HØGSKOLEN i INNLANDET

Rena

Ann-Margret Sørli Hågensen and Heidi Støa Kristiansen

Master thesis

Drivers and barriers to using servicescape in storytelling: a case from the tourism industry

Drivere og barrierer for bruk av servicescape i storytelling: eksempler fra reiselivsnæringen

Master i økonomi og ledelse med spesialisering i markedsføringsledelse

2017

Abstract

There is a growing interest in creating positive experiences for consumers, especially in the tourism industry. Our context is farm tourism. One way to enhance the customer experience is by telling good stories (Mossberg, 2008). By linking the story to the servicescape, the stories will be even more effective at creating extraordinary experiences (Mossberg, 2008). Limited research has been conducted on the use of servicescape, and as far as we know, no study has yet investigated drivers and barriers to using servicescape in storytelling. However, these barriers and drivers might have an influence on the tourism provider's use of the servicescape in storytelling. The research method chosen in this thesis was an explorative study with the use of in-depth interviews. Our interview guide was semi-structured.

We found that there were several drivers and barrier to using the servicescape in storytelling. These were connected to authenticity, interest, knowledge, and resources. Authenticity was found to be important for the tourism provider, which is in line with research regarding this same topic from the perspective of tourists (Mossberg & Johansen, 2008). However, even though tourists demand only stories that can be perceived as authentic, it was not possible for the tourism provider to present stories connected to the servicescape that were not true. On the other hand, economy is a barrier for utilising and developing the servicescape, and will influence the way in which it can be used in storytelling. Furthermore, by using resources to develop the servicescape, economy will act as a driver for linking the latter to the stories. A link between the storytelling and the servicescape will influence the customer in a one-time purchase in a better way (Gilliam & Zablah, 2013). Furthermore, we found that knowledge is also a driver and a barrier for using the servicescape in storytelling. As a driver, knowledge about the history of the farm makes it easier for the tourism provider to make use of the servicescape. Lack of knowledge, on the other hand, will be a barrier to integrating the servicescape in storytelling. The tourism provider's interest in the story is a driver for using the servicescape in storytelling. Knowledge and interest are important to tell a story in an effective way.

The results of our research can help tourism providers to identify which of the drivers and barriers affect their use of the servicescape in storytelling. These providers can then seek to overcome the barriers and utilise the drivers, and in the end, tell better stories using the

servicescape. Our study contributes new knowledge and a framework with findings about which drivers and barriers can influence the use of servicescape in storytelling. We suggest that our findings should be tested in future studies.

Acknowledgements

This thesis is written as a final dissertation for the Master of Science in Business Administration with specialization in marketing management at Inland Norway University of Applied Sciences.

We thank our supervisor Xiang Mei for all the good advice, and the interest that she has shown in our thesis. You have inspired us to continue when we faced some challenges. Without you, we would not have achieved such a great result. It has been a pleasure.

We would like to express gratitude and thanks to our families, that has supported us during these two years with countless hours of studying.

A special thanks to my husband and my children for all the support and for running things at home, when I was away at school.
Ann-Margret

A big thanks to my mother and father, and especially my sister, who has given me good advices during the whole process.
Heidi

Hamar, May 12, 2017

Ann-Margret Sørli Hågensen
Heidi Støa Kristiansen

Content

1. Introduction

1.1 Background and purpose

Storytelling is a part of content marketing and has existed for as long as humans have communicated with each other. For hundreds of years, religions have told stories to help people find a deeper meaning to their lives (Fog, Budtz, & Munch, 2009; Kent, 2015). Storytelling has become increasingly important for companies because people want individual experiences, and stories can involve people in different ways than ordinary marketing campaigns can do. Storytelling evokes something emotional that can be implicit or explicit, or both (Woodside, 2010). Especially in some parts of the tourism industry, it is almost a necessity to use the servicescape in storytelling to enhance the customer experience (Mossberg, 2008).

The Internet has developed since the 1990s, and today it is a highly important channel where companies can tell their stories. However, small companies have not yet taken advantage of the possibilities that the Internet and social media can offer regarding storytelling, nor the use of servicescape in their storytelling (Bernhard & Grunden, 2015). With social media, companies can present their stories via multiple media by using pictures, videos, or other visual artefacts to introduce customers to the servicescape before they arrive at the destination. Although the story and the servicescape will have the greatest impact on the customers' experiences on site (Ek, Larsen, Hornskov, & Mansfeldt, 2008; Mossberg, 2008).

Given the increasing competition among tourist companies, the use of the servicescape in storytelling could mean the difference between success and failure due to the impact that the servicescape has on the story and the customer experience. Previous research on storytelling has focused on how stories can affect customers' perceptions of a brand, and how companies can use storytelling to create an interaction with their customers (Woodside, 2010). However, according to Mossberg (2008), there is scarce knowledge in the tourism industry about how the servicescape affects customer experience, and what effect the servicescape will have on customer behaviour. This is often due to limited resources: companies seldom use professionals to stage the servicescape and their storytelling. There is a need for more research to make tourist organisations aware of the impact that the servicescape has on

customers, so that they can explore the barriers and enhance the drivers to create a better customer experience (Mossberg, 2007).

In this study, research has been conducted in the Inland Norway region. This region has experienced growth due to an increasing number of visitors in the recent years (Bergheim, 2016). In this region, several companies combine farming and tourism, and offer visitors different experiences. Some companies have much more knowledge and skill than others do in using servicescape in storytelling. If this area want to continue to grow, it will be necessary for companies to gain knowledge about content marketing and storytelling.

The destination management organisation situated in the area offers courses for its members about content marketing. Will these member companies be able to use the knowledge about storytelling and servicescape in their business, and take advantage of connecting their stories to the servicescape? Are there drivers that will help them succeed, or barriers that will prevent them from doing so?

1.2 Definitions and clarification of concepts

In recent years, research has focused more on the link between the story and servicescape. Research has found that the servicescape can play an important role in storytelling, and that the story can have an impact on the servicescape (Mossberg, 2007). According to Mossberg (2007), many studies have been conducted on storytelling from the customer's perspective and the impact that it will have on the customer experience, but less research has examined the company's perspective. Therefore, in our study we aim to identify drivers and barriers that influence the company's ability to use the servicescape in storytelling, as well as investigate the impact that the story has on the servicescape. By including the servicescape in an ideal way, the company will provide its customers with a more unique and individual story. This could become an advantage in a competitive market situation by helping the company to create better stories and offer its customers better experiences.

1.2.1 Aim and main research question:

Mossberg (2008, p. 207) states that, "the link between servicescapes, storytelling, dramaturgy and marketing, especially when focused on concept development, seems to be almost untouched in international research". Based on this, in this study we seek to gain

more insight into which drivers and barriers will affect a company in using the servicescape in storytelling. Organisations will be able to use our findings to gain knowledge about the barriers that may prevent them from using the servicescape to its fullest potential. When these barriers are known, they may be easier to overcome, and the companies may be able to use the servicescape in a more efficient way. Moreover, when companies become aware of the drivers to using the servicescape, they may be able to use this knowledge and understand the importance of staging and using the servicescape to fit their story. Subsequently, they may create a better experience for their customers. Importantly, the company may acquire new competences in terms of using the servicescape in an efficient way. Thus, the company may then save resources in creating the most effective servicescape to fit the storytelling and provide the customer with a better experience. The findings presented in this thesis will help to bridge the research gap in this area and identify the barriers and drivers that tourism operators face when they try to create the best fit between the servicescape and their storytelling. Based on the above, we present the main research question:

Which drivers and barriers influence the use of the servicescape in storytelling in the tourism industry?

In addition, we have developed the following sub-questions:

1. How can resources affect a company's use of the servicescape in storytelling?
2. How does a company's willingness to adjust the servicescape to fit the storytelling and vice versa affect the use of the servicescape in storytelling?

We will answer our research question with the use of qualitative methods and an explorative design. We conducted in-depth interviews with relevant companies in the tourism industry to gather information about the research topic. This method allowed us to uncover new key concepts, and find explanations about which drivers and barriers exists regarding the use of the servicescape in storytelling. The chosen method is further discussed in chapter three.

1.3 Definitions

1.3.1 Narratives and storytelling

This section briefly discusses the key concepts and theories on this study. They are then explored in further detail in chapter two. Narratives and storytelling can be viewed in different ways. In the field of narratology, the story is the content, and the process of telling the story is the narrative (Genette, 1980; Richardson, 2000). On the other hand, Kent (2015) defines narratives and storytelling as synonyms, while Mossberg and Johansen (2008) define the narrative to be a part of the concept of storytelling that refers to the telling of the story. According to Gabriel (2000), narratives include all meaningful communication between humans, but the content and the narrator's purpose in telling the story are what is important. Most stories that are told will evoke feelings within the reader or listener, but not all narratives will do the same. Gabriel (2000, p. 5) writes: "I shall argue that not all narratives are stories; in particular, factual or descriptive accounts of events that aspire at objectivity rather than emotional effect must not be treated as stories".

