of Making wins Best Medium Museum in Family Friendly Museum Award 2022. Retrieved from <https://www.derbymuseums.org/news/museum-of-making-wins-best-medium-museum-in-family-friendly-museum-award-2022>
- Derwent Valley Mills World Heritage Site, D. Great Place Schemes. *Heritage and Culture*. Retrieved from <https://www.derwentvalleymills.org/discover/derwent-valley-mills-projects/current-projects/vital-valley-about/great-place-schemes/>
- Derwent Valley Mills World Heritage Site, D. Masson Mills. Retrieved from <https://www.derwentvalleymills.org/visit/where-to-visit-in-the-derwent-valley/attractions-in-the-derwent-valley/masson-mills/>
- Derwent Valley Mills World Heritage Site, D. Our Great Place Scheme. *Find Out More*. Retrieved from <https://www.derwentvalleymills.org/discover/derwent-valley-mills-projects/current-projects/vital-valley-about/>
- DeSilvey, C., & Bartolini, N. (2019). Where horses run free? Autonomy, temporality and rewilding in the Côa Valley, Portugal. *TRANSACTIONS OF THE INSTITUTE OF BRITISH GEOGRAPHERS*, 44(1), 94-109. doi:10.1111/tran.12251
- Di, W., Caiyun, S., Enxu, W., Yaoyao, H., & Jun, Y. (2019). Impact of the Perceived Authenticity of Heritage Sites on Subjective Well-Being: A Study of the Mediating Role of Place Attachment and Satisfaction. *Sustainability*, 11(21), 6148-6148. doi:10.3390/su11216148
- Dill, W. A. (1975). Public Participation in Corporate Planning-Strategic Management in a Kibitzer's World. *Long Range Planning*, 8(1), 57-63. doi:10.1016/0024-6301(75)90118-1
- Dolan, R., Seo, Y., & Kemper, J. (2019). Complaining practices on social media in tourism: A value co-creation and co-destruction perspective. *Tourism Management*, 73, 35-45. doi:10.1016/j.tourman.2019.01.017
- Dragomir, L., Mazilu, M., Dobrescu, A., & Malmare, R. (2021). Certification and promotion of sustainable tourism: consumers attitude towards EU Ecolabel. *Certificarea și promovarea turismului durabil: atitudinea consumatorilor față de eticheta ecologică a UE.*, 20(1), 118-123. doi:10.5775/fg.2021.143.i

- du Cros, H., & Jolliffe, L. (2011). Bundling the arts for tourism to complement urban heritage tourist experiences in Asia. *Journal of Heritage Tourism*, 6(3), 181-195. doi:10.1080/1743873X.2011.577215
- Duarte Alonso, A., & Kiat Kok, S. (2021). Sense of place and certainty in uncertain socioeconomic conditions: contributions of local cuisine to culinary tourism. *Journal of Heritage Tourism*, 16(3), 247-262. doi:10.1080/1743873X.2020.1786572
- Dube, K., & Nhamo, G. (2021). Sustainable Development Goals localisation in the tourism sector: lessons from Grootbos Private Nature Reserve, South Africa. *GeoJournal*, 86(5), 2191-2208. doi:10.1007/s10708-020-10182-8
- Duedahl, E. (2021). Co-designing emergent opportunities for sustainable development on the verges of inertia, sustaining tourism and re-imagining tourism. *Tourism Recreation Research*, 46(4), 441-456. doi:10.1080/02508281.2020.1814520
- Duerden, M. D., Ward, P. J., & Freeman, P. A. (2015). Conceptualizing structured experiences: Seeking interdisciplinary integration. *JOURNAL OF LEISURE RESEARCH*, 47(5), 601-620. doi:10.18666/jlr-2015-v47-i5-6096
- Duffy, P., R. J. , & Popple, S. (2017). Parachute and Island Stories: collaborative co-design and community digital heritage on the Isle of Bute. *Internet Archaeology*(46). doi:10.11141/ia.46.4
- Duim, R. v. d., Ren, C., & Jóhannesson, G. T. r. (2012). *Actor network theory and tourism: ordering, materiality and multiplicity*. London: Routledge.
- Dumbraveanu, D., Craciun, A., & Tudoricu, A. (2016). Principles of interpretation, tourism and heritage interpretation – the experience of Romanian museums. *Human Geographies: Journal of Studies and Research in Human Geography*, 10(1), 59-75. doi:10.5719/hgeo.2016.101.4
- Duxbury, N., Bakas, F. E., Vinagre de Castro, T., & Silva, S. (2021). Creative Tourism Development Models towards Sustainable and Regenerative Tourism. *Sustainability (2071-1050)*, 13(1), 2-2. doi:10.3390/su13010002
- DVMWHS. (2017). *Appendix 9: Derwent Valley Mills World Heritage Site Monitoring Views 2017*. Retrieved from <http://www.derwentvalleymills.org/wp-content/uploads/2020/06/Appendix-9-Monitoring-Views-2017.pdf>: <http://www.derwentvalleymills.org/wp-content/uploads/2020/06/Appendix-9-Monitoring-Views-2017.pdf>
- DVMWHS. (2018). *Appendix 10: Stakeholder Engagement Report*. Retrieved from <http://www.derwentvalleymills.org/wp-content/uploads/2020/06/Appendix-10-Stakeholder-Engagement-Report.pdf>: <http://www.derwentvalleymills.org/wp-content/uploads/2020/06/Appendix-10-Stakeholder-Engagement-Report.pdf>
- DVMWHS. (2020, 2020). Derwent Valley Mills World Heritage Site MANAGEMENT PLAN 2020–2025. Retrieved from <https://managementplan.derwentvalleymills.org/>
- DVMWHS. (2021). Key Sites - Belper. Retrieved from <http://www.derwentvalleymills.org/discover/derwent-valley-mills-history/derwent-valley-mills-key-sites/key-sites-belper/>
- Dwyer, L., Chen, N., & Lee, J. (2019). The role of place attachment in tourism research. *JOURNAL OF TRAVEL & TOURISM MARKETING*, 36(5), 645-652. doi:10.1080/10548408.2019.1612824
- Edwards, D., Cheng, M., Wong, I. A., Zhang, J., & Wu, Q. (2017). Ambassadors of knowledge sharing Co-produced travel information through tourist-local social media exchange. *International Journal of Contemporary Hospitality Management*, 29(2), 690-708. doi:10.1108/IJCHM-10-2015-0607
- Eletxigerra, A., Barrutia, J. M., & Echebarria, C. (2018). Place marketing examined through a service-dominant logic lens: A review. *Journal of Destination Marketing & Management*, 9, 72-84. doi:10.1016/j.jdmm.2017.11.002

- Ellis, R. (2017). Heritage and Stigma. Co-producing and communicating the histories of mental health and learning disability. *MEDICAL HUMANITIES*, 43(2), 92-98. doi:10.1136/medhum-2016-011083
- Erasmus, T., & Crom, E. P. d. (2015). The meaning of sense of place: The community of Vredefort Dome and Parys, Free State. *The Journal for Transdisciplinary Research in Southern Africa*, 11(3), e1-e17. doi:10.4102/td.v11i3.63
- Eusébio, C., Vieira, A. L., & Lima, S. (2018). Place attachment, host–tourist interactions, and residents' attitudes towards tourism development: the case of Boa Vista Island in Cape Verde. *Journal of Sustainable Tourism*, 26(6), 890-909. doi:10.1080/09669582.2018.1425695
- Evans, J., & Jones, P. (2011). The walking interview: Methodology, mobility and place. *Applied geography (Sevenoaks)*, 31(2), 849-858. doi:10.1016/j.apgeog.2010.09.005
- Everett, S. (2012). Production Places or Consumption Spaces? The Place-making Agency of Food Tourism in Ireland and Scotland. *Tourism Geographies*, 14(4), 535-554. doi:10.1080/14616688.2012.647321
- Fadli, M., Widiarto, A. E., Puspitawati, D., Maharani, D. P., Liemanto, A., Arifien, Z., & Supriyadi, R. F. (2021). THE LEGAL CONSTRUCTION OF SPIRITUALITY, ETHICAL AND SUSTAINABLE TOURISM OF TEMPLES IN MALANG RAYA, INDONESIA. *GeoJournal of Tourism & Geosites*, 35(2), 515-524. doi:10.30892/gtg.35232-679
- Fan, D. X. F., Hsu, C. H. C., & Lin, B. (2020). Tourists' experiential value co-creation through online social contacts: Customer-dominant logic perspective. *Journal of Business Research*, 108, 163-173. doi:10.1016/j.jbusres.2019.11.008
- Fan, J., & Qiu, H. L. (2014). Examining the effects of tourist resort image on place attachment: A case of zhejiang, China. *Public Personnel Management*, 43(3), 340-354. doi:10.1177/0091026014535180
- Farinha, F., Bienvenido-Huertas, D., Duarte Pinheiro, M., Silva, E. M. J., Lança, R., José Oliveira, M., & Batista, R. (2021). Sustainable Competitiveness of Tourism in the Algarve Region. Critical Stakeholders' Perception of the Supply Sector. *Sustainability (2071-1050)*, 13(11), 6072. doi:10.3390/su13116072
- Fatmaelzahraa, H., John, S., & Reena, T. (2020). Cultural Memories and Sense of Place in Historic Urban Landscapes: The Case of Masrah Al Salam, the Demolished Theatre Context in Alexandria, Egypt. *Land*, 9(264), 264-264. doi:10.3390/land9080264
- Fatorić, S., & Seekamp, E. (2019). Knowledge co-production in climate adaptation planning of archaeological sites. *Journal of Coastal Conservation (Springer Science & Business Media B.V.)*, 23(3), 689-698. doi:10.1007/s11852-019-00698-8
- Ferro, M. (1984). *The Use and Abuse of Heritage: Or How the Past is Taught to Children*. London: Routledge.
- Finegan, C. (2019). The interpreter as researcher: ethical heritage interpretation in Indigenous contexts. *Journal of Heritage Tourism*, 14(3), 282-294. doi:10.1080/1743873X.2018.1474883
- Finlay, L. (2003). The reflexive journey: mapping multiple routes. In L. Finlay & B. Gough (Eds.), *Reflexivity : A Practical Guide for Researchers in Health and Social Sciences* (pp. 3-20). Chichester, UNITED KINGDOM: John Wiley & Sons, Incorporated.
- Flick, U. (2018). *An introduction to qualitative research* (6th edition. ed.). Los Angeles: SAGE.
- Fontana, A. F., James H. (2000). The Interview: From Structured Questions to Negotiated Text. In Y. S. Lincoln & N. K. Denzin (Eds.), *Handbook of qualitative research* (2nd ed., pp. 645 - 672). Thousand Oaks ;: Sage.
- Forristal, L. J., Lehto, X. Y., & Lee, G. (2014). The contribution of native species to sense of place. *Current Issues in Tourism*, 17(5), 414-433. doi:10.1080/13683500.2012.723679
- Francesco, P., Antonio, B., Mara, G., Antonella, M., & Massimiliano, V. (2018). Social Innovation in Smart Tourism Ecosystems: How Technology and Institutions Shape Sustainable Value Co-Creation. *Sustainability*, 10(1), 140-140. doi:10.3390/su10010140