The definition of storytelling is dependent on the context, and it therefore varies (Kent, 2015). According to Gabriel (2000, p. 135), "stories are emotionally and symbolically charged narratives. They do not present information or facts about events, but they enrich, enhance, and infuse facts with meaning". Mossberg and Johansen (2008) indicate that storytelling appeals to humans' demand for a meaning in life. Stories engage emotions, and stimulate fantasy and our thoughts. Moreover, stories also convey knowledge, make people more aware of and pay more attention to their surroundings, and create a community (Mossberg & Johansen, 2008). A third definition by Sole and Gray Wilson (1999) describes storytelling as a communication process whereby people share information and experience through stories and narratives, with the goal of communicating learning, concepts, and causalities. Jensen (1999), on the other hand, views stories as value statements.

In this thesis, we will use Gabriel's (2000) definition. It is the most suited to our research question and our context of farm tourism. Moreover, storytelling in our context is closely linked to the servicescape.

1.3.2 Servicescape

Bitner (1992, p. 58) describes the servicescape as "the manmade, physical surroundings…" that influence storytelling and the customer. On the other hand, Zeithaml, Bitner, and Gremler (2009, p. 313) define the servicescape as "the environment in which a service is delivered and in which the firm and the customer interact, and any tangible commodities that facilitate performance or communication of the service".

There are many different types of scape: the servicescape, experiencescape, cyberscape, and so forth. What the servicescape is called is dependent on the service setting, and its impact differs depending on whom it will affect (Zeithaml et al., 2009). For example, on the Internet it is called the cyberscape, and some researchers, such as Mossberg (2008) and Rosenbaum and Massiah (2011), use the term experiencescape with regard to the tourism industry (O'Dell, 2005; Rosenbaum & Massiah, 2011). Mossberg (2008) uses the latter term due to her focus not only on one company but on the entire tourist destination as well. She also indicates that products in the tourism industry are based on consumption, and not service production, where the aim is problem solving. We will include Mossberg's (2008) interpretation of the experiencescape, but we will use the better-known term servicescape throughout this thesis, even though our research concerns the tourism industry. Limited research uses the term experiencescape, and a majority of researchers use the term servicescape; therefore, will use the term that is most common to avoid our research being overlooked.

1.4 Limitation and delimitation

A delimitation of our study is that we only investigate farm tourism, and not other tourism businesses or experience-based businesses. The research could have been conducted on other tourism businesses, but we chose to only interview representatives of farms because they have a close interaction with the guests. Moreover, even though all of our respondents were from farms, none of their businesses had the exact same offerings. It should also be noted that, due to limited resources, our research took place in a limited geographical area. This could be a limitation for our results, as we only interviewed respondents from one area in Norway.

Another limitation that may have affected our results is that all of our respondents were the owners of their farm. This may be a limitation since we only obtained the owners' perspective on using the servicescape in storytelling. On the other hand, the owners are most likely to be the natural choice for our research because the farm owners are often the only employee in the organisation.

1.5 Structure of the thesis

Our thesis is structured as followed. Chapter one was the introduction, where we presented our research questions. Next, chapter two provides a review of the relevant literature to gain an overview and understanding of the field of research. This includes theory and definitions regarding the complete tourist experience, storytelling, and servicescape. In chapter three, we present the research method that we chose. Chapter four then contains an analysis and discussion of our results. Finally, chapter five consists of a conclusion and implications for future research.

2. Literature review

In this chapter, we will provide an overview on the relevant topics to our study. The chapter is structured as follows. First, we will introduce the complete tourism experience. Then, we will discuss the terms storytelling, storytelling in tourism, and farm tourism. Furthermore, we will present and define the term servicescape. Finally, at the end of the chapter, we will present our research model.

2.1 The complete tourism experience

Pine and Gilmore introduced the term experience economy in 1998. They emphasised a shift from the service economy to the experience economy. If companies want to benefit from staging experiences, they must, according to Pine and Gilmore (1998, p. 98)," deliberately design engaging experiences that command a fee". The authors state that five design elements make the experience stand out and provide the customer with the ultimate experience – the so-called sweet spot. The experience must create an indelible impression, it must be thematised, and the tourist actor must eliminate unwanted elements that will influence the customer in a negative way. Furthermore, the tourist actor must offer memorabilia and try to make the customers immerse themselves in the experience.

According to Pine and Gilmore (1999, p. 12), experiences are "events that engage the individual in a personal way". According to Ek et al. (2008, p. 128), experience as a verb means to "live through an emotional sensation". Ek et al. (2008) present the tourist as an active agent who takes part in the experience not only as a spectator but also as a participant. For today's tourists, it is not enough to see the sites, such as the Viking ships and the church ruins. They also want to participate, to enhance their experiences (O'Dell, 2005). An experience may not be consumed all at once, or in one place. A trip can be planned in the winter, developed in spring, and consumed in the summer (O'Dell, 2005).

The complete tourist experience goes through different phases. The first phase is the planning and expectation phase, which is connected to the upcoming experience. The second phase is the active involvement phase, which takes place during the experience. The third and last phase is the remembrance and telling phase, where the tourist remembers and shares stories about the experience. All phases can evoke feelings, but most engagement and

feelings will occur during the actual experience (Ek et al., 2008). Experiences happen in a certain situation, but every single experience is a part of the total experience. The complete tourist experience will consist of all the "happenings" during the experience. For example, the drive to reach the travel destination will provide experiences that might arouse positive or negative feelings. All activities in which the tourist is involved before, during, and after the trip will be a part of the complete tourist experience (Prebensen, 2015). Since storytelling is an important part of this complete experience and affects the customer's perception of the providers offerings, it is important that the tourism provider have knowledge about storytelling and how it can be utilised (Mossberg, 2008).

2.2 Storytelling

Storytelling has always been used as a way of communicating between people, and it has its roots in oral traditions (Kent, 2015). Stories have been shared and passed down from generation to generation, and from an early age, humans learn about every aspect of life through stories (Kent, 2015). Stories influence people all the time and help them to understand, to perceive, and to act in the world in which they live (Weick, 1995).

The most important reason why we use storytelling is that "human memory is story-based" Schank (1999, p. 12). According to Lundqvist, Liljander, Gummerus, and van Riel (2012, p. 206) stories are "stored in memory in multiple ways, factually, visually and emotionally, making it highly likely that the consumers will remember them". This means that the human brain stores stories in such a way that they can be retrieved from memory, making it easier to relate to the story repeatedly, and providing pleasure and knowledge (Schank, 1999; Woodside, 2010). Woodside (2010) also notes that stories always come with indices, which she defines as touch points. These touch points can be "locations, decisions, actions, attitudes, quandaries, decisions, or conclusions" (Woodside, 2010, p. 532). This is highly useful because touch points influence humans and evoke emotions. These emotions are either implicit or explicit, or both (Woodside, 2010). Thus, humans will be more aware of the content of the story, and this will likely lead to them remembering the story in a better way and becoming more influenced by it (Woodside, 2010).

A story consists of a beginning, middle, and end; often has a turning point or a climax point; and sends across a message that is supposed to evoke feelings in the listener or reader (Lundqvist et al., 2012). According to Lundqvist et al. (2012), it is important that the story

be credible. Moreover, it is essential that the brand appear in a positive light and, for it to succeed, the listeners or viewers must be able to identify themselves with something or someone in the story (Lundqvist et al., 2012).

A story leads the listener or viewer away from negative thoughts and towards a more positive mind-set. A consequence of this is a more positive attitude towards an advertisement, for instance, as well as the brand behind it (Escalas, 2004). A good story can influence customers' experience of the brand, and can make them want to pay more for the product than if it was not associated with a story (Lundqvist et al., 2012).

2.2.1 Storytelling in tourism

> As storytelling is highly dependent on the person telling the story, the level of services and hostmanship by an engaging host or tour guide plays a vital part in experience-based tourism. There is currently lack of focus on such a method and approach in the Inland Norway region as a way to enhance tourism experiences (Mei, 2014, p. 78).

According to Mossberg (2007, p. 61) tourism commonly consists of combinations of "transportation, accommodation, dining and activities". An organisation cannot make the experience for the tourist, but can shape the context around it so that the visitor achieves the best experience (Mossberg, 2007). According to Chronis (2012), storytelling is a highly suitable tool when it comes to marketing experiences in tourism. Many tourist businesses will benefit from using storytelling to enchant the experience and give the tourist a more significant experience.

According to Mossberg (2007, p. 71), a story can be a "verbal and visual metaphor, which shows the total offering, the total package, which for tourists hopefully is received as a positive experience". These positive experiences are difficult for other businesses to copy and lead to positive word of mouth, in turn leading to competitive advantages (Mossberg, 2008). Different types of tourism businesses can benefit from storytelling, including farm tourism (Chronis, 2012). Engeset and Elvekrok (2015, p. 457) "propose that serving authentic concepts, such as locally produced food and storytelling, as part of the meal experience will have positive effects on satisfaction with relevant attributes, as well as overall satisfaction, value for money, and future behavioural intentions". Moreover, according to Brandth and Haugen (2011), storytelling is an important part of farm tourism experiences. This is because, through stories, farmers as tourism providers can convey

information about the past and present to help enhance the visitors' experience. The authors elaborate this point as follows: "By sharing a story, be it from their own life, the family history, the place, the farm, or the traditional food being served, the hosts strive to give their guests a personal, memorable and meaningful experience" (Brandth & Haugen, 2011, p. 40).

Stories that the farmers tell are based in agricultural life, and this bring authenticity to their tales. It also makes the stories more significant, and leads them to have more impact on the customer (Brandth & Haugen, 2011). Brandth and Haugen (2005) further draw attention to the use of symbols, such as language, clothes and behaviour, to influence the guests' perception of the storytelling and the servicescape. This is why they use the terms staging and theatre in farm tourism. The farmer and his family must be prepared to engage themselves and play the roles expected by the customer. Thus, the transformation from traditional farming to the tourism business could be difficult to cope with for the farmer and his family. They have to change their way of working, from farming production to relationship-building activities (Brandth & Haugen, 2005).

According to Mei (2014), a good service provider and host is important when it comes to creating excellent tourist experiences, and the tourist businesses in the Inland Norway region do not understand this importance. According to Brandth and Haugen (2008), the farmer must be a part of the product, whether he likes it or not.

2.3 Farm and agritourism

The concepts of farm tourism and agritourism are defined differently by different researchers. The definition of agritourism is based on the culture, religion, and the tourist industry of the area where the experience takes place (Sznajder, Przezbórska, & Scrimgeour, 2009). Barbieri and Mshenga (2008) define the term broadly by stating that any activity with the intention of attracting visitors, in addition to being a working farm, can be called agritourism. Conversely, Streifeneder (2016) criticises this broad definition of agritourism, and argues that the term needs to be more specific. He distinguishes between authentic agritourism and countryside tourism. The main difference between the two is that a farm with authentic agritourism earns its main income from the working farm and, in addition, the tourist concept must be authentic and not staged. In countryside tourism, in contrast, the farm can be either a non-working or a working farm, and the tourist activities are not an authentic experience. In another definition, Mehmetoglu (2007), a Norwegian researcher,

uses the term agritourism to refer to farms that offer experiences closely linked to their daily operations. These experiences take place in interactions with the family who runs the farm (Mehmetoglu, 2007). Furthermore, Nilsson (2002) defines farm tourism as encompassing tourism activities in the countryside. In this thesis, we will use the terms farm tourism and tourist farms. We do not distinguish between the concepts of agritourism, farm tourism, farm-based tourism, and rural tourism because they are "often used interchangeably with […] each other" (Phillip, Hunter, & Blackstock, 2010, p. 754).

2.4 Servicescape

Zeithaml et al. (2009) argue that the servicescape has a great impact on customer satisfaction and perceptions of service quality. Therefore, there should be a congruence between the service concept, of which the servicescape is a part, and other elements of the firm's service concept. Another element in the firm's service concept could be storytelling, for example (Goldstein, Johnston, Duffy, & Rao, 2002). And Kotler (1973) was one of the first to examine the environment as a strategic marketing tool to influence the customer.

Kotler (1973) describes the environment where a purchase takes place as the atmospherics, and states that companies can have an impact on the atmospherics by using elements such as sight, sound, scent, and touch to enhance and evoke feelings so that the customer is persuaded to commit to a purchase. Kotler (1973) lists three ways in which the atmosphere influences the customer. The first is through the attention-creating medium, which involves the use of effects that differentiate the company from the competition. These effects can be colours, noise, and motion (Kotler, 1973). The second is through the message-creating medium, where the company can communicate its specific advantages and express concerns about the customers' problems (Kotler, 1973). In this way, the company gives the customer opportunities to make a choice about where to buy a product. Finally, the third is through the effect-creating medium, where the company can use sound, scent, and other effects to evoke instinctive irrational behaviour – for example, how the scent of freshly baked goods makes us hungry (Kotler, 1973). Kotler's theory about the atmospherics is further developed by Bitner (1992), who defines the servicescape as the environment in which a service is provided.

Bitner's (1992) framework suggests that a variety of objective environmental factors are perceived by both customers and employees, who may respond cognitively, emotionally, and

physiologically to the environment. First, a cognitive reaction to the environment is linked to the person's beliefs, the categorisation of the environment, and the symbolic meaning that the environment gives employees and customers. A cognitive reaction is the opposite of an emotional reaction, where the customers' and employees' feelings are evoked, and their moods and attitudes will influence their behaviour. If the environment evokes pleasant feelings, the customer tends to spend more time in that environment. In contrast, he or she will spend as little time as possible in an unpleasant environment. Third, a physiological reaction to the environment is related to the reactions that customers and employees have to pain and comfort. Movement and physical fitness will also affect physical well-being, and in turn influence behaviour. According to Bitner (1992), all of these responses will affect how people react and the social interaction between them, making it pleasant or painful.

In her article, Bitner (1992, p. 58) presents a "framework that describes how the built environment (i.e., the manmade, physical surroundings as opposed to the natural or social environment), or what is referred to here as the "servicescape," affects both consumers and employees in service organizations". The surroundings to which she refers are called mechanic, humanic and functional clues in Berry, Wall, and Carbone's (2006) work. The latter argue that these clues will affect the service experience. Mechanic and humanic clues are smell, sight, sound, and the behaviour and tone of the service provider (Berry et al., 2006). Functional clues are linked to the reliability of the service – for example, whether the key opens the door to the hotel room – and are basic clues that the customer expects (Berry et al., 2006). The authors note that "specific clues carry messages; the clues and messages converge to create the customer's total service experience" (Berry et al., 2006, p. 44).

Zeithaml et al. (2009) further investigate this topic in their book *Services Marketing*. According to them, the "Physical evidence … can have a profound effect on the customer experience" (Zeithaml et al., 2009, p. 315). Whether the servicescape is a bus ride or a weekend getaway, it will affect the customers' experience in one way or another according to Zeithaml et al. (2009), it will influence the total experience, the attachment, the satisfaction, and the emotional connection between the service provider and the customer.

2.4.1 Servicescape in Tourism

According to Mossberg (2007), the servicescape is highly important in tourism since the tourist stays in the servicescape for a longer time, with the aim of experiencing pleasure or

amusement. In comparison, a customer does not spend more time than necessary in a grocery store, where the experience is not the main focus. Thus, during a tourist experience, the guest has more time to evaluate the offering and to judge whether the experience exceeds expectations. Therefore, it is essential that the servicescape will be presented in way that will create the best stage for the experience.

Ooi (2005) presents the attention structure framework, which contain six different approaches to understanding tourism experiences. The first approach examines how the tourists' own background and their perceptions will affect their experiences. The second approach considers that tourists seek tourist experiences to achieve benefits for themselves, with the aim of "improving their mood and well-being, asserting self-identity and learning about other places and cultures" (Ooi, 2005, p. 53). The third focuses on how tourists are able to immerse themselves to obtain the ultimate experience. The fourth approach then focuses on understanding how tourists can obtain well-being, an escape from daily life, and their search for an alternative lifestyle (Ooi, 2005). The fifth approach takes into an account that tourists are only visitors, and they will be aware of the things that are new to them (Ooi, 2005). They do not have the same knowledge as the locals, they will discover the destination with their own perceptions, and they have limited access to these experiences compared to the locals (Ooi, 2005). The sixth approach consists of staging the experience; "This staging approach uses the dramaturgical metaphor, to argue that engaging experiences depend on the degree that people interact with the product. The right environment, props and cues will make people interact with the product on a deeper level" (Ooi, 2005, p. 54).

According to Mossberg (2007), companies do not know enough about how the physical environment influences customers' service experience. Small organisations do not use professionals to help them to stage their servicescape, and they might therefore fail when trying to influence customers through that servicescape. Therefore, new research on this topic is needed, especially in the tourism industry.

The servicescape is important and will enhance the customer experience. Furthermore, when linked to storytelling, the servicescape will give the company an advantage (Mossberg, 2008). If the link between the storytelling and the servicescape is strong, the customer experience will be more profound (Mossberg, 2008). In this vein, when the servicescape and the story work together, the servicescape can enhance the story. This is why it is so important for companies to be able to control the impact that their servicescape has on their

customers. By using both the physical and psychological strategic elements in the servicescape, the tourism provider can create better experiences for tourists (Mossberg, 2008). The servicescape might be especially important in farm tourism due to the connection between the products that the farm offers and the servicescape. The latter includes for example buildings, persons, artefacts, and surroundings.

In farm tourism, the personal contact with the host or farmer could be essential for the guests. Since many farmers are occupied on a working farm, it could be difficult to adjust their role to become successful tourism providers. According to Brandth and Haugen (2008), this transition from producer to facilitator of services and experiences can be a challenge for many farmers. They have to interact with guests and might not be used to being hosts for tourists. In this vein, they might need to gain knowledge about how to become an effective experience provider (Mehmetoglu, 2007).

Brandth and Haugen (2008) state that tourist hosts who work on a farm also have to adjust their appearance due to their influence on the tourist experience. They are constantly on stage, and have an impact on the total tourist experience. Therefore, they should dress according to the concept of the farm. Their clothes and accessories will help to convey the culture and enhance the tourist experience, since the farmer and the employees are a part of the product whether they like it or not (Brandth & Haugen, 2008). According to Engeset and Heggem (2015, p. 124), this is one of the most important aspect in farm tourism, that the host are a part of the product, because "The demand on the hosts has increased, and the main attraction of the farm tourism product is the tourist operator's life".

Even though personal contact is important, research has shown that the focus have shifted from educating tourists about agricultural life to presenting food tastings with the aim of increasing sales (Alonso, 2010; Engeset & Heggem, 2015; Gössling & Mattsson, 2002; Nilsson, 2002).