- Freeman, H. E. (1999). DIVERGENT STAKEHOLDER THEORY. *Academy of Management Review*, 24(2), 233-236. doi:10.5465/AMR.1999.1893932
- Freeman, R. E. (2010). *Stakeholder theory: the state of the art*. Cambridge: Cambridge University Press.
- Freeman, R. E. (2015). *Strategic management: A stakeholder approach*: Cambridge University Press.
- Freeman, R. E., Harrison, J. S., & Zyglidopoulos, S. C. (2018). *Stakeholder theory: concepts and strategies*. Cambridge: Cambridge University Press.
- Friedman, M. (2020, 2020/09/13/). The Social Responsibility of Business is to Increase Its Profits, Essay. *The New York Times*, p. 2(L). Retrieved from <https://link.gale.com/apps/doc/A635262696/ITOF?u=derby&sid=ITOF&xid=705f92d5>
- Frost, W., Frost, J., Strickland, P., & Smith Maguire, J. (2020). Seeking a competitive advantage in wine tourism: Heritage and storytelling at the cellar-door. *International Journal of Hospitality Management*, 87, N.PAG-N.PAG. doi:10.1016/j.ijhm.2020.102460
- Gaillard, B., & Rodwell, D. (2015). A Failure of Process? Comprehending the Issues Fostering Heritage Conflict in Dresden Elbe Valley and Liverpool - Maritime Mercantile City World Heritage Sites. *Historic Environment: Policy & Practice*, 6(1), 16-40. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edo&AN=102059718&site=eds-live>
- Ganji, S. F. G., Johnson, L. W., & Sadeghian, S. (2020). The effect of place image and place attachment on residents' perceived value and support for tourism development. *Current Issues in Tourism*. doi:10.1080/13683500.2020.1784106
- Gao, J., Lin, H., & Zhang, C. (2021). Locally situated rights and the 'doing' of responsibility for heritage conservation and tourism development at the cultural landscape of Honghe Hani Rice Terraces, China. *Journal of Sustainable Tourism*, 29(2/3), 193-213. doi:10.1080/09669582.2020.1727912
- Garcia, B. R. (2012). MANAGEMENT ISSUES IN DARK TOURISM ATTRACTIONS: THE CASE OF GHOST TOURS IN EDINBURGH AND TOLEDO. *Journal of Unconventional Parks, Tourism & Recreation Research*, 4(1).
- Garg, P., & Pandey, A. (2021). Towards sustainable tourism: an empirical investigation. *Foresight*, 23(2), 188-200. doi:10.1108/FS-04-2020-0042
- Gato, M. A., Costa, P., Cruz, A. R., & Perestrelo, M. (2020). Creative Tourism as Boosting Tool for Placemaking Strategies in Peripheral Areas: Insights From Portugal. *Journal of Hospitality and Tourism Research*. doi:10.1177/1096348020934045
- Gergen, M. M., & Gergen, K. J. (2000). Qualitative Inquiry: Tensions and Transformations. In D. Lincoln, N. K. (Ed.), *Handbook of qualitative research* (2nd ed., pp. 1025 - 1046): Sage.
- Gerhardt, U. (2023). Unlearning Inherited Histories or Introducing Entangled Memories from the Baltics. *Journal of Baltic Studies*, 54(3), 659-669. doi:10.1080/01629778.2023.2216187
- Glaser, L. S. (2014). Identifying Issues of Environmental Sustainability in Public History Practice. *The Public Historian*, 36(3), 10-16. doi:10.1525/tpb.2014.36.3.10
- Goldhaber, R., & Donaldson, R. (2012). Alternative Reflections on the Elderly's Sense of Place in a South African Gated Retirement Village. *South African Review of Sociology*, 43(3), 64-80. doi:10.1080/21528586.2012.727548
- Gomez-Oliva, A., Alvarado-Urbe, J., Concepcion Parra-Merono, M., & Jara, A. J. (2019). Transforming Communication Channels to the Co-Creation and Diffusion of Intangible Heritage in Smart Tourism Destination: Creation and Testing in Ceuti (Spain). *Sustainability*, 11(14). doi:10.3390/su11143848
- Gössling, S., Scott, D., & Hall, C. M. (2021). Pandemics, tourism and global change: a rapid assessment of COVID-19. *Journal of Sustainable Tourism*, 29(1), 1-20. doi:10.1080/09669582.2020.1758708

- Goulding, C. (2005). Grounded theory, ethnography and phenomenology: A comparative analysis of three qualitative strategies for marketing research. *European Journal of Marketing*, 39(3/4), 294-308. doi:<https://doi.org/10.1108/03090560510581782>
- Graci, S., Maher, P. T., Peterson, B., Hardy, A., & Vaugeois, N. (2021). Thoughts from the think tank: lessons learned from the sustainable Indigenous tourism symposium. *Journal of Ecotourism*, 20(2), 189-197. doi:10.1080/14724049.2019.1583754
- Gray, D. E. (2017). *Doing research in the real world* (Fourth edition. ed.). Los Angeles: SAGE.
- Green, A. R. (2016). *History, policy and public purpose: historians and historical thinking in government*: Palgrave Pivot.
- Green, A. R. (2018). From Cultural Case Studies to Global Conversations
- Towards an Interconnected Community of Enquiry in Public History. *The Public Historian*, 40(4), 56-60. Retrieved from <https://www.jstor.org/stable/26629743>
- Greenwood, D. J., & Levin, M. (2000). Reconstructing the Relationships Between Universities and Society Through Action Research. In Y. S. Lincoln & N. K. Denzin (Eds.), *Handbook of qualitative research* (2nd ed., pp. 85 - 106). Thousand Oaks ;: Sage.
- Grèzes, V., Matos-Wasem, R., & Grèzes, S. (2018). Co-creation of shared values in the aim of reinvigorating a mountain region through night tourism: Case study in French-speaking Switzerland. *Revue de Géographie Alpine*, 106(1), 14p. doi:10.4000/rga.3893
- Gutierrez, E. L. M., Rivera, J. P. R., & Soler, A. C. D. (2021). Creating local sustainability indicators towards evidence-based policymaking for tourism in developing economies: Evidence from the Philippines. *JOURNAL OF QUALITY ASSURANCE IN HOSPITALITY & TOURISM*, 22(5), 561-590. doi:10.1080/1528008X.2020.1818356
- Halfpenny, P. (2001). Positivism in the Twentieth Century. In *Handbook of Social Theory*. doi:10.4135/9781848608351
- Hall, C. M. (2006). CHAPTER 2: Implementing the World Heritage Convention: what happens after listing? In (pp. 20-34).
- Hall, C. M., & Wood, K. J. (2021). Demarketing Tourism for Sustainability: Degrowing Tourism or Moving the Deckchairs on the Titanic? *Sustainability*, 13(3), 1585. doi:10.3390/su13031585
- Hall, S. (2005). Whose heritage? Un-settling 'the heritage', re-imagining the post-nation. In J. Littler & R. Naidoo (Eds.), *The Politics of Heritage : The Legacies of Race* (pp. 21 - 31). Oxford, UNITED KINGDOM: Taylor & Francis Group.
- Hallak, R., Brown, G., & Lindsay, N. (2013). Examining tourism SME owners' place attachment, support for community and business performance: the role of the enlightened self-interest model. *Journal of Sustainable Tourism*, 21(5), 658-678. doi:10.1080/09669582.2012.709861
- Hamidi, F., Gharnah, N. S., & Khajeheian, D. (2020). A Conceptual Framework for Value Co-Creation in Service Enterprises (Case of Tourism Agencies). *Sustainability*, 12(1). doi:10.3390/su12010213
- Hammersley, M. (2008). Assessing Validity in Social Research. In P. B. Alasuutari, Leonard; Brannen, Julia (Ed.), *The SAGE handbook of social research methods* (pp. 42 - 53): SAGE PUBLICATIONS.
- Hammond, M., & Wellington, J. J. (2021). *Research methods : the key concepts* (Second edition. ed.): Routledge.
- Han, J. H., Kim, J. S., Lee, C.-K., & Kim, N. (2019). Role of place attachment dimensions in tourists' decision-making process in Cittáslow. *Journal of Destination Marketing & Management*, 11, 108-119. doi:10.1016/j.jdmm.2018.12.008
- Hannam, K., & Ryan, E. (2019). Time, authenticity and photographic storytelling in The Museum of Innocence. *Journal of Heritage Tourism*, 14(5/6), 436-447. doi:10.1080/1743873X.2019.1622707
- Harkison, T. (2018). The use of co-creation within the luxury accommodation experience - myth or reality? *International Journal of Hospitality Management*, 71, 11-18. doi:10.1016/j.ijhm.2017.11.006

- Harrington, R. J., Hammond, R. K., Ottenbacher, M. C., Chathoth, P. K., & Marlowe, B. (2019). From goods-service logic to a memory-dominant logic: Business logic evolution and application in hospitality. *International Journal of Hospitality Management*, 76, 252-260. doi:10.1016/j.ijhm.2018.05.014
- Harrison, D. (2005). Contested Narratives in the Domain of World Heritage. In D. Harrison, . Hitchcock, Michael (Ed.), *The Politics of World Heritage: Negotiating Tourism*. Clevedon: Channel View Publications.
- Harrison, R. (2009). *What is Heritage?* Manchester: Manchester University Press.
- Harsha, M. (2021). Proclaiming Colonial Urban Heritage: Towards an Inclusive Heritage-interpretation for Colombo's Past. *Journal of Contemporary Urban Affairs*, 6(1). doi:10.25034/ijcua.2022.v6n1-1
- Hartman, S., Parra, C., & de Roo, G. (2019). Framing strategic storytelling in the context of transition management to stimulate tourism destination development. *Tourism Management*, 75, 90-98. doi:10.1016/j.tourman.2019.04.014
- Hayes, M. (2018). Causing a Ruckus: Complicity and Performance in Stories of Port Moody. *Public History Review*, 24, 38-53. doi:10.5130/phrj.v24i0.5442
- He, Z., Jiaming, L., Zongcai, W., Weiheng, L., & Lei, W. (2017). Residents' Attitudes towards Sustainable Tourism Development in a Historical-Cultural Village: Influence of Perceived Impacts, Sense of Place and Tourism Development Potential. *Sustainability*, 9(1), 61-61. doi:10.3390/su9010061
- Heath, C. v. L., Dirk. (2010). Interactivity and Collaboration: new forms of participation in museums, galleries and science centres. In R. Parry (Ed.), *Museums in a Digital Age* (pp. 266 - 280). Florence, UNITED KINGDOM: Taylor & Francis Group.
- Henderson, J., Breen, C., Esteves, L., Chimia, A. L., Lane, P., Macamo, S., . . . Wynne-Jones, S. (2021). Rising from the Depths Network: A Challenge-Led Research Agenda for Marine Heritage and Sustainable Development in Eastern Africa. *Heritage*, 4(57), 1026-1048. doi:10.3390/heritage4030057
- heritagefund.org.uk. (2017). All made up and ready to go: site of world's first factory to be redeveloped. Retrieved from All made up and ready to go: site of world's first factory to be redeveloped
- Higuchi, Y., & Yamanaka, Y. (2017). Knowledge sharing between academic researchers and tourism practitioners: a Japanese study of the practical value of embeddedness, trust and co-creation. *Journal of Sustainable Tourism*, 25(10), 1456-1473. doi:10.1080/09669582.2017.1288733
- HM Government. (2021). *Net Zero Strategy: Build Back Greener*. Retrieved from https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1033990/net-zero-strategy-beis.pdf
- Hoang, T. D. T., Brown, G., & Kim, A. K. J. (2020). Measuring resident place attachment in a World Cultural Heritage tourism context: the case of Hoi An (Vietnam). *Current Issues in Tourism*, 23(16), 2059-2075. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=144848477&site=eds-live>
- Hollinshead, K. (2004). A primer in ontological craft: the creative capture of people and places through qualitative research. In L. Goodson & J. Phillimore (Eds.), *Qualitative Research in Tourism : Ontologies, Epistemologies and Methodologies* (pp. 63-82). London, UNITED KINGDOM: Taylor & Francis Group.
- Hong, S.-G., & Lee, H.-M. (2015). Developing Gamcheon Cultural Village as a tourist destination through co-creation. *Service Business*, 9(4), 749. doi:10.1007/s11628-014-0252-z
- Hosany, S., Prayag, G., Van Der Veen, R., Huang, S., & Deesilatham, S. (2017). Mediating Effects of Place Attachment and Satisfaction on the Relationship between Tourists' Emotions and

- Intention to Recommend. *Journal of Travel Research*, 56(8), 1079-1093.
doi:10.1177/0047287516678088
- Hoskins, G. (2015). People like us: historical geographies of industrial-environmental crisis at Malakoff Diggins State Historic Park. *Journal of Historical Geography*, 50, 14-24.
doi:<https://doi.org/10.1016/j.jhg.2015.05.001>
- Howison, S., Higgins-Desbiolles, F., & Sun, Z. (2017). Storytelling in tourism: Chinese visitors and Māori hosts in New Zealand. *Anatolia: An International Journal of Tourism & Hospitality Research*, 28(3), 327-337. Retrieved from
<https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=123913781&site=eds-live>
<https://www.leftlion.co.uk/read/2020/march/object-walk-usaha-sood-charlotte-bryant-letter/>. *Left Lion*.
- Hultman, J., & Hall, C. M. (2012). Tourism place-making: Governance of Locality in Sweden. *Annals of Tourism Research*, 39(2), 547-570. doi:10.1016/j.annals.2011.07.001
- Iaquinto, B. L. (2018). A Mixed Methods Approach in Tourism Research. In W. Hillman & K. Radel (Eds.), *Qualitative methods in tourism research: theory and practice* (pp. 224-247). Bristol: Channel View Publications.
- Iglesias-Sanchez, P. P., Correia, M. B., Jambrino-Maldonado, C., & de las Heras-Pedrosa, C. (2020). Instagram as a Co-Creation Space for Tourist Destination Image-Building: Algarve and Costa del Sol Case Studies. *Sustainability*, 12(7). doi:10.3390/su12072793
- International Council on Monuments and Sites, I. (2008). *QUÉBEC DECLARATION ON THE PRESERVATION OF THE SPIRIT OF PLACE* Retrieved from
https://www.icomos.org/quebec2008/quebec_declaration/pdf/GA16_Quebec_Declaration_Final_EN.pdf
- Io, M. U., & Wan, P. Y. K. (2018). Relationships between Tourism Experiences and Place Attachment in the Context of Casino Resorts. *Journal of Quality Assurance in Hospitality and Tourism*, 19(1), 45-65. doi:10.1080/1528008X.2017.1314801
- Jacobs, B., Boronyak, L., Mitchell, P., Vandenberg, M., & Batten, B. (2018). Towards a climate change adaptation strategy for national parks: Adaptive management pathways under dynamic risk. *Environmental Science and Policy*, 89, 206. doi:10.1016/j.envsci.2018.08.001
- Jamal, T. B., & Getz, D. (1995). Collaboration theory and community tourism planning. *Annals of Tourism Research*, 22(1), 186-204. doi:10.1016/0160-7383(94)00067-3
- Jean Ho, C., & Ali, M. (2019). Embodied Engagement with Narrative: A Design Framework for Presenting Cultural Heritage Artifacts. *Multimodal Technologies and Interaction*, 3(1), 1-1. doi:10.3390/mti3010001
- Jeannotte, M. S. (2016). Story-telling about place: Engaging citizens in cultural mapping. *City, Culture and Society*, 7(1), 35-41. doi:10.1016/j.ccs.2015.07.004
- Jeffrey, S., Jones, S., Maxwell, M., Hale, A., & Jones, C. (2020). 3D visualisation, communities and the production of significance. *International Journal of Heritage Studies*, 26(9), 885-900. doi:10.1080/13527258.2020.1731703
- Jelinčić, D. A., & Šveb, M. (2021). Financial Sustainability of Cultural Heritage: A Review of Crowdfunding in Europe. *Journal of Risk and Financial Management*, 14(3), 101. doi:<https://doi.org/10.3390/jrfm14030101>
- Jennings, G. (2018). Action Research and Tourism Studies. In W. Hillman & K. Radel (Eds.), *Qualitative methods in tourism research: theory and practice* (pp. 96-128). Bristol: Channel View Publications.
- Jennings, H. (2018). Re:make the Museum - Derby. Retrieved from
<http://happymuseumproject.org/remake-the-museum>

- Jepson, D., & Sharples, R. (2015). More than sense of place? Exploring the emotional dimension of rural tourism experiences. *Journal of Sustainable Tourism*, 23(8-9), 1157-1178. doi:10.1080/09669582.2014.953543
- Jiayu, Z., Yerin, Y., Eunmi, K., Jin-Young, K., & Chulmo, K. (2021). Sustainable Tourism Cities: Linking Idol Attachment to Sense of Place. *Sustainability*, 13(2763), 2763-2763. doi:10.3390/su13052763
- Jimura, T. (2016). World heritage site management: a case study of sacred sites and pilgrimage routes in the Kii mountain range, Japan. *Journal of Heritage Tourism*, 11(4), 382-394. doi:10.1080/1743873X.2016.1146287
- Jones, P., Bunce, G., Evans, J., Gibbs, H., & Hein, J. R. (2008). Exploring space and place with walking interviews. *Journal of research practice*, 4(2), 1-9.
- Jones, P., & Comfort, D. (2018). Storytelling and sustainability reporting: a case study of the tourism and hospitality industry. *International Journal of Management Cases*, 20(3), 44-58. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=131673648&site=eds-live>
- Jones, S. (2005). Making place, resisting displacement: conflicting national and local identities in Scotland. In J. Littler & R. Naidoo (Eds.), *The Politics of Heritage : The Legacies of Race*. Oxford, UNITED KINGDOM: Taylor & Francis Group.
- Jones, S., Jeffrey, S., Maxwell, M., Hale, A., & Jones, C. (2018). 3D heritage visualisation and the negotiation of authenticity: the ACCORD project*. *International Journal of Heritage Studies*, 24(4), 333-353. doi:10.1080/13527258.2017.1378905
- Jordanova, L. J. (2019). *History in practice*. (Third edition. ed.). London: Bloomsbury Academic.
- Juan Antonio Parrilla, G., & Diego Ortega, A. (2022). Sustainable Development Goals in the Andalusian olive oil cooperative sector: Heritage, innovation, gender perspective and sustainability. *New Medit*, 21(02). doi:10.30682/nm2202c
- Jun, F., & Hong-Liang, Q. (2014). Examining the Effects of Tourist Resort Image on Place Attachment: A Case of Zhejiang, China. *Public Personnel Management*, 43(3), 340-354. doi:10.1177/0091026014535180
- Kaján, E. (2014). Community perceptions to place attachment and tourism development in Finnish Lapland. *Tourism Geographies*, 16(3), 490-511. doi:10.1080/14616688.2014.941916
- Kalliopi, K., Angeliki, A., Abdullah, D., Susana, R.-M., Maddalena, B., Silvia, G.-S., . . . Martín, L.-N. (2020). On How Technology-Powered Storytelling Can Contribute to Cultural Heritage Sustainability across Multiple Venues—Evidence from the CrossCult H2020 Project. *Sustainability*, 12(4), 1666-1666. doi:10.3390/su12041666
- Kaplanidou, K., Jordan, J. S., Funk, D., & Rindinger, L. L. (2012). Recurring Sport Events and Destination Image Perceptions: Impact on Active Sport Tourist Behavioral Intentions and Place Attachment. *JOURNAL OF SPORT MANAGEMENT*, 26(3), 237-248. doi:10.1123/jsm.26.3.237
- Kastenholz, E., & Gronau, W. (2020). Enhancing Competences For Co-Creating Appealing and Meaningful Cultural Heritage Experiences in Tourism. *Journal of Hospitality and Tourism Research*. doi:10.1177/1096348020951637
- Kastenholz, E., Marques, C. P., & Carneiro, M. J. (2020). Place attachment through sensory-rich, emotion-generating place experiences in rural tourism. *Journal of Destination Marketing & Management*, 17. doi:10.1016/j.jdmm.2020.100455
- Katapidi, I. (2021). Heritage policy meets community praxis: Widening conservation approaches in the traditional villages of central Greece. *Journal of Rural Studies*, 81, 47-58. doi:10.1016/j.jrurstud.2020.09.012
- Kazmin, A., Quinio, A., & Wise, P. (2022). Summer tourism brightens eurozone economy but cost of living crisis casts shadow. *FT.com*. Retrieved from

<https://ezproxy.derby.ac.uk/login?url=https://www.proquest.com/trade-journals/summer-tourism-brightens-eurozone-economy-cost/docview/2707814177/se-2?accountid=7296>

https://derby.primo.exlibrisgroup.com/openurl/44DERBY_INST/44DERBY_INST:HE?genre=article&issn=&title=Summer+tourism+brightens+eurozone+economy+but+cost+of+living+crisis+casts+shadow&volume=&issue=&date=2022&atitle=Summer+tourism+brightens+eurozone+economy+but+cost+of+living+crisis+casts+shadow&spage=&sid=ProQ%3Apq1busgeneral&author=Kazmin

- Ke, S., Chuan, G., & Xinwei, S. (2019). Antecedents of Residents' Pro-tourism Behavioral Intention: Place Image, Place Attachment, and Attitude. *Frontiers in Psychology, 10*. doi:10.3389/fpsyg.2019.02349
- Khan, M. M. H. (2020). Role of Stakeholders in Heritage Management in Bangladesh: A Case Study of Mahasthangarh. *CenRaPS Journal of Social Sciences, 2*(3), 354-372.
- Khan, N. (2005). Taking root in Britain: the process of shaping heritage. In J. Littler & R. Naidoo (Eds.), *The Politics of Heritage : The Legacies of Race*. Oxford, UNITED KINGDOM: Taylor & Francis Group.
- Kidd, J. (2019). With New Eyes I See: embodiment, empathy and silence in digital heritage interpretation. *International Journal of Heritage Studies, 25*(1), 54-66. doi:10.1080/13527258.2017.1341946
- Kim, J.-H., & Youn, H. (2017). How to Design and Deliver Stories about Tourism Destinations. *Journal of Travel Research, 56*(6), 808-820. doi:10.1177/0047287516666720
- Kim, M. (2021). Plural and fluid place attachment amid tourism-induced neighborhood change in a disadvantaged neighborhood in South Korea. *Geoforum, 121*, 129-137. doi:10.1016/j.geoforum.2020.12.017
- Kim, M., & Kim, J. (2020). Destination Authenticity as a Trigger of Tourists' Online Engagement on Social Media. *Journal of Travel Research, 59*(7), 1238-1252. doi:10.1177/0047287519878510
- Kim, S. H., Song, M. K., & Shim, C. (2020). Storytelling by medical tourism agents and its effect on trust and behavioral intention. *JOURNAL OF TRAVEL & TOURISM MARKETING, 37*(6), 679-694. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=146026607&site=eds-live>
- Kingsnorth, P. (2008). *Real England : the Battle Against the Bland*. . London: Portobello.
- Kirova, V. (2021). Value co-creation and value co-destruction through interactive technology in tourism: the case of 'La Cité du Vin' wine museum, Bordeaux, France. *Current Issues in Tourism, 24*(5), 637-650. doi:10.1080/13683500.2020.1732883
- Kitson, J. C., Cain, A. M., Johnstone, M. N. T. H., Anglem, R., Davis, J., Grey, M., . . . Whaanga, D. (2018). Murihiku Cultural Water Classification System: enduring partnerships between people, disciplines and knowledge systems. *New Zealand Journal of Marine & Freshwater Research, 52*(4), 511-525. doi:10.1080/00288330.2018.1506485
- Knollenberg, W., & Schroeder, A. (2020). The Power of Data and Coalitions to Tell a Compelling Story about the Value of Parks, Recreation, and Tourism. *Journal of Park & Recreation Administration, 38*(4), 145-153. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=s3h&AN=147236536&site=eds-live>
- Kotsi, F., Balakrishnan, M. S., Michael, I., & Ramsøy, T. Z. (2018). Place branding: Aligning multiple stakeholder perception of visual and auditory communication elements. *Journal of Destination Marketing & Management, 7*, 112-130. doi:10.1016/j.jdmm.2016.08.006
- Kozak, M. (2016). Family-based travel narratives: Confirmatory personal introspection of children's interpretations of their journey to three destinations. *Journal of Hospitality and Tourism Management, 29*, 119-125. doi:10.1016/j.jhtm.2016.06.005

- Kramvig, B., & Forde, A. (2020). Stories of reconciliation enacted in the everyday lives of Sami tourism entrepreneurs. *ACTA BOREALIA*, 37(1-2), 27-42.
doi:10.1080/08003831.2020.1752463
- Krumer-Nevo, M. (2012). Researching against Othering. In N. K. Denzin & M. D. Giardina (Eds.), *Qualitative Inquiry and the Politics of Advocacy* (pp. 185 - 204). Walnut Creek, UNITED STATES: Taylor & Francis Group.
- Labadi, S. (2010). World Heritage, authenticity and post-authenticity: International and national perspectives. In S. Labadi & C. Long (Eds.), *Heritage and Globalisation* (pp. 66 - 84). London, UNITED KINGDOM: Taylor & Francis Group.
- Labadi, S. (2022). *Rethinking Heritage for Sustainable Development*. London: UCL Press.
- Lafreniere, D., Weidner, L., Trepal, D., Scarlett, S. F., Arnold, J., Pastel, R., & Williams, R. (2019). Public participatory historical GIS. *HISTORICAL METHODS*, 52(3), 132-149.
doi:10.1080/01615440.2019.1567418
- Lalicic, L. (2018). Open innovation platforms in tourism: how do stakeholders engage and reach consensus? *International Journal of Contemporary Hospitality Management*, 30(6), 2517-2536. doi:10.1108/IJCHM-04-2016-0233
- Lalicic, L., & Garaus, M. (2020). Tourism-Induced Place Change: The Role of Place Attachment, Emotions, and Tourism Concern in Predicting Supportive or Oppositional Behavioral Responses. *Journal of Travel Research*, 1. doi:10.1177/0047287520967753
- Lan, T., Zheng, Z., Tian, D., Zhang, R., Law, R., & Zhang, M. (2021). Resident-Tourist Value Co-Creation in the Intangible Cultural Heritage Tourism Context: The Role of Residents' Perception of Tourism Development and Emotional Solidarity. *Sustainability (2071-1050)*, 13(3), 1369.
Retrieved from
<https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=148568955&site=eds-live>
- Lapan, S. D. (2011). *Qualitative research: an introduction to methods and designs*: Jossey-Bass.
- Larsen, J., & Meged, J. W. (2013). Tourists Co-producing Guided Tours. *Scandinavian Journal of Hospitality & Tourism*, 13(2), 88-102. doi:10.1080/15022250.2013.796227
- Lazzeretti, C. (2021). Communicating Sustainable Tourism in English and Italian: A Contrastive Analysis. *Linguae & Rivista di Lingue e Culture Moderne*, 19(2), 133-154. doi:10.7358/ling-2020-002-lazz
- Leask, A. (2006). CHAPTER 1: world heritage site designation. In (pp. 1-19).
- Lee, J. S. H., & Oh, C. O. (2018). The Causal Effects of Place Attachment and Tourism Development on Coastal Residents' Environmentally Responsible Behavior. *Coastal Management*, 46(3), 176-190. doi:10.1080/08920753.2018.1451728
- Lee, J. T.-T. (2020). Sense of Place: The Intersection between Built Heritage and Intangible Cultural Heritage in Singapore. *Journal of Comparative Urban Law and Policy*, 4(1), 604-621.
Retrieved from
<https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edshol&AN=edshol.hein.journals.jculp4.34&site=eds-live>
- Lee, S., Joo, D., Lee, C.-K., & Woosnam, K. M. (2020). Korean DMZ tourists' perceived similarity and shared beliefs in predicting place attachment and support for tourism development. *Journal of Destination Marketing & Management*, 18. doi:10.1016/j.jdmm.2020.100467
- Lee, T. H., Fu, C.-J., & Chang, P.-S. (2015). The support of attendees for tourism development: evidence from religious festivals, Taiwan. *Tourism Geographies*, 17(2), 223-243.
doi:10.1080/14616688.2014.997280
- Lee, W., & Jeong, C. (2021). Distinctive roles of tourist eudaimonic and hedonic experiences on satisfaction and place attachment: Combined use of SEM and necessary condition analysis. *Journal of Hospitality and Tourism Management*, 47, 58-71. doi:10.1016/j.jhtm.2021.02.012
- Lee, Y. S., & Shin, W. J. (2015). Marketing tradition-bound products through storytelling: a case study of a Japanese sake brewery. *Service Business*, 9(2), 281-295. doi:10.1007/s11628-013-0227-5