The servicescape is an important way of enhancing storytelling. Therefore, it is vital for tourism providers, especially tourist farmers, to gain knowledge about the barriers and drivers that might influence their use of the servicescape in storytelling. As Mossberg (2008) states, the use of the servicescape can be a powerful tool for the tourism provider to offer unique experiences, and therefore stand out from the competition.

In our research model, illustrated in Figure 1, we suggest that several drivers and barriers may influence tourism providers. These might influence their use of the servicescape in storytelling, and vice versa.
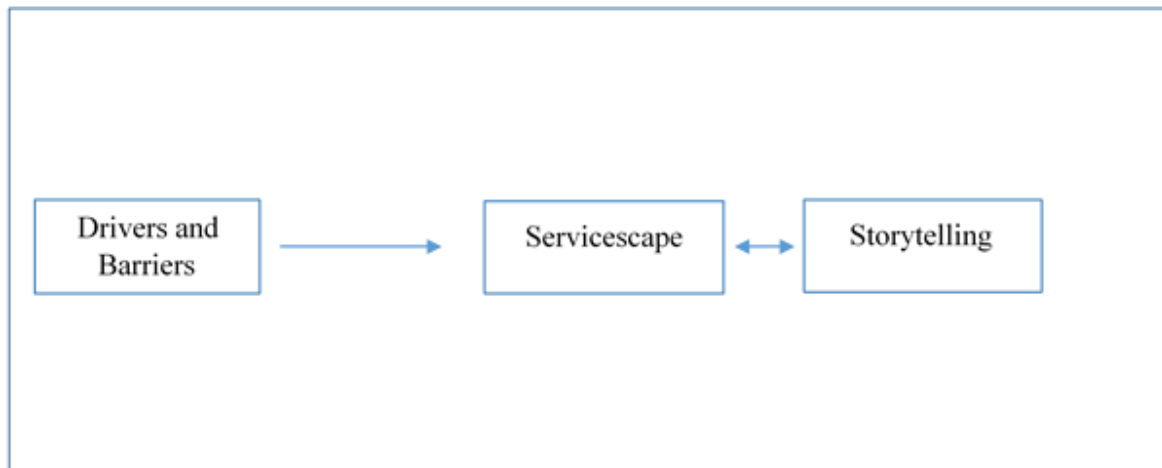
Figure 1: Research Model

3. Methodology

In this chapter, we will discuss which methodological approaches we used to answer our research question: *Which drivers and barriers influence the use of servicescape in storytelling in the tourism industry?*

We also presented the following sub-questions: How can resources affect a company's use of the servicescape in storytelling? How will a company's willingness to adjust the servicescape to fit the storytelling and vice versa affect the use of the servicescape in storytelling?

We will first present our scientific perspective, and then elaborate on the methods that we used and discuss the chosen research design in greater depth. Subsequently, we will present the strategy used to select our respondents and the sample size. We will describe our data collection technique and clarify the choice of interviews as our strategy. Furthermore, we will present our data analysis in depth, which comprised three steps: open, axial, and selective coding. We will then reflect on our role as researchers, and how we might have influenced the respondents and the interpretations of the analysis. We will deliberate on the quality of the research and discuss trustworthiness, which includes the four criteria of creditability, transferability, dependability, and confirmability. Furthermore, we will discuss the authenticity of the research, which includes fairness, ontological authenticity, educative authenticity, catalytic authenticity, and tactical authenticity. Finally, we will conclude this chapter with a discussion of the ethical aspects of our research.

3.1 Hermeneutics and interpretivist view

By choosing a hermeneutics and interpretivist view, we were able to discover and understand the meaning of people's thoughts and behaviour (Kvale, Brinkmann, Anderssen, & Rygge, 2015; Mehmetoglu, 2004). This view is used to interpret various types of qualitative data. In our research, we aimed to discover and understand how drivers and barriers to using the servicescape in storytelling affected our respondents' use of the servicescape. Since our research question is related to a phenomenon that has only been examined to a limited extent in our context, it was necessary to adopt a hermeneutics and interpretivist view to discover the respondents' thoughts, feelings, and meaning regarding storytelling and the servicescape.

3.2 Choosing a research methodology.

To determine which research methodology to use, it is highly important to be aware of how the research question is asked, because it will to a large extent determine the choice of the research methodology (Corbin & Strauss, 1990; Mehmetoglu, 2004). However, there might be a dilemma if researchers have a preference for a particular method and therefore choose that method based on convenience and experience. Corbin and Strauss (1990) bring attention to this dilemma by asking whether the research method is chosen before the construction of the research question, or vice versa. Our research question was constructed before choosing the research method due to our limited experiences and preferences as researchers.

Another reason for using a qualitative method in this research was that the context of farm tourism differs among countries and regions (Engeset & Heggem, 2015). Therefore, it would be difficult to transfer research findings from outside of Scandinavia to our context. Moreover, qualitative research was more suitable for discovering drivers and barriers to using the servicescape in storytelling.

A third reason for using a qualitative research method was that we could thereby study the phenomenon in a natural setting, allowing us to have a closer interaction with the respondents. Moreover, a fourth reason for choosing this method was the limited availability of previous research on this topic. By using qualitative methods, it is possible to discover findings about a phenomenon that can later be used to formulate hypotheses and test them with a quantitative approach. In qualitative research, the close interaction with the respondents helps them to feel more comfortable, which could in turn encourage them to more easily express their thoughts. This helped us to understand the true meaning of our findings (Mehmetoglu, 2004).

Besides the explorative character of the study, we also used existing theories about the phenomenon to understand which drivers and barriers exist regarding the use of the servicescape in storytelling and vice versa. All in all, a qualitative method was a suitable choice, since our goal was to understand a phenomenon (Mehmetoglu, 2004).
The study also used an explorative approach. This method is suitable when the goal is to obtain a better understanding of the phenomenon, and not to find conclusive evidence (Ringdal, 2013).

Saunders, Lewis, and Thornhill (2009) present three principles connected to the explorative method. First, the researchers can conduct a literature review to discover previous studies on the topic. Second, they can collect their own data by interviewing respondents with knowledge about the topic of study. Finally, the third principle is that the researchers can conduct interviews with focus groups.

We used a literature review to learn more about the topic at hand. In addition, we continued to collect information from experts in the farm tourism business. Our main reason for conducting an explorative study was that we could adjust our focus during the research. The information collected at the beginning of the research was extensive and covered several topics. During the research, however, we experienced that the topics became more specific, more focused, and to the point. Changes during the journey are inevitable and a necessity when conducting exploratory research (Saunders et al., 2009). Moreover, by using an exploratory research method, we gained more flexibility, which allowed us to adjust our thesis as it progressed.

The explorative method gave us the opportunity to adjust our problem definition as we gained more knowledge about the phenomenon. All in all, this was the best-suited research method to help obtain more information about the phenomenon and help us answer our research question.

3.2.1 Adaptive theory

Throughout our search for relevant literature, we discovered themes that we incorporated into our further research. Based on this approach, we found that Layder's (2004) adaptive theory was adequate, and we used theory from other researchers that was relevant as a direction in our research. According to Layder (2004), researchers use general theory that already exists, because they are both explicitly and implicitly affected by impulses from the reality of which they are a part. Our experiences in life and with regard to the research field influenced our research explicitly and implicitly. Furthermore, Layder (2004) emphasises that the goal is still to develop a new theory, but with the use of some existing ones.

3.3 Sample

In May 2016, we made a request to the regional tourism organisation and their CEO and sought their cooperation with our master thesis. The CEO was highly positive about the chosen topic and provided us with information on which farms could be suitable for our study. We made a selection of farms based on this information.

Next, we used purposive sampling, as it is the appropriate method for qualitative research. A critical aspect for us was to find the best-suited informants, due to the impact that they would have on the results of the study. It was important that the chosen respondents contribute appropriate information to help us answer the research question regarding the drivers and barriers to using a servicescape in storytelling.

Purposive sampling encompasses different strategies, and we used a combined strategy to determine our sample, which comprised convenience sampling and criteria (Mehmetoglu, 2004). We wanted to use convenience sampling because it allowed us to choose which farms we would include in our study. Due to our limited resources, including time and a tight budget, we chose to focus on farms in the Inland Norway region only. Although Patton (2015, p. 309) criticises convenience sampling as being "neither purposeful nor strategic", we were not concerned about its use due to our chosen sample and the criteria that we selected. We could have conducted phone interviews with informants in another district, but it was important to observe the respondents in their own environment (Mehmetoglu, 2004).

Furthermore, our research might have benefitted from including a broader geographical range as this would have given us a larger selection of farms from which to choose, and presented us with additional information about the studied phenomenon. However, due to the aforementioned time and resource restrictions, this was not possible. The second strategy that we used was setting criteria. The first criterion was that the companies selected had to be farms that offered products or activities for tourists, and the second was that the farms had to have offerings for tourism throughout the entire year.