- LeftLion. (2020). Object Walk: Charlotte Bryant's Final Letter Before Execution. Retrieved from <https://www.leftlion.co.uk/read/2020/march/object-walk-usha-sood-charlotte-bryant-letter/>
- Lemelin, R. H., Koster, R., Bradford, L., Strickert, G., & Molinsky, L. (2015). People, Places, Protected Areas and Tourism: Place Attachment in Rosspoint, Ontario, Canada. *Scandinavian Journal of Hospitality and Tourism*, 15(1-2), 167-182. doi:10.1080/15022250.2015.1006391
- León-Gómez, A., Ruiz-Palomo, D., Fernández-Gámez, M. A., & García-Revilla, M. R. (2021). Sustainable Tourism Development and Economic Growth: Bibliometric Review and Analysis. *Sustainability*, 13(4), 2270. Retrieved from <https://www.mdpi.com/2071-1050/13/4/2270>
- Lew, A. A. (2017). Tourism planning and place making: place-making or placemaking? *Tourism Geographies*, 19(3), 448-466. doi:10.1080/14616688.2017.1282007
- Li, C.-H., & Liu, C.-C. (2020). The effects of empathy and persuasion of storytelling via tourism micro-movies on travel willingness. *Asia Pacific Journal of Tourism Research*, 25(4), 382-392. doi:10.1080/10941665.2020.1712443
- Li, J., Pan, L., & Hu, Y. (2021). Cultural involvement and attitudes toward tourism: Examining serial mediation effects of residents' spiritual wellbeing and place attachment. *Journal of Destination Marketing & Management*, 20. doi:10.1016/j.jdmm.2021.100601
- Li, Y., Lau, C., & Su, P. (2020). Heritage tourism stakeholder conflict: a case of a World Heritage Site in China. *Journal of Tourism & Cultural Change*, 18(3), 267-287. doi:10.1080/14766825.2020.1722141
- Lin, Z., Chen, Y., & Filieri, R. (2017). Resident-tourist value co-creation: The role of residents' perceived tourism impacts and life satisfaction. *Tourism Management*, 61, 436-442. doi:10.1016/j.tourman.2017.02.013
- Liu, S., & Cheung, L. T. O. (2016). Sense of place and tourism business development. *Tourism Geographies*, 18(2), 174-193. doi:10.1080/14616688.2016.1149513
- Liu, X., Fu, Y., & Li, J. (2019). The effect of on-site experience and place attachment on loyalty: Evidence from Chinese tourists in a hot-spring resort. *International Journal of Hospitality and Tourism Administration*, 20(1), 75-100. doi:10.1080/15256480.2017.1359730
- Lloyd, S., & Moore, J. (2015). Sedimented Histories: Connections, Collaborations and Co-production in Regional History. *History Workshop Journal*(80), 234-248. Retrieved from <http://www.jstor.org/stable/43917582>
- Lochrie, S. (2016). Engaging and marketing to stakeholders in World Heritage Site management: a United Kingdom multiple case study perspective. *Journal of Marketing Management*, 32(15-16), 1392-1418. doi:10.1080/0267257X.2016.1186107
- Lockstone-Binney, L., & Ong, F. (2021). The sustainable development goals: the contribution of tourism volunteering. *Journal of Sustainable Tourism*, 1-17. doi:10.1080/09669582.2021.1919686
- Lombardo, V., & Damiano, R. (2012). Storytelling on mobile devices for cultural heritage. *New Review of Hypermedia & Multimedia*, 18(1/2), 11-35. doi:10.1080/13614568.2012.617846
- López-Calva, L. F., & Ortiz-Juarez, E. (2014). A vulnerability approach to the definition of the middle class. *The Journal of Economic Inequality*, 12, 23-47.
- López-Sanz, J. M., Penelas-Leguía, A., Gutiérrez-Rodríguez, P., & Cuesta-Valiño, P. (2021). Rural Tourism and the Sustainable Development Goals. A Study of the Variables That Most Influence the Behavior of the Tourist. *Frontiers in Psychology*, 12, 1-14. doi:10.3389/fpsyg.2021.722973
- Lord Ashton of Hyde. (2017). Convention for the Safeguarding of the Intangible Cultural Heritage. In L. B. o. Brentwood (Ed.), *Question for Department for Culture, Media and Sport*. <https://questions-statements.parliament.uk/written-questions/detail/2017-03-27/HL6360>: UK Parliament.
- Loureiro, S. M. C. (2014). The role of the rural tourism experience economy in place attachment and behavioral intentions. *International Journal of Hospitality Management*, 40, 1-9. doi:10.1016/j.ijhm.2014.02.010

- Lucrezi, S., Esfehiani, M. H., Ferretti, E., & Cerrano, C. (2019). The effects of stakeholder education and capacity building in marine protected areas: A case study from southern Mozambique. *Marine Policy*, 108, N.PAG-N.PAG. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edo&AN=139217711&site=eds-live>
- Lugosi, P., Robinson, R. N. S., Walters, G., & Donaghy, S. (2020). Managing experience co-creation practices: Direct and indirect inducement in pop-up food tourism events. *Tourism Management Perspectives*, 35. doi:10.1016/j.tmp.2020.100702
- Lund, N. F., Cohen, S. A., & Scarles, C. (2018). The power of social media storytelling in destination branding. *Journal of Destination Marketing & Management*, 8, 271-280. doi:10.1016/j.jdmm.2017.05.003
- Lund, N. F., & Kimbu, A. N. (2020). Applying the Hollywood scriptwriting formula to destination branding. *Current Issues in Tourism*. doi:10.1080/13683500.2020.1739005
- Lund, N. F., Scarles, C., & Cohen, S. A. (2019). The Brand Value Continuum: Countering Co-destruction of Destination Branding in Social Media through Storytelling. *Journal of Travel Research*. doi:10.1177/0047287519887234
- Lune, H., & Berg, B. L. (2017). *Qualitative research methods for the social sciences* (Global, ninth edition. ed.). Harlow, England: Pearson.
- Ma, X., Wang, R., Dai, M., & Ou, Y. (2021). The influence of culture on the sustainable livelihoods of households in rural tourism destinations. *Journal of Sustainable Tourism*, 29(8), 1235-1252. doi:10.1080/09669582.2020.1826497
- Mackenzie, S. H., & Goodnow, J. (2021). Adventure in the Age of COVID-19: Embracing Microadventures and Locavism in a Post-Pandemic World. *LEISURE SCIENCES*, 43(1/2), 62-69. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=s3h&AN=149596127&site=eds-live>
- Magee, L., Handmer, J., Neale, T., & Ladds, M. (2016). Locating the intangible: Integrating a sense of place into cost estimations of natural disasters. *Geoforum*, 77, 61-72. doi:10.1016/j.geoforum.2016.09.018
- Magnússon, S. G., & Szijártó, I. M. (2013). *What Is Microhistory? : Theory and Practice*. Oxford, UNITED KINGDOM: Taylor & Francis Group.
- Magoc, C. J. (2014). Reflections on the Public Interpretation of Regional Environmental History In Western Pennsylvania. *The Public Historian*, 36(3), 50-69. doi:10.1525/tp.2014.36.3.50
- Malone, S., McKechnie, S., & Tynan, C. (2018). Tourists' Emotions as a Resource for Customer Value Creation, Cocreation, and Destruction: A Customer-Grounded Understanding. *Journal of Travel Research*, 57(7), 843-855. doi:10.1177/0047287517720118
- Mansilla, J. A., & Milano, C. (2019). Becoming centre: tourism placemaking and space production in two neighborhoods in Barcelona. *Tourism Geographies*. doi:10.1080/14616688.2019.1571097
- Mashapa, M. M., Maziriri, E. T., & Madinga, W. (2018). Modeling key selected multisensory dimensions on place satisfaction and place attachment among tourists in Victoria Falls, Zimbabwe. *Geojournal of Tourism and Geosites*, 25(2), 580-594. doi:10.30892/gtg.25224-382
- Mathisen, L. (2019). Storytelling: a way for winter adventure guides to manage emotional labour. *Scandinavian Journal of Hospitality and Tourism*, 19(1), 66-81. doi:10.1080/15022250.2017.1411827
- Mathisen, L., & Prebensen, N. K. (2013). Dramatizing an event through a promotional film: Testing image effects. *Journal of Travel and Tourism Marketing*, 30(7), 672-689. doi:10.1080/10548408.2013.827545
- Matiku, S. M., Zuwarimwe, J., & Tshipala, N. (2021). Sustainable tourism planning and management for sustainable livelihoods. *Development Southern Africa*, 38(4), 524-538. doi:10.1080/0376835X.2020.1801386

- Matilainen, A., Suutari, T., Lahdesmaki, M., & Koski, P. (2018). Management by boundaries - Insights into the role of boundary objects in a community-based tourism development project. *Tourism Management, 67*, 284-296. doi:10.1016/j.tourman.2018.02.003
- Matson-Barkat, S., & Robert-Demontrond, P. (2018). Who's on the tourists' menu? Exploring the social significance of restaurant experiences for tourists. *Tourism Management, 69*, 566-578. doi:10.1016/j.tourman.2018.06.031
- Matthews, A. (2018). Ethnographic Approaches to Tourism Research. In W. Hillman & K. Radel (Eds.), *Qualitative methods in tourism research : theory and practice* (pp. 50 - 71). Bristol: Channel View Publications.
- Matthews, J., & Maguire, J. S. (2014). Introduction: Thinking With Cultural Intermediaries. In J. Matthews & J. S. Maguire (Eds.), *The Cultural Intermediaries Reader*. doi:10.4135/9781473912281
- McCartney, G., & Chen, Y. (2020). Co-Creation Tourism in an Ancient Chinese Town. *中国古镇里的体验共创旅游, 16*(2), 159-182. doi:10.1080/19388160.2019.1596856
- McCaslin, M. L. (2008). Pragmatism. In L. M. Given (Ed.), *The Sage encyclopedia of qualitative research methods* (Vol. 2, pp. 673-676). Los Angeles, [Calif.] London: SAGE.
- McCormack, J. (2004). Terminale history class: teaching about torture during the Algerian war. *Modern & Contemporary France, 12*(1), 75-86. doi:10.1080/0963948042000196379
- Melese, K. (2018). Heritage-Tourism Resources of the Franco-Ethiopian Railway in Dire Dawa, Ethiopia. *African Journal of Hospitality, Tourism and Leisure, 7*(4). Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsdoj&AN=edsdoj.6c4c268fcb4423bba8d6ebc3397527&site=eds-live>
- Melvin, J., Winklhofer, H., & McCabe, S. (2020). Creating joint experiences - Families engaging with a heritage site. *Tourism Management, 78*, N.PAG-N.PAG. doi:10.1016/j.tourman.2019.104038
- Mercedes Revilla, H., Agustín Santana, T., & Eduardo Parra, L. (2016). Effects of co-creation in a tourism destination brand image through twitter. *Journal of Tourism, Heritage & Services Marketing, 2*(2), 3-10. doi:10.5281/zenodo.376341
- Merriam, S. B. (2009). *Qualitative Research : A Guide to Design and Implementation*. Somerset, UNITED STATES: Wiley.
- Michopoulou, E., & Jauniškis, P. (2020). Exploring the relationship between food and spirituality: A literature review. *International Journal of Hospitality Management, 87*, 102494. doi:10.1016/j.ijhm.2020.102494
- Michopoulou, E., McIlvenna, K., Roe, C., & Antchak, V. (2022). *Reimagining where we live: cultural placemaking and the levelling up agenda*. (LEV0060). UK Parliament Retrieved from <https://committees.parliament.uk/writtenevidence/106357/html/>
- Midlands, D. V. M. W. H. S.-E. (2021). Retrieved from <https://www.derwentvalleymills.org/>
- MigoA, P., & Pijet-MigoA, E. (2017). Interpreting Geoheritage at New Zealand's Geothermal Tourist Sites-Systematic Explanation Versus Storytelling. *GEOHERITAGE, 9*(1), 83. doi:10.1007/s12371-016-0185-0
- Mihalca, I. A., & Iovu, M. B. (2014). MEASURING PLACE ATTACHMENT TO CĂLIMANI NATIONAL PARK (ROMANIA) AMONG LOCAL RESIDENTS AND TOURISTS. PRELIMINARY FINDINGS. *Studia Universitatis Babeş-Bolyai: Geographia, LIX*(1), 89-100. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsdoj&AN=edsdoj.82896e8cb89e40e181dac18591f9489c&site=eds-live>
- Mihalic, T., Mohamadi, S., Abbasi, A., & David, L. D. (2021). Mapping a Sustainable and Responsible Tourism Paradigm: A Bibliometric and Citation Network Analysis. *Sustainability, 13*(2), 853. doi:10.3390/su13020853

- Mijnheer, C. L., & Gamble, J. R. (2019). Value co-creation at heritage visitor attractions: A case study of Gladstone's Land. *Tourism Management Perspectives*, 32. doi:10.1016/j.tmp.2019.100567
- Millar, S. (2006). Stakeholders and community participation. *Managing world heritage sites*, 37-54.
- Miller, M. M., & Cochran, D. M. (2013). Telling the Story of African-Americans in Hattiesburg, Mississippi: A Case Study of Socially Sustainable Tourism? *Southeastern Geographer*, 53(4), 428-454. doi:10.1353/sgo.2013.0032
- Minkiewicz, J., Evans, J., & Bridson, K. (2014). How do consumers co-create their experiences? An exploration in the heritage sector. *Journal of Marketing Management*, 30(1-2), 30-59. doi:10.1080/0267257X.2013.800899
- Mirna, K., & Damir, D. (2020). Importance of Storytelling: How to Create More Resilient Cultural Heritage? *Nova Prisučnost*, XVIII(3), 653-667. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsdoj&AN=edsdoj.7a9a254573414f47a13ceb5bb6558188&site=eds-live>
- Mitchell, R., K., Agle, B., R., & Wood, D., J. (1997). Toward a Theory of Stakeholder Identification and Salience: Defining the Principle of Who and What Really Counts. *The Academy of Management Review*, 22(4), 853-886. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.259247&site=eds-live>
- Mohan, P. S. (2021). Sustainable tourism and the Sustainable Development Goals in sub-national island jurisdictions: The case of Tobago. *ISLAND STUDIES JOURNAL*. doi:10.24043/isj.183
- Moon, M., & Stanton, C. (2014). A Case for Locating Public History within The Food Movement and The First Course. *The Public Historian*, 36(3), 109-129. doi:10.1525/tp.2014.36.3.109
- Moreno-Llorca, R. A., García-Morales, V. J., Lloréns-Montes, J. F., Ramos-Ridao, Á. F., Alcaraz-Segura, D., & Navarrete, M. J. (2019). A co-designed method to guide decision-making in protected area visitor centres. *Journal of Environmental Management*, 233, 586-594. doi:10.1016/j.jenvman.2018.12.056
- Moreno-Melgarejo, A., García-Valenzuela Luis, J., Hilliard, I., & Pinto-Tortosa Antonio, J. (2019). Exploring Relations between Heritage Interpretation, Visitors Learning Experience and Tourist Satisfaction. *Czech Journal of Tourism: Journal of Masaryk University*, 8(2), 103-118. doi:10.2478/cjot-2019-0007
- Morris, R. (2020). ArchiCamp Interaction Intervals: Content in Architecture and Sense of Place. *Ohio Social Studies Review*, 56(2), 16-28. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edo&AN=147866641&site=eds-live>
- Morrison, M., & Dowell, D. J. (2015). Sense of Place and Willingness to Pay: Complementary Concepts When Evaluating Contributions of Cultural Resources to Regional Communities. *Regional Studies*, 49(8), 1374-1386. doi:10.1080/00343404.2013.827335
- Moscardo, G. (2020). Stories and design in tourism. *Annals of Tourism Research*, 83, N.PAG-N.PAG. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=s3h&AN=144893994&site=eds-live>
- Moustafa, M., & Ahmed Mohamed, E. (2020). Using a Fuzzy-set Configuration Approach and Structural Equation Modelling to Explore the Effect of Destination Residents' Motives on Tourism Value Co-creation. *African Journal of Hospitality, Tourism and Leisure*, 9(5), 771-792. doi:10.46222/ajhtl.19770720-51
- Muecke, S., & Wergin, C. (2014). Intensifying the tourist experience: 'Survenirs' at daly waters pub. *Tourist Studies*, 14(3), 231-245. doi:10.1177/1468797614536314
- Museum, T. H. (2018). Happy Museum thematic case study: Engaging Emotions to promote wellbeing and build resilience. Retrieved from <http://happymuseumproject.org/thematic-case-study-engaging-emotions-promote-wellbeing-build-resilience>

- Museums Association. (2021). Decolonising Museums.
- Naramski, M., Szromek, A. R., & Herman, K. (2023). European route of industrial heritage – three perspectives of sustainable development. *Journal of Tourism and Cultural Change*, 1-21. doi:10.1080/14766825.2023.2173013
- National Lottery Heritage Fund. (2017a). Evaluation Guidance. Retrieved from <https://www.heritagefund.org.uk/funding/good-practice-guidance/evaluation-guidance>
- National Lottery Heritage Fund. (2017b). Great Place Scheme puts culture at the forefront of regeneration. Retrieved from Great Place Scheme puts culture at the forefront of regeneration
- Ness, H., Haugland, S. A., & Aarstad, J. (2021). Interfirm resource integration in destination contexts. *Current Issues in Tourism*, 24(1), 66-81. doi:10.1080/13683500.2019.1687664
- New Lanark WHS. (2019). *Management Plan 2019 - 2024*. Retrieved from file:///C:/Users/clair/AppData/Local/Temp/MicrosoftEdgeDownloads/07d1a11e-eb76-4a92-b866-fffbc2211d1f/mgmt429-20190627-en.pdf: file:///C:/Users/clair/AppData/Local/Temp/MicrosoftEdgeDownloads/07d1a11e-eb76-4a92-b866-fffbc2211d1f/mgmt429-20190627-en.pdf
- Ng, S. L., & Feng, X. (2020). Residents' sense of place, involvement, attitude, and support for tourism: a case study of Daming Palace, a Cultural World Heritage Site. *Asian Geographer*, 37(2), 189-207. doi:10.1080/10225706.2020.1729212
- Ngo, T., Lohmann, G., & Hales, R. (2019). Collaborative marketing for the sustainable development of community-based tourism enterprises: a reconciliation of diverse perspectives. *Current Issues in Tourism*, 22(18), 2266-2283. doi:10.1080/13683500.2018.1446919
- Nilsson, J. H., & Zillinger, M. (2020). Free guided tours: storytelling as a means of glocalizing urban places. *Scandinavian Journal of Hospitality and Tourism*, 20(3), 286-301. doi:10.1080/15022250.2020.1772866
- Nowacki, M. (2021). Heritage Interpretation and Sustainable Development: A Systematic Literature Review. *Sustainability*, 13(8), 4383. doi:10.3390/su13084383
- Nunkoo, R., Sharma, A., Rana, N. P., Dwivedi, Y. K., & Sunnassee, V. A. (2021). Advancing sustainable development goals through interdisciplinarity in sustainable tourism research. *Journal of Sustainable Tourism*, 1-25. doi:10.1080/09669582.2021.2004416
- Nyanjom, J., Boxall, K., & Slaven, J. (2018). Towards inclusive tourism? Stakeholder collaboration in the development of accessible tourism. *Tourism Geographies*, 20(4), 675-697. doi:10.1080/14616688.2018.1477828
- O'Leary, Z. (2004). *The essential guide to doing research*. London
Thousand Oaks: SAGE.
- Ohashi, Y., Ohashi, K., Meskanen, P., Hummelin, N., Kato, F., & Kynäslähti, H. (2012). What children and youth told about their home city in digital stories in 'C my city!'. *DIGITAL CREATIVITY*, 23(2), 126-135. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=82575235&site=eds-live>
- Oliveira, E., & Panyik, E. (2015). Content, context and co-creation: Digital challenges in destination branding with references to Portugal as a tourist destination. *JOURNAL OF VACATION MARKETING*, 21(1), 53-74. doi:10.1177/1356766714544235
- Olsson, A. K., Therkelsen, A., & Mossberg, L. (2016). Making an effort for free – volunteers' roles in destination-based storytelling. *Current Issues in Tourism*, 19(7), 659-679. doi:10.1080/13683500.2013.784242
- Opp, J. (2011). Public history and the fragments of place: archaeology, history and heritage site development in southern Alberta. *Rethinking History*, 15(2), 241-267. doi:10.1080/13642529.2011.564830

- Packer, J., Ballantyne, R., & Uzzell, D. (2019). Interpreting war heritage: Impacts of Anzac museum and battlefield visits on Australians' understanding of national identity. *Annals of Tourism Research*, 76, 105-116. doi:10.1016/j.annals.2019.03.012
- Palmer, M. (2016). Sustaining indigenous geographies through world heritage: a study of Ulua^[sup.1]Yu-Kata Tjua^[sup.1][macron]a National Park. *Sustainability Science*, 11(1), 13. doi:10.1007/s11625-015-0307-7
- Patwardhan, V., Ribeiro, M. A., Woosnam, K. M., Payini, V., & Mallya, J. (2020). Visitors' loyalty to religious tourism destinations: Considering place attachment, emotional experience and religious affiliation. *Tourism Management Perspectives*, 36. doi:10.1016/j.tmp.2020.100737
- Peltonen, M. (2014). What Is Micro in Microhistory? In H. Renders & B. De Haan (Eds.), *Theoretical Discussions of Biography : Approaches from History, Microhistory, and Life Writing*. Boston, UNITED STATES: BRILL.
- Penrose, J. (2020). Authenticity, authentication and experiential authenticity: telling stories in museums. *SOCIAL & CULTURAL GEOGRAPHY*, 21(9), 1245-1267. doi:10.1080/14649365.2018.1550581
- Pera, R. (2017). Empowering the new traveller: storytelling as a co-creative behaviour in tourism. *Current Issues in Tourism*, 20(4), 331-338. doi:10.1080/13683500.2014.982520
- Pérez-Sanagustín, M., Parra, D., Verdugo, R., García-Galleguillos, G., & Nussbaum, M. (2016). Using QR codes to increase user engagement in museum-like spaces. *Computers in Human Behavior*, 60, 73-85. doi:<https://doi.org/10.1016/j.chb.2016.02.012>
- Perry, S. L., & Schleifer, C. (2023). My country, white or wrong: Christian nationalism, race, and blind patriotism. *Ethnic and Racial Studies*, 46(7), 1249-1268. doi:10.1080/01419870.2022.2113420
- Phi, G. T., & Dredge, D. (2019). Collaborative tourism-making: an interdisciplinary review of co-creation and a future research agenda. *Tourism Recreation Research*, 44(3), 284-299. doi:10.1080/02508281.2019.1640491
- Picken, F. (2018). The Interview in Tourism Research. In W. Hillman & K. Radel (Eds.), *Qualitative Methods in Tourism Research: Theory and Practice* (pp. 200 - 223). Bristol, UK: Channel View Productions.
- Poe, M. R., Donatuto, J., & Satterfield, T. (2016). "Sense of Place": Human Wellbeing Considerations for Ecological Restoration in Puget Sound. *Coastal Management*, 44(5), 409-426. doi:10.1080/08920753.2016.1208037
- Pomering, A., & White, L. (2011). The portrayal of Indigenous identity in Australian tourism brand advertising: Engendering an image of extraordinary reality or staged authenticity. *Place Branding and Public Diplomacy*, 7(3), 165-174. doi:10.1057/pb.2011.19
- Popescu, F., & Voiculescu, S. (2020). Place Making and Tourism Logistics in Timișoara: Facing the Tasks of the Newly Appointed European Cultural Capital for 2021. *JOURNAL OF BALKAN AND NEAR EASTERN STUDIES*, 22(4), 534-546. doi:10.1080/19448953.2020.1775404
- Popescu, L., Nita, A., & Iordache, C. (2020). Place Identity, Urban Tourism and Heritage Interpretation: A Case Study of Craiova, Romania. *JOURNAL OF BALKAN AND NEAR EASTERN STUDIES*, 22(4), 494-505. doi:10.1080/19448953.2020.1775401
- Prayag, G., & Lee, C. (2019). Tourist motivation and place attachment: the mediating effects of service interactions with hotel employees. *Journal of Travel and Tourism Marketing*, 36(1), 90-106. doi:10.1080/10548408.2018.1494087
- Prayag, G., & Ryan, C. (2012). Antecedents of tourists' loyalty to mauritius: The role and influence of destination image, place attachment, personal involvement, and satisfaction. *Journal of Travel Research*, 51(3), 342-356. doi:10.1177/0047287511410321
- Prebensen, N. K., & Vittersø, D. J. T. I. (2013). VALUE CO-CREATION SIGNIFICANCE OF TOURIST RESOURCES. *Annals of Tourism Research*, 42, 240-261. doi:10.1016/j.annals.2013.01.012