In January 2017, we gathered information about the different farms in the area on the internet. We found relevant information on different websites such as Facebook, homepages, and networking websites. We used this approach to gain information about the farms to help us to select our sample. We had to search beyond the members of the regional tourist

organisation to find suitable respondents, and decided to contact some other farms situated in the Inland Norway region. Because of our existing knowledge about the tourist industry in the Inland Norway region as well as the criteria that we had selected for our sample, we believed that these farms were suitable for our research. We then constructed a list containing the potential farms to include in the interviews. Then, in late January, we contacted these farms by phone to ask them to contribute to our research. Several potential respondents did not reply to our request, however. We therefore had to follow up by sending them an e-mail with information about our thesis, asking them to contact us if they were interested in participating.

3.4 Sample size

The sample size is important when conducting qualitative research. According to Patton (2015, p. 311), "there are no rules for sample size in qualitative inquiry". Sample size is dependent on the research question, the contribution to science, managerial implications, and the resources available (Patton, 2015). When using a qualitative method, the researcher should continue to interview respondents until no new information arises. However, according to Bryman and Bell (2015), saturation is difficult to prove, and if a sample size is determined, it is pointless to use saturation as a criterion. In our research, we had no aim to obtain saturation. According to Ringdal (2013), a sample size between 5 and 25 is sufficient when the aim is to gain insight into how and why the respondents feel and react to a certain phenomenon. We contacted 14 different farms, because we wanted to conduct at least 10 in-depth interviews. We felt that this sample size was suitable for our research and would give us enough information from the respondents to answer our research question.

3.5 Context

Table 1 lists the farms that contributed to our research. We differentiated them according to type of products and offerings. The first criterion for inclusion was that they were a working farm as well as a tourist farm. Secondly, we differentiated them based on type of product. Third, we considered which kinds of products they had for sale in their shops.

Table 1: Sample

Company	Not working farm	Working farm	Type of product	Own products for sale in farm shop
R1	x		Accommodation and dining	
R2	x		Accommodation, dining and gallery	
R3	x	x	Accommodation, dining, outdoor activities	
R4	x	x	Accommodation, dining, outdoor activities and shop	Edible products
R5	x	x	Accommodation, dining, outdoor activities	
R6	x	x	Accommodation, dining, outdoor activities, cafe and shop	Edible products
R7	x		Accommodation, dining, cafe and gallery	Books
R8	x	x	Shop	Other products
R9	x	x	Shop with small cafe	Edible products
R10	x	x	Dining, cafe and shop	Edible products, books and other products

3.6 Data collection

In this section, we will discuss the interview process. This includes our choice regarding type of data collection, the construction of the interview guide, and a description of the data collection.

3.6.1 Interview guide

The main reason for using an interview guide was to have a plan and a document that could lead us through the interview process. The interview guide was dynamic, and we adjusted the content when necessary based on the experiences gained throughout the interviewing process. The adjustments to the guide and the questions made each interview unique, but we still ensured that all of the topics in the question were covered (Kvale et al., 2015).

Our interview guide consisted of four phases. The first was the introduction phase. In this phase, we presented ourselves and gave the respondents information about our research. We also presented the terms relevant to our topic to ensure that the respondents understood the questions that we would explore. The second phase was the open-ended question phase, whose purpose was to obtain relevant information about the farm and general information about storytelling. In the third phase, we asked more direct questions in relation to the research question. This was done to gain more specific information about the respondents and their meaning regarding the research question. The fourth and the last phase was the member check, which we used to help us avoid misinterpretations. This also gave the respondents an opportunity to provide additional information and make any closing comments.

The questions in our interview guide were rooted in relevant theories on the topic to gather important information regarding our research question. By using these theories, we assumed that we would obtain the information that we needed. We were aware of the possibility that new topics could emerge during the interviews, and that we would have to examine new theories or topics after conducting the interviews. Subsequently, we adjusted the interview guide according to emerging topics when it was necessary.

3.6.2 In-depth Interview

In this study, we collected data by using in-depth interviews with the selected farm tourism operators. We used one-to-one interviews so that the respondents could express their meaning without interference from other people or the surroundings (Gripsrud, Olsson, & Silkoset, 2016). The interviews were conducted as a conversation between the respondents and the researchers. In this way, we were able to uncover the respondents' thoughts and feelings behind their actions regarding the use of the servicescape in storytelling. It is important that the researchers have knowledge about conducting in-depth interviews. The ability to listen is essential. Without being able to listen and interpret the answers given, it would be highly difficult to pursue interesting topics with follow-up questions. In turn, without the ability to ask relevant follow-up questions, it would be impossible to gain in-depth insight into the phenomenon.

One researcher had experience in managing in-depth interviews. This experience was highly helpful. During the interviews, the interactions between the respondents and the researchers were dynamic. Therefore, we had the opportunity to elaborate the questions further if necessary. This also gave the respondents the chance to expand on their answers and deliver their thoughts on the subjects of study. However, a problem that could occur because of this was that respondents could discuss topics that had no relevance to the research. We felt that it was difficult to interrupt and were afraid that the respondent might be offended if we did. Therefore, we waited for a natural pause before changing the subject. According to Aase and Fossåskaret (2014), it is important to adjust the tone of language and the question formulation to fit the respondent's reality and the picture of his or her world.

When using in-depth interviews, one can use either a structured, semi-structured, or unstructured interview guide. We used semi-structured interviews to collect information from and about the farmers. This means that we had predetermined questions and used follow-up questions when it was suitable. Semi-structured interviewing gave us the flexibility that we needed to adjust the questions, while still providing us with a degree of structure (Bryman & Bell, 2015). Even though we both conducted the interviews together, one of us was in charge of asking the questions in each interview. Therefore it was also suitable to use a semi-structured interview guide to ensure an amount of comparability between each interview (Bryman & Bell, 2015).

In addition, we used silence as a strategy to make the respondents reflect on the questions asked and encourage them to speak freely by giving them opportunity to break the silence themselves. In this way, we could also gain important information that might have been lost if we had asked the questions rapidly (Kvale et al., 2015). According to Corbin and Strauss (2008), it can be difficult for unexperienced researchers to stay silent in periods of the interview. Therefore, we considered this so that we could benefit from this strategy.

3.6.3 Conducting the interviews

We made appointments with the respondents more than one week in advance, and sent the interview guide by e-mail so that they could have the opportunity to read and reflect on the questions. However, it was not compulsory to read the questions in advance.

The interviews were conducted from 13 February until 1 March 2017. All interviews took place on the respective respondent's farm. This was more convenient for the respondents and it saved them time. Moreover, it gave us the opportunity to interview them in their natural environment, where they were more comfortable and safer, and therefore they spoke more freely and effortlessly (Mehmetoglu, 2004). It was highly useful to visit the farms, as we as researchers were able to experience the servicescape and see the storyteller in his or her authentic surroundings. It was also important to see the servicescape where the stories were told and, in some cases, what has inspired those stories.

We also had the opportunity to see what kind of tourism products and services the farms provided for their customers. We used this information to better understand the respondents. We also used the servicescape in the follow-up questions, so that the latter were linked to the actual context. The respondents were able to explain and elaborate their answers in a better way by referring to the visual environment. Moreover, since we travelled to the farms, the farmers did not have to spend more time than was necessary to participate in our research. We informed the participants that the interviews were supposed to take about one hour, but in fact, they took between 45 minutes and 1 hour and 17 minutes. In the interview that lasted 1 hour and 17 minutes, the respondent made it clear that time was not an issue. The other interviews either ended on time or lasted less than an hour.

Both of us took part in the interviews, except in one case when one researcher could not be present. We both wanted to attend the interviews because of the use of semi-structured

questions, and because two persons could better observe the respondents and ask relevant follow-up questions.

While one researcher focused fully on the respondents during the interview process, the other had more of an observer role. We discovered that it was easier for the researcher who observed to pose relevant follow-up questions, as the other researcher had the responsibility of covering all the topics in the interview guide. We alternated between roles from interviews to interviews, as we both wanted to gain experience in interviewing and observation due to our limited previous experience.

We recorded the interviews so that we could transcribe them and use quotes in our analysis. It is almost impossible to manually write down answers word for word during interviews, and it would have also been highly time consuming both for the researchers and the respondents. Moreover, it was also helpful to be able to listen to the recordings repeatedly if necessary to avoid misunderstandings, and we could examine what the respondents said in a more extensive way (Bryman & Bell, 2015). On the other hand, according to Bryman and Bell (2015), there are two main problems regarding the use of digital audio recorder. First, the respondents might object to being recorded. However, this did not occur in our study. The other problem is that technical issues might arise related to the functionality of the recording device. Unfortunately, we experienced some technical problems with our digital audio recorder during one interview. Halfway through interview, the device ran out of power without our knowledge. Because of this, we lost about 30 minutes of recording in total. When we discovered this, we immediately made notes about the respondent's answers. We know that this was unfortunate, but we took action to resolve the problem in the best way we could at the time.

The respondents were asked to sign an agreement document that contained information about our research, confidentiality, anonymity, ability to withdrawal their participation, and the permit from the Norwegian Centre for Research Data (NSD). We also told the respondents that we would delete their records and the transcribed materials as soon as possible. All the farmers who contributed to the research will remain anonymous in our thesis.

Due to earlier employment in the regional tourism organisation, one of us had worked with some of the respondents before and already had an established relationship with them. This

had a positive impact on the interviews, as it led to easier communication, a more relaxed atmosphere, and a more familiar environment.

When we arrived at the farms and had introduced ourselves, the respondents asked us if we wanted something to drink, such as coffee or tea. This contributed to creating a friendly and welcoming atmosphere, and gave us time to make some small talk and start to establish a connection with the respondents. We then continued the interviews by discussing our master thesis in general terms, before explaining the different terms that we focused on in our research. The interview sessions started with simple questions that were easy to answer, so that the respondents felt secure and at ease. This established a warm and open atmosphere. According to Kvale et al. (2015), it is important to ensure that the respondents feel secure and relaxed, and that the interviewer shows respect and understanding. After asking the general and easy questions, we began the more complex questions. We asked them in a natural order, from the easier to the more complex topics related to the research question. This led to a more fluent conversation and a less formal interaction between the respondents and us.

We asked follow-up questions when it was important to obtain further information about a particular subject. This was important for us to have in mind, especially when the respondents touched upon subjects that were new to us and had significance for our research question. We used silence as a strategy so that the respondents could have enough time to reflect upon each question. This strategy was successful most of the time, and made it easier for the respondent to think through the question thoroughly. The aim was to make the respondents less stressed and prevent them from feeling that they had to answer quickly. We also gave them time to pause between answers, so that they could elaborate or add additional points to their answers. It was sometimes necessary to explain the meaning of questions more precisely before the respondents were able to answer. However, our effort to explain the questions could have had an impact on the respondents' answers due to the nature of leading questions.

At the end of the interviews, we briefly summarised the information given by the respondents, to allow them to elaborate and comment on their answers if necessary (Kvale et al., 2015). We did this so that the respondent could clarify any misunderstandings. In one interview, the respondent started to elaborate after the recorder had been turned off. We felt that the information was important to document, so we asked if we could turn the recorder

back on so that this new input would not be lost. It is easier to have recordings on tape than to write answers down from memory, as doing the latter can lead to misinterpretations. We transcribed the first interview immediately, and discovered that we had to adjust the interview guide to obtain more information that was related to our research question from the respondents.

After conducting each interview, we sat down and talked about how it had gone. We discussed the interaction with the respondent, including whether she or he was cooperative, talkative, nervous, and forthcoming, and we made notes about the atmosphere and how the respondent was able to answer our questions. In addition, we talked about the findings we could immediately identify. These conversations helped us to adjust the interview guide, so that we could benefit from the experience that we gained from each interview.

We started the transcriptions as soon as possible, so that the analysis could benefit from us having the interviews fresh in our minds.

3.7 Analysis

The interviews were transcribed immediately after each interview. Transcription refers to transferring a digital audio recording into text. We wrote down exactly what the respondents said. Doing all of the transcriptions ourselves gave us the opportunity to go through the interviews one more time, and listen carefully to the answers provided by the respondents. In this way, we could also better capture nuances in tone of voice that might have had an impact on the given answer. The transcription made us more familiar with the data, and prepared us for the coding of the interviews.

To assist us with the analysis of the data, we used Atlas.ti. Atlas is a computer-assisted qualitative data analysis (CAQDAS) program that helps researchers with the "physical task of writing marginal codes, making photocopies of transcripts … and pasting them together" (Bryman & Bell, 2015, p. 606). Nevertheless, it is still the researchers who must analyse and interpret the collected data: CAQDAS programs do not help with this task. We still had to divide the text into quotes manually. The program could only help us with organisation of the data. According to Bryman and Bell (2015), using programs such as ATLAS.ti is risky, as they provide us with an overview and a summary of quotes, and it could be irresistible to

quantify these quotes. Hence, this could jeopardise the principles of qualitative methods and have an impact on how the researchers view the reliability and validity of their research (Hesse-Biber, 1995). We can relate to this problem, but since we knew that this could be a problem, we took precautions and tried to look beyond the numbers connected to the codes. Still, quantification might be useful in some regards. However, researchers must use the opportunity to do so with caution (Bryman & Bell, 2015).

Moreover, some researchers are afraid that using CAQDAS programs might lead to the fragmentation of texts (Weaver & Atkinson, 1994). This could have an impact on the flow of the text, and ultimately this might cause problems regarding losing important transcripts when analysing and interpreting the findings. We experienced this problem in two incidents, so we had to change the selection already made in Atlas.ti and save more text related to each of the answers. The process of coding text and grouping it together might compromise contextuality. Context is highly important in qualitative research, so it is crucial to have control and not decontextualise the data (Buston, 1997). Since these complications were known to us, we kept them in mind and did not experience any problem in this regard. Another reason not to use CAQDAS programs is that Word works perfectly for many researchers and is a less expensive option (Stanley & Temple, 1995). In addition, it takes time and effort to learn to use a new software, and this could be used more efficiently. As students, however, we had the opportunity to buy Atlas.ti at a reduced price. In addition, the program was relatively easy to use and we were introduced to Atlas.ti during our master's program, so we already had some knowledge about it. As another potential problem, the coordination among researchers in a group could be difficult when using CAQDAS programs (Sprokkereef, Larkin, Pole, & Burgess, 1995).

We could not work online due to us having different computers. To work online in Atlas.ti would have been better, but we felt that this was unproblematic because we both worked on the coding together simultaneously, and communicated via Skype at the same time. In another vein, Bryman and Bell (2015) state that not all research is suitable for CAQDAS programs. For instance, researchers who do not use codes and retrieve text for analysis cannot use these programs (Bryman & Bell, 2015). They make the coding of the text more efficient and faster, and also make it possible to connect codes to demographic variables such as geography, age, and so forth. However, the researcher must be cautious about quantifying, because this can have an impact on the interpretation of the interviews (Hesse-Biber, 1995). On the other hand, by using CAQDAS programs, the analysis process becomes

more transparent, and it is easier for the researchers to reflect on the process of analysing, coding, and working with the text (Bryman & Bell, 2015). All in all, although there is much scepticism related to the use of CAQDAS programs, their benefits might exceed their problems. We certainly saved time and obtained a better overview of the codes and the text by using our CAQDAS program (Bryman & Bell, 2015).

We uploaded the transcribed documents in Atlas.ti. Then, we sat down together while browsing through the transcriptions of each interview. In our analysis, we were inspired by Strauss and Corbin's grounded theory. Their analysis method is based on coding, and the aim is to categorise the collected information so that knowledge can be gained about a phenomenon.

This method consists of three phases of coding. The first phase is open coding. In this phase, we identified different quotes and categorised them according to the research question, barriers, and drivers for using the servicescape in storytelling. The codes, linked to the barriers and drivers, emerged from the quotes while examining and breaking down the text. Therefore, the code names were related to the topics in question. We identified 15 codes in total. After identifying these codes, we went through each interview once again, to ensure that we had placed each quote under the most suitable code regarding our interpretation. This phase gave us an overview of the relevant text and the codes, and made it easier to capture the essence of each category.

The next phase proposed by Corbin and Strauss (1990) is axial coding. However, this phase was not useful for our research and, according to Charmaz (2006), axial coding might not be necessary in all research analysis.

We continued our analysis by beginning the third phase: selective coding. In this phase, we tried to group the different codes into categories (Corbin & Strauss, 1990). We went through all of the different codes and identified four main categories based on the codes that we had already retrieved and the literature review. Furthermore, we investigated the relationships between the categories.

In our analysis, we used equations to explain and support findings regarding our research questions. The categories also gave us information about the relationship between each code and each category. We translated the quotes that we used into English and removed small words such as "hmm..." and other phrases that had no effect on meaning. We used "…"

when we removed part of the quote that was not relevant to the understanding and meaning. If we had to remove part of the text for the purpose of anonymity, we used "(…)" On the other hand, if it was necessary to include text to explain context with regard to a quote, we used "( )" to frame the added text, and used the researcher's note, (r.n).

3.8 Reliability and validity

According to Bryman and Bell (2015), there are different methods to evaluate qualitative research. There has been some discussion about the relevance of reliability and validity in qualitative research. In addition, many researchers, including Mason (1996), LeCompte and Goetz (1982), and Lincoln and Guba (1985), have differing opinions on the subject. We chose to use Lincoln and Gubas's (1985) interpretation and evaluation methods, trustworthiness and authenticity, because they were created to fit the nature of qualitative research. In our study, we used trustworthiness and authenticity as criteria when we evaluated reliability, validity, and generalisability.

3.8.1 Trustworthiness

According to Lincoln and Guba (1985), trustworthiness includes four criteria. The first is creditability. The interviewer and the respondents might not share the same social world; therefore, when we conducted the interviews, we tried to understand and relate to the respondents. Due to previous work relations, we had some understanding of and insight into the tourism industry in Inland Norway, and could relate to the context and to the respondents' work life and situation. At the end of each interview, we summarised the answers given. We did this because it was important that we as researchers understood and interpreted the respondents' social world correctly. Doing this helped us to analyse our findings.

The second criterion is transferability. In our thesis, we have strived to explain how we executed our research from beginning to end. However, our experience, knowledge, and previous work relations with some of the respondents in the tourism business could have had an influence on our approach to the study. Our relations could also have had an impact on the interpretation of the respondents' answers, and thereby our findings. This could affect the transferability to another study in a similar context.