- Prebensen, N. K., & Xie, J. (2017). Efficacy of co-creation and mastering on perceived value and satisfaction in tourists' consumption. *Tourism Management*, *60*, 166-176. doi:10.1016/j.tourman.2016.12.001
- Puren, K., Roos, V., & Coetzee, H. (2018). Sense of place: using people's experiences in relation to a rural landscape to inform spatial planning guidelines. *International Planning Studies*, *23*(1), 16-36. doi:10.1080/13563475.2017.1329087
- Qa Research. (2014). National Trust – 'Spirit of Place'.
- Qing, Y., HakJun, S., Nan, C., & Wenwen, S. (2019). Roles of Tourism Involvement and Place Attachment in Determining Residents' Attitudes Toward Industrial Heritage Tourism in a Resource-Exhausted City in China. *Sustainability*, *11*(19), 5151-5151. doi:10.3390/su11195151
- Qu, Y., Xu, F., & Lyu, X. (2019). Motivational place attachment dimensions and the pro-environmental behaviour intention of mass tourists: a moderated mediation model. *Current Issues in Tourism*, *22*(2), 197-217. doi:10.1080/13683500.2017.1399988
- Quinn, B., & Ryan, T. (2016). Tour Guides and the mediation of difficult memories: the case of Dublin Castle, Ireland. *Current Issues in Tourism*, *19*(4), 322-337. doi:10.1080/13683500.2014.1001727
- Rabbiosi, C. (2016). Itineraries of consumption: Co-producing leisure shopping sites in Rimini. *JOURNAL OF CONSUMER CULTURE*, *16*(2), 412-431. doi:10.1177/1469540516635429
- Rachao, S., Breda, Z., Fernandes, C., & Joukes, V. (2020). Cocreation of tourism experiences: are food-related activities being explored? *BRITISH FOOD JOURNAL*, *122*(3), 910-928. doi:10.1108/BFJ-10-2019-0769
- Radel, K. (2018). Aligning Western and Indigenous Ways of Doing Tourism Research: A Constructivist Grounded Theory Approach. In W. Hillman & K. Radel (Eds.), *Qualitative methods in tourism research: theory and practice* (pp. 157-183). Bristol: Channel View Publications.
- Rahaman, H. (2018). Digital heritage interpretation: a conceptual framework. *DIGITAL CREATIVITY*, *29*(2-3), 208-234. doi:10.1080/14626268.2018.1511602
- Ram, Y., Bjork, P., & Weidenfeld, A. (2016). Authenticity and place attachment of major visitor attractions. *Tourism Management*, *52*, 110-122. doi:10.1016/j.tourman.2015.06.010
- Ramkissoon, H. (2015). Authenticity, satisfaction, and place attachment: A conceptual framework for cultural tourism in African island economies. *Development Southern Africa*, *32*(3), 292-302. doi:10.1080/0376835X.2015.1010711
- Reichenberger, I. (2017). C2C value co-creation through social interactions in tourism. *International Journal of Tourism Research*, *19*(6), 629. doi:10.1002/jtr.2135
- Reineman, D. R., & Ardoin, N. M. (2018). Sustainable tourism and the management of nearshore coastal places: place attachment and disruption to surf-spots. *Journal of Sustainable Tourism*, *26*(2), 325-340. doi:10.1080/09669582.2017.1352590
- Rickly-Boyd, J. M. (2015). 'It's supposed to be 1863, but it's really not': inside the representation and communication of heritage at a pioneer village. *International Journal of Heritage Studies*, *21*(9), 889-904. doi:10.1080/13527258.2013.807397
- Rihova, I., Buhalis, D., Gouthro, M. B., & Moital, M. (2018). Customer-to-customer co-creation practices in tourism: Lessons from Customer-Dominant logic. *Tourism Management*, *67*, 362-375. doi:10.1016/j.tourman.2018.02.010
- Rihova, I., Buhalis, D., Moital, M., & Gouthro, M.-B. (2015). Conceptualising Customer-to-customer Value Co-creation in Tourism. *International Journal of Tourism Research*, *17*(4), 356. doi:10.1002/jtr.1993
- Rihova, I., Moital, M., Buhalis, D., & Gouthro, M.-B. (2019). Practice-based segmentation: taxonomy of C2C co-creation practice segments. *International Journal of Contemporary Hospitality Management*, *31*(9), 3799-3818. doi:10.1108/IJCHM-01-2018-0096

- Roberts, A., & Kelly, G. (2019). Remixing as Praxis: Arnstein's Ladder Through the Grassroots Preservationist's Lens. *Journal of the American Planning Association*, 85(3), 301-320. doi:10.1080/01944363.2019.1622439
- Roberts, A. R. (2020). Preservation without Representation: Making CLG Programs Vehicles for Inclusive Leadership, Historic Preservation, and Engagement. *Societies*, 10(3), 60. Retrieved from <https://www.mdpi.com/2075-4698/10/3/60>
- Rodrigues, L. (2023). We have to talk about whiteness: widening the decolonial gates*. *Social Identities*, 29(2), 148-170. doi:10.1080/13504630.2023.2208050
- Roe, C., Michopoulou, E., & McIlvenna, K. (2022). *Co-creating tourism and world heritage destination resilience: A stakeholder approach*. Paper presented at the 3rd Tourism, Hospitality and Events International Conference (THEINC), Limassol, Cyprus.
- Roe, C., Michopoulou, E., & McIlvenna, K. (2022). *Place making for all: layered stories for multiple perspectives in place making strategies*. Paper presented at the Leisure Studies Association (LSA) Annual Conference: In Pursuit of Leisure: Inequality, Storytelling and the Meanings of Place, Falmouth, UK.
- Rofe, M. W. (2013). Considering the Limits of Rural Place Making Opportunities: Rural Dystopias and Dark Tourism. *Landscape Research*, 38(2), 262-272. doi:10.1080/01426397.2012.694414
- Romain, R., Jean-Marc, A., & Denis, A. (2016). Sense of Place in Tourism and Leisure: the Case of Touring Skiers in Quebec. *Almatourism*, 7(13), 79-94. doi:10.6092/issn.2036-5195/5996
- Romei, V. (2022). UK economy grows just 0.1% in February, missing expectations. *FT.com*. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://www.proquest.com/trade-journals/uk-economy-grows-just-0-1-february-missing/docview/2661853039/se-2?accountid=7296>
https://derby.primo.exlibrisgroup.com/openurl/44DERBY_INST/44DERBY_INST:HE?genre=article&issn=&title=UK+economy+grows+just+0.1%25+in+February%2C+missing+expectations&volume=&issue=&date=2022&atitle=UK+economy+grows+just+0.1%25+in+February%2C+missing+expectations&spage=&sid=ProQ%3Appq1busgeneral&author=Romei
- Ross, D. (2020). Towards meaningful co-creation: a study of creative heritage tourism in Alentejo, Portugal. *Current Issues in Tourism*, 23(22), 2811-2824. doi:10.1080/13683500.2020.1782355
- Ross, D., & Saxena, G. (2019). Participative co-creation of archaeological heritage: Case insights on creative tourism in Alentejo, Portugal. *Annals of Tourism Research*, 79, N.PAG-N.PAG. doi:10.1016/j.annals.2019.102790
- Ruhanen, L., Saito, N., & Axelsen, M. (2021). Knowledge co-creation: The role of tourism consultants. *Annals of Tourism Research*, 87. doi:10.1016/j.annals.2021.103148
- Ryfield, F., Cabana, D., Brannigan, J., & Crowe, T. (2019). Conceptualizing 'sense of place' in cultural ecosystem services: A framework for interdisciplinary research. *ECOSYSTEM SERVICES*, 36. doi:10.1016/j.ecoser.2019.100907
- Sachs, S., & Rühli, E. (2011). *Stakeholders matter. [electronic resource] : a new paradigm for strategy in society*: Cambridge University Press.
- Saldana, J. (2011). *Fundamentals of qualitative research*. New York: Oxford University Press.
- Saltaire World Heritage Centre. (2014). *Saltaire World Heritage Site Management Plan 2014*. Retrieved from <https://www.bradford.gov.uk/media/3341/saltaire-world-heritage-site-management-plan2014-v2.pdf>: <https://www.bradford.gov.uk/media/3341/saltaire-world-heritage-site-management-plan2014-v2.pdf>
- Sarantou, M., Kugapi, O., & Huhmarniemi, M. (2021). Context mapping for creative tourism. *Annals of Tourism Research*, 86, N.PAG-N.PAG. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=s3h&AN=149313104&site=eds-live>
- Saunders, M. N. K., Lewis, P., & Thornhill, A. (2019). *Research Methods for Business Students*: Pearson Education.

- Savage, G. T., Bunn, M. D., Gray, B., Xiao, Q., Wang, S., Wilson, E. J., & Williams, E. S. (2011). Stakeholder collaboration: Implications for stakeholder theory and practice. *Journal of Business Ethics*, 96(Suppl 1), 21-26. doi:10.1007/s10551-011-0939-1
- Sayer, F. (2022). Hard roads to travel: Lessons learnt from practising community archaeology. *Journal of Community Archaeology & Heritage*, 9(4), 248-266. doi:10.1080/20518196.2022.2041341
- Schensul, S. L. (2013). Using Archival and Secondary Data in Ethnographic Research. In M. D. LeCompte (Ed.), *Specialized ethnographic methods a mixed methods approach* (pp. 64 - 88). Lanham, Md: AltaMira Press.
- Schilar, H., & Keskitalo, E. C. H. (2018). Tourism activity as an expression of place attachment-place perceptions among tourism actors in the Jukkasjärvi area of northern Sweden. *Scandinavian Journal of Hospitality & Tourism*, 18, S42-S59. doi:10.1080/15022250.2017.1389123
- Schuster, R. M., Sullivan, L. E., Kuehn, D. M., & Morais, D. B. (2011). Relationships among Resident Participation in Nature and Heritage Tourism Activities, Place Attachment, and Sustainability in three Hudson River Valley Communities. *Journal of Park & Recreation Administration*, 29(3), 55-69. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=66248878&site=eds-live>
- Schuttenberg, H. Z., & Guth, H. K. (2015). Seeking our shared wisdom: a framework for understanding knowledge coproduction and coproductive capacities. *Ecology & Society*, 20(1), 226-236. doi:10.5751/ES-07038-200115
- Scott, D. (2021). Sustainable Tourism and the Grand Challenge of Climate Change. *Sustainability*, 13(4), 1966. doi:10.3390/su13041966
- Scott, M., Parkinson, A., Redmond, D., & Waldron, R. (2023). Placing Heritage in Entrepreneurial Urbanism: Planning, Conservation and Crisis in Ireland. *Planning Practice & Research*, 38(3), 340-357. doi:10.1080/02697459.2018.1430292
- Seaman, B. A. (2013). The role of the private sector in cultural heritage. In I. Rizzo & A. Mignosa (Eds.), *Handbook on the Economics of Cultural Heritage* (pp. 111 - 128). Cheltenham, UNITED KINGDOM: Edward Elgar Publishing Limited.
- Seraphin, H., Sheeran, P., & Pilato, M. (2018). Over-tourism and the fall of Venice as a destination. *Journal of Destination Marketing & Management*, 9, 374-376. doi:10.1016/j.jdmm.2018.01.011
- Serrell, B. (2015). *Exhibit Labels : an Interpretive Approach*. (2nd ed.). Lanham: Rowman & Littlefield Publishers.
- Sfandla, C., & Bjork, P. (2013). Tourism Experience Network: Co-creation of Experiences in Interactive Processes. *International Journal of Tourism Research*, 15(5), 495-506. doi:10.1002/jtr.1892
- Shang, W., Qiao, G., & Chen, N. (2020). Tourist experience of slow tourism: from authenticity to place attachment—a mixed-method study based on the case of slow city in China. *Asia Pacific Journal of Tourism Research*, 25(2), 170-188. doi:10.1080/10941665.2019.1683047
- Shaw, G., Bailey, A., & Williams, A. (2011). Aspects of service-dominant logic and its implications for tourism management: Examples from the hotel industry. *Tourism Management*, 32(2), 207-214. doi:10.1016/j.tourman.2010.05.020
- Shinde, K. (2021). "Imported Buddhism" or "Co-Creation"? Buddhist Cultural Heritage and Sustainability of Tourism at the World Heritage Site of Lumbini, Nepal. *Sustainability (2071-1050)*, 13(11), 5820. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=150828004&site=eds-live>
- Shopes, L. (2015). Community oral history: where we have been, where we are going. *Oral History*, 43(1), 97-106. Retrieved from <http://www.jstor.org/stable/24345925>
- Sibrijns, G. R., & Vanneste, D. (2021). Managing overtourism in collaboration: The case of 'From Capital City to Court City', a tourism redistribution policy project between Amsterdam and

- The Hague. *Journal of Destination Marketing & Management*, 20. doi:10.1016/j.jdmm.2021.100569
- Sifeng, N., Honglei, Z., Ling, M., Wenjing, Z., Hui, Z., Youhai, L., . . . Yifan, X. (2019). How Outstanding Universal Value, Service Quality and Place Attachment Influences Tourist Intention Towards World Heritage Conservation: A Case Study of Mount Sanqingshan National Park, China. *Sustainability*, 11(12), 3321-3321. doi:10.3390/su11123321
- Sigala, M. (2020). Tourism and COVID-19: Impacts and implications for advancing and resetting industry and research. *Journal of Business Research*, 117, 312-321. doi:10.1016/j.jbusres.2020.06.015
- Silva, K. D. (2015). The spirit of place of Bhaktapur, Nepal. *International Journal of Heritage Studies*, 21(8), 820-841. doi:10.1080/13527258.2015.1028962
- Simon, C., Martyn, H., Katherine, L., James, O., John, P., John, C., . . . Phil, H. (2016). Co-curate: Working with Schools and Communities to Add Value to Open Collections. *Journal of Interactive Media in Education*, 2016(1). doi:10.5334/jime.414
- Simon, N. (2010). *The Participatory Museum*. Sata Cruz, California: Museum 2.0.
- Simons, H. (2014). Case Study Research: In-Depth Understanding in Context. In P. Leavy (Ed.), *The Oxford Handbook of Qualitative Research* (pp. 455 - 470). Cary, UNITED STATES: Oxford University Press, Incorporated.
- Sir Richard Arkwright's Cromford Mills. (2021). Sir Richard Arkwright's Cromford Mills homepage. Retrieved from <https://www.cromfordmills.org.uk/>
- Small, S. (2013). Still Back of the Big House: Slave Cabins and Slavery in Southern Heritage Tourism. *Tourism Geographies*, 15(3), 405-423. doi:10.1080/14616688.2012.723042
- Smith, L. (2006a). Heritage as a Cultural Process. In *Uses of heritage* (pp. 44-84). London New York: Routledge.
- Smith, L. (2006b). *Uses of heritage*. London: New York: Routledge.
- Smith, L. (2010). "'Man's Inhumanity to Man' and Other Platitudes of Avoidance and Misrecognition: An Analysis of Visitor Responses to Exhibitions Marking the 1807 Bicentenary.". *Museum and Society*, 8, 193-214.
- Smith, S. (2015). A sense of place: place, culture and tourism. *Tourism Recreation Research*, 40(2), 220-233. doi:10.1080/02508281.2015.1049814
- Soerjoatmodjo, G. W. L. (2015). Storytelling, Cultural Heritage and Public Engagement in AkhirPekan@MuseumNasional. *Procedia - Social and Behavioral Sciences*, 184, 87-94. doi:10.1016/j.sbspro.2015.05.057
- Sofield, T., Guia, J., & Specht, J. (2017). Organic 'folkloric' community driven place-making and tourism. *Tourism Management*, 61, 1-22. doi:10.1016/j.tourman.2017.01.002
- Song, H. M., Kim, K. S., & Yim, B. H. (2017). The mediating effect of place attachment on the relationship between golf tourism destination image and revisit intention. *Asia Pacific Journal of Tourism Research*, 22(11), 1182-1193. doi:10.1080/10941665.2017.1377740
- Soo, K. K. (2019). Place Attachment, Image, and Support for Marijuana Tourism in Colorado. *SAGE OPEN*, 9. doi:10.1177/2158244019852482
- Speake, J., & Kennedy, V. (2019). Changing aesthetics and the affluent elite in urban tourism place making. *Tourism Geographies*. doi:10.1080/14616688.2019.1674368
- Stach, S. (2021). Tracing the Communist Past: Toward a Performative Approach to Memory in Tourism. *History and Memory: Studies in Representation of the Past*, 33, 73+. Retrieved from <https://link.gale.com/apps/doc/A657617069/LitRC?u=derby&sid=summon&id=f75a15e9>
- Staiff, R., & Bushell, R. (2017). The "old" and the "new": events and placemaking in Luang Prabang, Laos. *International Journal of Event & Festival Management*, 8(1), 55. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=121488139&site=eds-live>
- Stake, R. E. (2000). Case Studies. In Y. S. Lincoln, . Denzin, Norman K. (Ed.), *Handbook of qualitative research* (2nd ed. ed., pp. 435 - 454). Thousand Oaks: Sage.

- Stephenson, J. (2008). The Cultural Values Model: An integrated approach to values in landscapes. *Landscape and Urban Planning*, 84(2), 127-139. doi:10.1016/j.landurbplan.2007.07.003
- Stylidis, D. (2018a). Place Attachment, Perception of Place and Residents' Support for Tourism Development. *Tourism Planning and Development*, 15(2), 188-210. doi:10.1080/21568316.2017.1318775
- Stylidis, D. (2018b). Residents' place image: a cluster analysis and its links to place attachment and support for tourism. *Journal of Sustainable Tourism*, 26(6), 1007-1026. doi:10.1080/09669582.2018.1435668
- Stylos, N., Bellou, V., Andronikidis, A., & Vassiliadis, C. A. (2017). Linking the dots among destination images, place attachment, and revisit intentions: A study among British and Russian tourists. *Tourism Management*, 60, 15-29. doi:10.1016/j.tourman.2016.11.006
- Su, L., Cheng, J., & Swanson, S. R. (2020). The impact of tourism activity type on emotion and storytelling: The moderating roles of travel companion presence and relative ability. *Tourism Management*, 81, N.PAG-N.PAG. doi:10.1016/j.tourman.2020.104138
- Suleiman, J. M., Lara, A.-H., Muhammad, S. S., & Peng, W. A. N. (2020). CORPORATE SOCIAL RESPONSIBILITY AND TOURISM INDUSTRY: STAKEHOLDER APPROACH. *Geo Journal of Tourism and Geosites*, 30(2 supplement), 913-916. doi:10.30892/gtg.302spl18-522
- Surasak, K. (2020). Community development and propulsion mechanism with the sustainability and co-creation: Sawankhalok master plan for tourism activities in world heritage areas of historical districts Sukhothai – Si Satchanalai and Kamphaeng Phet. *Cogent Arts & Humanities*, 7(1). doi:10.1080/23311983.2020.1832307
- Survey, T. S. o. P. The Spirit of Place Survey. Retrieved from <http://www.derwentvalleymills.org/spirit-of-place-survey/>
- Swaminathan, R., & Mulvihill, T. M. (2021). Theoretical, methodological, and ethical issues in oral history projects. In T. M. Mulvihill & R. Swaminathan (Eds.), *Oral History and Qualitative Methodologies: Educational Research for Social Justice* (1 ed.): Taylor and Francis.
- Swensen, G., Jerpåsen, G., Sæter, O., & Tveit, M. (2012). Alternative perspectives? The implementation of public participation in local heritage planning. *Norwegian Journal of Geography*, 66(4), 213-226. doi:10.1080/00291951.2012.707988
- Swensen, G., & Nomeikaite, L. (2019). Museums as narrators: heritage trails in a digital era. *Journal of Heritage Tourism*, 14(5/6), 525. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=138734030&site=eds-live>
- Szymanski, R., & Schofield, J. (2016). *Local heritage, global context: cultural perspectives on sense of place*. London: Routledge.
- Tan, R. (2018). Protecting the Silent Stakeholder: Giving the Environment a Voice within Company Law. *Bristol Law Review*, 2018, 27-51. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edshol&AN=edshol.hein.journals.bristol2018.7&site=eds-live>
- Tan, S.-K., & Tan, S.-H. (2020). Clan/geographical association heritage as a place-based approach for nurturing the sense of place for locals at a World Heritage Site. *Journal of Hospitality and Tourism Management*, 45, 592-603. doi:10.1016/j.jhtm.2020.10.017
- Tan, S.-K., Tan, S.-H., Kok, Y.-S., & Choon, S.-W. (2018). Sense of place and sustainability of intangible cultural heritage – The case of George Town and Melaka. *Tourism Management*, 67, 376-387. doi:10.1016/j.tourman.2018.02.012
- Tebeau, M. (2013). Listening to the City: Oral History and Place in the Digital Era. *The Oral History Review*, 40(1), 25-35. Retrieved from <http://www.jstor.org/stable/43863453>
- The National Trust. (2021). The National Trust - Conservation Principles. Retrieved from <https://nt.global.ssl.fastly.net/documents/conservation-principles.pdf>

- Thi Quynh Trang, N., Young, T., Johnson, P., & Wearing, S. (2019). Conceptualising networks in sustainable tourism development. *Tourism Management Perspectives*, 32. doi:10.1016/j.tmp.2019.100575
- Thirachaya, C., & Patipat, T. (2019). A local cuisine tourism approach to authenticity and a sense of place for Postmodern gastronomy in I-SAN Thailand. *African Journal of Hospitality, Tourism and Leisure*, 8(4). Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsdoj&AN=edsdoj.9019bd2a8a22411d87ea49bc2f92c0f7&site=eds-live>
- Thompson, S., & Thompson, N. (2008). *The Critically Reflective Practitioner*. Basingstoke, UNITED KINGDOM: Palgrave Macmillan.
- Thurlow, C., & Jaworski, A. (2014). 'Two hundred ninety-four': Remediation and multimodal performance in tourist placemaking. *Journal of Sociolinguistics*, 18(4), 459. doi:10.1111/josl.12090
- Tomassini, L. (2019). The co-creation of diverse values and paradigms in small values-based tourism firms. *Tourism Recreation Research*, 44(3), 359-369. doi:10.1080/02508281.2019.1576376
- Tonge, J., Moore, S. A., Beckley, L. E., & Ryan, M. M. (2015). The Effect of Place Attachment on Pro-environment Behavioral Intentions of Visitors to Coastal Natural Area Tourist Destinations. *Journal of Travel Research*, 54(6), 730-743. doi:10.1177/0047287514533010
- Torrance, H. (2017). Evidence, Criteria, Policy, and Politics: The Debate About Quality and Utility in Educational and Social Research In Y. S. Lincoln, S. A. Lynham, & E. G. Guba (Eds.), *The SAGE handbook of qualitative research* (5th edition ed., pp. 766 - 795). Los Angeles: SAGE.
- Torres, E. N. (2015). The Influence of Others on the Vacation Experience: An Ethnographic Study of Psychographics, Decision Making, and Group Dynamics Among Young Travelers. *Journal of Hospitality Marketing & Management*, 24(8), 826-856. doi:10.1080/19368623.2015.960991
- Tribe, J. (2004). Knowing about tourism: epistemological issues. In *Qualitative Research in Tourism : Ontologies, Epistemologies and Methodologies* (pp. 46-62). London, UNITED KINGDOM: Taylor & Francis Group.
- Trinder, B. (2013). Industrial archaeology: a discipline? In J. Douet (Ed.), *Industrial Heritage Re-Tooled : The TICCIEH Guide to Industrial Heritage Conservation* (pp. 24 - 30). Walnut Creek, UNITED STATES: Taylor & Francis Group.
- Trip, D. T., Fagadar, C. F., Badulescu, D., & Badulescu, A. (2021). ENTREPRENEURSHIP AND TOURISM THROUGH THE LENS OF SUSTAINABILITY. CHARTING THE KNOWLEDGE BASE THROUGH BIBLIOMETRIC ANALYSIS. *Geo Journal of Tourism and Geosites*, 34(1), 140-146. doi:10.30892/gtg.34118-629
- Tsai, C.-T. (2016). Memorable Tourist Experiences and Place Attachment When Consuming Local Food. *International Journal of Tourism Research*, 18(6), 536. doi:10.1002/jtr.2070
- Tsai, S.-p. (2012). Place Attachment and Tourism Marketing: Investigating International Tourists in Singapore. *International Journal of Tourism Research*, 14(2), 139-152. doi:10.1002/jtr.842
- Tsionas, M. G. (2020). COVID-19 and gradual adjustment in the tourism, hospitality, and related industries. *Tourism Economics*. doi:10.1177/1354816620933039
- Turner, J. H. (2001). Handbook of Social Theory. In. doi:10.4135/9781848608351
- Twells, A., Pooley, W., Houlbrook, M., & Rogers, H. (2023). Undisciplined History: Creative Methods and Academic Practice. *History Workshop Journal*, 96, 153-175. doi:10.1093/hwj/dbad012
- Tzima, S., Styliaras, G., Bassounas, A., Tzima, M., & Gato, A. (2020). Harnessing the Potential of Storytelling and Mobile Technology in Intangible Cultural Heritage: A Case Study in Early Childhood Education in Sustainability. *Sustainability*, 12(9416), 9416-9416. doi:10.3390/su12229416
- Uğur, N. G., & Akbıyık, A. (2020). Impacts of COVID-19 on global tourism industry: A cross-regional comparison. *Tourism Management Perspectives*, 36. doi:10.1016/j.tmp.2020.100744
- UNESCO. Mill Network at Kinderdijk-Elshout. Retrieved from <https://whc.unesco.org/en/list/818>