It was important that our study could be traced, and that it provided enough detailed information to make the process translucent enough for others to judge its transferability. Even though the aim of the thesis was not to generalise the findings, this could be done in the same or in similar contexts as our study. The third criterion is dependability, which is parallel to reliability. The researcher must document and explain the aspects that affect the dependability in all phases of the study. The documentation must be as accurate as possible so that others can audit the entire research process. There were some threats that could compromise the dependability of our research.

One of us had been employed by a tourism organisation and the local tourism agency in the Inland Norway region, and had knowledge of and experience with the actors in tourism businesses, including farms offering tourism products and services. In addition, the respondents' knowledge of our cooperation with the tourism organisation could have affected their attitudes towards participating in our research, as well as their answers to the interview questions. On the other hand, the respondents' view of the research and of us as researchers could also have been positively affected by this. Moreover, personal friendship with one of the respondents and the employment at the tourism agency could have had an impact on the research, especially in selecting the sample. Knowledge about the tourism business in this area in particular could have had a positive effect on our study.

As discussed earlier, the interviews took place on the farms. This might have influenced the farmers in a positive way. Familiar and safe environments may have led them to speak more freely and effortlessly, and their answers may therefore have been more reliable and truthful.

As mentioned in the section on the in-depth interviews, we used silence as a strategy. However, we found it difficult to do so, because we felt that we sometimes had to explain our questions more thoroughly. When the respondents hesitated to answer, it was natural to assume that they did not understand the question. It was beneficial for us to focus on this technique, and we therefore tried to take advantage of this knowledge. On the other hand, we did not always succeed, and this might have had an impact on the respondents, as it resulted in leading questions and sometimes closed questions. These types of questions could have jeopardised the dependability of our research.

We used a digital audio recorder during the interviews and, as discussed, during one interview the recorder stopped working half way. We did not have digital recordings from

the rest of the interview and we were not able to transcribe the answers. This could have had an impact on the findings. We made notes as soon as possible after the interview, but notes made from memory are often not accurate enough, and might have a negative effect on the dependability (Bryman & Bell, 2015). Our notes reflected the respondents' general opinions, but could not give us more details and nuances in the answers.

The fourth criterion is confirmability. This criterion concerns the researchers' ability to be objective. According to Lincoln and Guba (1985), complete objectivity is impossible in qualitative research. Nevertheless, we took precautions to be as objective as possible. To this end, we took into account and discussed our background and connection with the tourism businesses and the respondents. This made it possible to accomplish a better objectivity to a certain degree, but it is difficult to judge this ourselves. An auditor could have helped us to achieve even better confirmability (Bryman & Bell, 2015). During the research, we asked questions at the end of each interview to confirm that the answers given were understood both by the researchers and by the respondents. This helped us to look beyond our reality and to grasp the real meaning in their answers.

3.8.2 Authenticity

Lincoln and Guba (1985) suggest five criteria concerning authenticity. We considered the criterion of fairness, which relates to the selection of respondents. For instance, is there diversity among them? In our research, we found the respondents' contact information and phone numbers on the farms'/tourism operators' web pages. The contact person was mainly the manager, and therefore we interviewed the managers of every farm, except in one interview during which also another employee was attending the interview.

Hence, we examined only the viewpoint of one type of employee. Our research might have benefitted from conducting interviews with some of the other employees who had contact with guests. New and more information could have been collected if they had participated in the research. Unfortunately, due to limited resources and the fact that the study was conducted during the off season, when only managers worked on the tourist farms, we believed that it would be difficult to conduct interviews with other employees. In addition, it could have been difficult for part time employees' to give adequate information about the topic in our research.

The second authenticity criterion that we considered was ontological authenticity. Through our research, we believe that we helped some of our respondents to arrive at a better understanding of the use of the servicescape in storytelling.

The third criterion is educative authenticity. We think that the tourism providers and the guests shared the same social setting. Therefore, the respondents might reach a better understanding of how their stories and the servicescape affect their guests. The opportunity to reflect about storytelling and the use of the servicescape during the interview, made them aware of the knowledge that they already possessed. Thereby, the respondents´ could view their storytelling from the customers' perspective in better way.

The fourth criterion, catalytic authenticity, means that the respondents gained knowledge to change or act upon topics that arose during the research.

The fifth criterion, tactical authenticity, concerns whether the research led to empowering participants to take action and to engage in steps to change their circumstances related to the findings (Bryman & Bell, 2015). The answers given by our respondents indicate that some of them were empowered to take action. Even though these criteria call for extensive cooperation between the researchers and the respondents, for example in the construction of the research question, we saw that some topics in our research could have influenced and empowered the respondents to take action.

3.9 Ethical considerations

It is important for researchers to be attentive to ethical considerations when conducting a study. Different research requires different ethical considerations. The relevant ethical considerations could have an impact on both the participants and the results, but also the validity of the research. Researchers must have the respondents in mind when conducting their study, and no harm should be done to the persons involved. Furthermore, as researchers, it is our duty to protect the respondents and the information that they contribute to our study.

Researchers must comply with several rules, which might differ depending on the type of research and the context. Most of these rules are designed to protect the respondents from physical and psychological harm (Bryman & Bell, 2015). The following quote from Miles

and Huberman (1994, p. 288) illustrates this well: "We must consider the rightness or wrongness of our actions as qualitative researchers in relation to the people whose lives we are studying, to our colleagues, and to those who sponsor our work. … Naiveté [about ethics] itself is unethical".

In our research, we took precautions regarding ethical considerations to protect our respondents. We have tried to present our respondents' answers and quotes in such a manner that they will not bring harm in any way, whether physical or psychological. Moreover, we have tried not to make judgments based on the answers and the thoughts that the respondents shared. Their social world and values might differ significantly from our own, but we respect them and their views (Corbin & Strauss, 1990).

Another ethical consideration relevant to our research was the issue of confidentiality and anonymity to protect the respondents from being recognised in the study. We have used pseudonyms to protect the respondents' names and their farms in our analyses and in the presentations of our results. These pseudonyms are R1 to R10.

We also wanted to protect the geographical area from being recognised because of the potential negative findings that we might uncover regarding the tourism businesses in the area. Based on our findings, we do not believe that this could be a problem. Nevertheless, it is not important to state in which area the research was conducted, so we have not revealed in detail which areas we visited. According to Bryman and Bell (2015), researchers could bring harm to a geographical area or city by reporting negative findings and discussing the area in a patronising tone. This is especially relevant to the tourism industry, where it is important for businesses to create and maintain a positive reputation and image connected to an area.

When we first met our respondents, we informed them about the aim and the purpose with our research. We also told them about our occupation as students at Inland Norway University of Applied Sciences, and about our cooperation with the tourism organisation. We gave the respondents a consent form to read and sign, and told them that they could withdraw from participating at any time. We also asked their permission to record our conversation with them using a digital audio recorder, and explained that we wanted to observe their behaviour during the interview and take notes regarding these observations. We applied to the Norwegian Centre for Research Data (NSD) and sent a notification form

concerning our research process. Even though our thesis will not contain any personal data about the respondents, we still had to obtain permission because we wanted to store information given by the respondents digitally. The NSD gave us permission to conduct our research and we informed our respondents of this approval prior to the interviews. This was done to assure the respondents that we had taken all necessary precautions to handle the information in an ethical manner. To this end, we used passwords on our computers and did not share documents containing information from the interviews digitally, online, through e-mail, Dropbox, or other social media. Because we took these precautions, we assume that the risk of compromising the collected data is minimal.

We took these precautions not only because we were obligated to, but also because of the ethical perspective. We wanted to ensure the respondents' anonymity and handle the information given in a correct manner out of respect for their engagement in and contribution to the research process.

Deception is another consideration that researchers must look into during research. It is important that the respondents do not feel deceived by the researchers. This means that the respondents must be presented with enough information about the research (Bryman & Bell, 2015). They must also be given information about any consequences that their participation might have regarding their personal feelings (Bryman & Bell, 2015).

We gave the respondents information about the aim of the research, but we wanted to withhold some details about the drivers and barriers to using the servicescape in storytelling. We did this due to the influence this could have had on the respondents' answers and thoughts on the topic. We do not think that this had any consequences, and none of the respondents made remarks related to any kind of deception.

As a further ethical consideration, according to Bryman and Bell (2015), it is important that there be mutual interests between the participants and the researchers. The respondents must not be taken advantage of, and they should benefit from the research results. When the study was completed, we sent our thesis to each of the respondents so that they could read about our findings. They were then able to use the results concerning barriers and drivers to using the servicescape in storytelling. Thereby they could possibly benefit from this knowledge by implementing strategies in their business operations to deal with barriers and drivers in their storytelling.

4. Results

In this chapter, we will present the results of our research. We will then use the findings from the interviews to answer the research question: Which drivers and barriers influence the use of the servicescape in storytelling in the tourism industry? In addition, we will also address the following sub-questions: How can resources affect a company's use of the servicescape in storytelling? And how will a company's willingness to adjust the servicescape to fit the storytelling and vice versa affect the use of the servicescape in storytelling? Table 2 illustrates a summary of the findings of the possible drivers and barriers relevant to this study.