- UNESCO. (1972). The World Heritage Convention. Retrieved from <https://whc.unesco.org/en/convention/>
- UNESCO. (2003a). The States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage (2003). Retrieved from <https://ich.unesco.org/en/states-parties-00024>
- UNESCO. (2003b). Text of the Convention for the Safeguarding of the Intangible Cultural Heritage. Retrieved from <https://ich.unesco.org/en/convention>
- UNESCO. (2015). UNESCO and Sustainable Development Goals. Retrieved from <https://en.unesco.org/sustainabledevelopmentgoals>
- UNESCO. (2021a). Liverpool Maritime Mercantile City delisting decision. Retrieved from <https://whc.unesco.org/en/decisions/7638>
- UNESCO. (2021b). World Heritage List.
- UNESCO. (2021c). World Heritage.
- UNESCO Website, D. (2021). UNESCO website. Retrieved from <https://whc.unesco.org/en/list/1030>
- United Nations. (2015). Do you know all 17 SDGs? *Sustainable Development Goals*. Retrieved from <https://sdgs.un.org/goals#goals>
- United Nations General Assembly.
- United Nations General Assembly. (2015). *Transforming our world: 2030 Agenda for Sustainable Development*. Paper presented at the United Nations General Assembly.
- Urry, J., & Larsen, J. (2011). *The tourist gaze 3.0*: Sage.
- Vada, S., Prentice, C., & Hsiao, A. (2019). The influence of tourism experience and well-being on place attachment. *Journal of Retailing and Consumer Services*, 47, 322-330. doi:10.1016/j.jretconser.2018.12.007
- van der Vaart, M., Schreuder, C., Theuns, D., & Carasso, D. (2021). OF, BY, AND FOR ALL. In G. Black (Ed.), *Museums and the Challenge of Change: Old Institutions in a New World*. Abingdon, Oxon: Routledge.
- Vasiliki, B. (2015). Understanding Valuing Devices in Tourism through "Place-making". *Valuation Studies*, 3(2). doi:10.3384/VS.2001-5992.1532149
- Vergunst, J., & Graham, H. (2019). *Heritage as community research: Legacies of co-production* (J. Vergunst & H. Graham Eds.): Policy Press.
- Vespestad, M. K., & Hansen, O. B. (2019). Shaping Climbers' Experiencescapes: The Influence of History on the Climbing Experience. *Journal of Hospitality & Tourism Research*. doi:10.1177/1096348019883685
- Vincent, G., Rafael, M.-W., & Sandra, G. (2018). Co-creation of Shared Values in the Aim of Reinvigorating a Mountain Region Through Night Tourism: Case Study in French-speaking Switzerland. *Revue de Geographie Alpine*, 106(1). doi:10.4000/rga.3893
- Vong, L. T.-N. (2013). An investigation of the influence of heritage tourism on local people's sense of place: the Macau youth's experience. *Journal of Heritage Tourism*, 8(4), 292-302. doi:10.1080/1743873X.2013.787084
- Vong, L. T.-N. (2015). The mediating role of place identity in the relationship between residents' perceptions of heritage tourism and place attachment: the Macau youth experience. *Journal of Heritage Tourism*, 10(4), 344-356. doi:10.1080/1743873X.2015.1026908
- Vukmirović, M., & Nikolić, M. (2023). Industrial heritage preservation and the urban revitalisation process in Belgrade. *Journal of Urban Affairs*, 45(2), 191-216. doi:10.1080/07352166.2020.1851140
- Walker, K., & Moscardo, G. (2016). Moving beyond sense of place to care of place: the role of Indigenous values and interpretation in promoting transformative change in tourists' place images and personal values. *Journal of Sustainable Tourism*, 24(8-9), 1243-1261. doi:10.1080/09669582.2016.1177064
- Wallace, K., & Michopoulou, E. (2019). THE STAKEHOLDER SANDWICH: A NEW STAKEHOLDER ANALYSIS MODEL FOR EVENTS AND FESTIVALS. *Event Management*, 23(4), 541-558. doi:10.3727/152599519X15506259855742

- Walliman, N. (2018). *Research Methods: The Basics : 2nd Edition* (Vol. Second edition). Abingdon, Oxon: Routledge.
- Wang, S., & Xu, H. (2015). Influence of place-based senses of distinctiveness, continuity, self-esteem and self-efficacy on residents' attitudes toward tourism. *Tourism Management*, 47, 241-250. doi:10.1016/j.tourman.2014.10.007
- Warren, G., & Dinnie, K. (2018). Cultural intermediaries in place branding: Who are they and how do they construct legitimacy for their work and for themselves? *Tourism management (1982)*, 66, 302-314. doi:10.1016/j.tourman.2017.12.012
- Waterton, E. (2010). *Politics, Policy and the Discourse of Heritage in Britain*. Basingstoke: Palgrave Macmillan.
- website, D. The Coordination Team. Retrieved from <http://www.derwentvalleymills.org/about-the-derwent-valley-mills/governance-of-our-world-heritage-site/the-coordination-team/>
- website, D. Governance. Retrieved from <https://www.derwentvalleymills.org/about-the-derwent-valley-mills/governance-of-our-world-heritage-site/>
- website, D. Planning Applications. Retrieved from <http://www.derwentvalleymills.org/about-the-derwent-valley-mills/protecting-our-heritage/planning-applications/>
- website, D. Strategic Board. Retrieved from <https://www.derwentvalleymills.org/about-the-derwent-valley-mills/governance-of-our-world-heritage-site/the-strategic-board/>
- website, D. Technical Group. Retrieved from <https://www.derwentvalleymills.org/about-the-derwent-valley-mills/governance-of-our-world-heritage-site/the-technical-group/>
- Wei, M., Bai, C., Li, C., & Wang, H. (2020). The effect of host-guest interaction in tourist co-creation in public services: evidence from Hangzhou. *Asia Pacific Journal of Tourism Research*, 25(4), 457-472. doi:10.1080/10941665.2020.1741412
- Wen, T., Zhang, Q., & Li, Y. (2020). Why small tourism enterprises behave responsibly: using job embeddedness and place attachment to predict corporate social responsibility activities. *Current Issues in Tourism*. doi:10.1080/13683500.2020.1797648
- Wenwen, S., Qing, Y., & Nan, C. (2020). Examining Structural Relationships among Brand Experience, Existential Authenticity, and Place Attachment in Slow Tourism Destinations. *Sustainability*, 12(2784), 2784-2784. doi:10.3390/su12072784
- Wheeler, R. (2017). Local history as productive nostalgia? Change, continuity and sense of place in rural England. *SOCIAL & CULTURAL GEOGRAPHY*, 18(4), 466-486. doi:10.1080/14649365.2016.1189591
- Whitehead, C., Scholfield, T., & Bozoğlu, G. (2021). *Plural Heritages and Community Co-production Designing, Walking, and Remembering* (1 ed.).
- Wilkinson, R. G., & Pickett, K. (2010). *The spirit level : why equality is better for everyone* (New [ed.]. ed.): Penguin.
- Winter, C. (2016). Tourism and Making the Places after War: The Somme and Ground Zero. *Almatourism*, 7(5), 26-43. doi:10.6092/issn.2036-5195/6380
- Winter, T. (2004). Landscape, Memory and Heritage: New Year Celebrations at Angkor, Cambodia. *Current Issues in Tourism*, 7(4-5), 330-345. doi:10.1080/13683500408667989
- Wisker, G. (2007). *The postgraduate research handbook: succeed with your MA, MPhil, EdD and PhD* (2nd ed. ed.). Basingstoke: Palgrave Macmillan.
- Wondirad, A., & Ewnetu, B. (2019). Community participation in tourism development as a tool to foster sustainable land and resource use practices in a national park milieu. *Land Use Policy*, 88. doi:10.1016/j.landusepol.2019.104155
- World Heritage UK. (2021). UK World Heritage Sites.
- Wu, J., Wu, G., Zheng, T., Zhang, X., & Zhou, K. (2020). Value capture mechanisms, transaction costs, and heritage conservation: A case study of Sanjiangyuan National Park, China. *Land Use Policy*, 90, 104246. doi:<https://doi.org/10.1016/j.landusepol.2019.104246>

- Xie, P. F., Lee, M. Y., & Wong, J. W. C. (2020). Assessing community attitudes toward industrial heritage tourism development. *Journal of Tourism and Cultural Change*, 18(3), 237-251. doi:10.1080/14766825.2019.1588899
- Xu, H., Liu, Y., & Lyu, X. (2018). Customer value co-creation and new service evaluation: the moderating role of outcome quality. *International Journal of Contemporary Hospitality Management*, 30(4), 2020-2036. doi:10.1108/IJCHM-08-2016-0467
- Xu, Z. (2016). Sino-western Tourists' Place Attachment to a Traditional Chinese Urban Destination: A Tale from Hangzhou, China. *Asia Pacific Journal of Tourism Research*, 21(6), 624-641. doi:10.1080/10941665.2015.1068191
- Xu, Z., & Zhang, J. (2016). Antecedents and consequences of place attachment: A comparison of Chinese and Western urban tourists in Hangzhou, China. *Journal of Destination Marketing & Management*, 5(2), 86-96. doi:10.1016/j.jdmm.2015.11.003
- Yan, N., & Halpenny, E. A. (2019). Tourists' savoring of positive emotions and place attachment formation: a conceptual paper. *Tourism Geographies*. doi:10.1080/14616688.2019.1647454
- Yin, R. K. (2018). *Case study research and applications: design and methods* (Sixth edition. ed.). Los Angeles: SAGE.
- Yongrui, G., Jie, Z., Yuling, Z., & Chunhui, Z. (2018). Catalyst or Barrier? The Influence of Place Attachment on Perceived Community Resilience in Tourism Destinations. *Sustainability*, 10(7), 2347-2347. doi:10.3390/su10072347
- Zhang, Y., Zhang, H.-L., Zhang, J., & Cheng, S. (2014). Predicting residents' pro-environmental behaviors at tourist sites: The role of awareness of disaster's consequences, values, and place attachment. *Journal of Environmental Psychology*, 40, 131-146. doi:10.1016/j.jenvp.2014.06.001
- Zhong, L., Sun, S., Law, R., & Zou, T. (2020). Stakeholders' perceptions of heritage tourism sites development in China. *Tourism Recreation Research*, 45(1), 132-138. doi:10.1080/02508281.2019.1680128
- Zhou, J., Yhee, Y., Kim, E., Kim, J.-Y., Koo, C., & Abrantes, J. L. (2021). Sustainable Tourism Cities: Linking Idol Attachment to Sense of Place. *Sustainability (2071-1050)*, 13(5), 2763-2763. Retrieved from <https://ezproxy.derby.ac.uk/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=149324119&site=eds-live>
- Zhou, L., Cheng, X., Wall, G., & Zhang, D. (2020). Entrepreneurial networks in creative tourism place-making: Dali village, Wuhan, China. *Tourism Geographies*. doi:10.1080/14616688.2020.1866056