Table 2: Findings: drivers and barriers

Authenticity		Interest		Knowledge		Resources	
Driver	Barrier	Driver	Barrier	Driver	Barrier	Driver	Barrier
Authenticity as a driver to using the servicescape in storytelling	Authenticity as a barrier to using the servicescape in storytelling	Interest as a driver to using the servicescape in storytelling	Lack of interest as a barrier to using the servicescape in storytelling	Knowledge as a driver to using the servicescape in storytelling	Lack of knowledge as a barrier to using the servicescape in storytelling	Economy as a driver to using the servicescape in storytelling	Time as a barrier to using the servicescape in storytelling
Good story as a driver to using the servicescape in storytelling		Interest in the history of the farm as a driver to using the servicescape in storytelling		Choose which story to tell as driver to using the servicescape in storytelling	Language as a barrier to using the servicescape in storytelling	Familiarity as a driver to using the servicescape in storytelling	Economy as a barrier to using the servicescape in storytelling
				Gaining knowledge as driver to using the servicescape in storytelling			
				Own experience as a driver to using the servicescape in storytelling			

The aim of this chapter is to present our important findings. We have divided the findings into four main categories: authenticity, interest, knowledge, and recourses. Each of the four main categories contains different codes. We will present each main category and the codes that are related to that specific category. We will also use quotes from the interviews and comment on the results to explain and relate the finding to our research question. The findings will be further discussed in the following chapter five.

4.1 Authenticity

The codes related to authenticity as a driver or barrier to using the servicescape in storytelling are 'authenticity' and 'good story'.

4.1.1 Authenticity as a driver and a barrier

Authenticity can be a driver for using the servicescape in storytelling. We asked R1 whether it mattered how she used the servicescape in her storytelling with regard to how her guests perceived their experience. R1 replied:

> "It has an impact, because it is authentic. It is real and it is the truth. Authenticity is important" (R1).

Furthermore, she added:

> "But I want to tell that story, about that particular lamp, because (the story, r.n.) it is in fact true" (R1).

R1 indicated that she wants to use the servicescape in her storytelling because the stories have a meaning for her. Since the story and the servicescape are authentic, the servicescape

can be used to enhance the story she is telling. Moreover, she wants to communicate the real story. R1 noted that she is afraid of being caught saying something that is not true, and noted that it would be wrong for her to create a story:

> "An invented story can be dangerous to tell. Then you must be sure that you will never see them (the guests, r.n.) again" (R1).

> "To create a story that do not have any connection to me, my parents or the farm would be wrong. It is not right" (R1).

R1 also elaborated by saying that she has to trust that the stories she tells about the farm are good enough, and that she does not need to invent others. Furthermore, she talked about how many things nowadays are fake, noting:

> "I think everyone has a desire for the real thing, authentic products. That is one of my values in life, everything should be authentic. Real food, real hosts, real environment, the story must be true. The atmosphere is real, it is not fake" (R1).

According to several respondents, telling a fabricated story is not an option. R2 and R5 had the same thoughts about authenticity as R1:

> "I do not want to tell the history of the farm and tell a lie. There is no point in telling a story about the farm that is based on a lie. That is not how we tell stories" (R1).

R5 made the following comment about telling a fairy tale:

"I am not that creative, I think. And I do not think that it (telling a fairy tale, r.n.) would be right, and I do not do that, I could not even think about it" (R5).

R4 indicated that it was necessary to take the environment around the whole farm back in time. This meant that the farmhouses and buildings in the servicescape had to be changed, so that the whole farm could be authentic to the historical period:

"Our house used to have a different colour, but now we have changed the colour back to how it used to be. Our guests want to experience the real and authentic environment and they want the storytelling to be authentic as well" (R4).

R7 stated that authenticity is important because of her profession. She always has to tell stories based on historical facts. She commented:

"I cannot make up stories, I have to know the facts of the story well..." (R7).

When we asked R8 if she was able to create a story to fit the servicescape, she gave the following answer:

"You mean if I can tell a lie? No, I will try to avoid that. I have to be honest; I cannot manipulate the truth" (R8).

R6 stated that the storytelling must be historically correct and authentic, and that she could not just create a story. In a similar vein, when we asked R5 if she could invent a story without a connection to the truth, she replied:

> "No, if I do not know the story about that actual produce, I just tell a story about a produce that I know (know the origin of, r.n.)" (R5).

R10 has a different approach to authenticity: she is most concerned about making the experience personal and real for the customer. When we asked her how to create a good story, she replied:

> "It is about what is personal and real. I just talk with people, it is nothing fake, it is down to earth and real. It is not a story that you have memorised…. There might be some storytellers who have memorised some phrases and make that work for them. I just tell what comes naturally to me. It is nothing constructed or planned to make the guest react in a certain way that would not be real. It must be real, natural and heartfelt, it is a feeling you get when you talk to people" (R10).

4.1.2 A good story as a driver to using the servicescape in storytelling

The 'good story' driver refers to whether the respondents felt that they had a good story to communicate. All of them indicated that they did. According to them, stories about the present can be as good as the historical ones. R1 stated:

> "It wouldn't be the same, if we didn't have a good story to tell. Our story is unique compared to everybody else's. And that they (the guests, r.n.) choose

to come here and hopefully come back is because they know that they will have an experience" (R1).

R2 referred to the farm history as a good story, and she wanted the farm's guests to read it:

"In the conference room we have a short version of the farm history hanging on the wall so that you can read it if you want to" (R2).

R3 felt that she had a good story to tell about her farmhouse:

"Then I tell the story about the (…), about the house, because many of the people coming here say: "Oh, what a big house." Then I tell the story about how the farmhouse was not built as a family house. That is the story I tell" (R3).

R5 said that she uses the servicescape to enhance a good story:

"I use it (the servicescape, r.n.) as much as I can; it is what is unique about (….) farm. There is no place like this place, and I have to communicate (how beautiful, r.n.) the environment (is, r.n.). I tell (the guests, r.n.) where the cows are from … and tell them about how we use the environment" (R5).

R7 wants to present the story about her house restoration, and she feels that this is a good story to tell:

"That is the main story that I tell. The story from when the house was built. Because the history of the farm goes back more than a thousand years. I could have told the stories about the Vikings, but since I am (…) interested in the houses and in restoring it, I chose to tell this story. It fit me and my concept, and I then built my story around that" (R7).

Furthermore, she told us the following:

"It gives the story a little extra if you tell it where it happened. (For example, r.n.) here was (…) (a famous persons, r.n.), he stayed in that room. Of course, that adds something extra to the story: you are going to sleep in the (…) (famous persons, r.n.) room tonight" (R7).

For R10, a good story is about communicating the feelings that one has when visiting the area and the servicescape on the farm. She said:

"Everything is connected, all the pictures that I take are a part of the history (...) (of the business, r.n.) … I am very conscious about which photos I post, about the text, everything is about branding regarding (...) life in the countryside, the good life in the countryside, local products, praises of the farmer, Norwegian farming, farm living, to emphasise, yes…. that people from (…) and urban areas could experience the good life in the countryside" (R10).

We asked R10, where she learned her stories. She gave us this answer:

"It could be something that I have experienced myself. How I experienced it, it might be, it is a lot about the atmosphere, to try to communicate what I have felt about something. And maybe that could give something (the good experience, r.n.) to that guest too. And of course I have stories from the history of the farm" (R10).

R9 wants to create new, unique, and good stories from the present time. She said:

"We are building our own story now. When thinking about that, we have … started to grow tomatoes and cucumbers, and nobody here in this area does that" (R9).

That is why she feels that her story is unique and good.

4.2 Interest

In this section, we will present the codes related to interest as a driver or barrier to using the servicescape in storytelling. These codes are interest, interest in the history of the farm, and lack of interest.

4.2.1 Interest as a driver to using the servicescape in storytelling

Most of the respondents said that interest is a driver for their use of the servicescape in storytelling. Each respondent told us about the things that they are interested in communicating with their guests. For R5, this is an interest in food:

"I tell and speak a lot about the food, everything about the food. Where it comes from, where the recipes come from. It is natural to talk about my food experiences and connect them to the meal" (R5).

"If I did not work with food I would miss it a lot ... my passion for food is very, very important, also regarding my guests. They become excited too when they see my love for food. That creates, it becomes a good experience for them as well" (R5).

R4 uses social media such as Facebook and Instagram, and she indicated that she enjoys posting pictures from the farm and the garden. Her love for gardening makes her especially interested in posting pictures from the farm and the servicescape on social media. R7 gave a similar answer:

"So, by investigating, I have not done that to tell the story, those investigations I did because I wanted to be outside, that was the most interesting for me, to work with the garden, and not to tell the story. But clearly the work that I did made good stories..." (R7).

R8 uses pictures in the servicescape to bring attention to social and political issues. She expressed this on several occasions during the interview. For instance, she said:

"I am using the servicescape as a reason to talk about farming policies. No one expects that when they arrive here, but when they leave, they know that they have obtained a lot of information about that" (R8).

R9 explained that she has to educate people about which Norwegian produce they can buy in the winter:

"To provide a little education simply. Public education" (R9).

"Do you not have broccoli and cauliflower now?" "No, have you looked outside?... It is snowing..." "For me it is logical, but for others (some customers, r.n.) it is not logical, it is as far from reality as you can get" (R9).

R10 wanted to emphasise that farming is more than produce:

"I wanted to show that Norwegian farming could be more than traditional farming... It must not be only tractor driving and it can be so much more... In addition, I wanted to draw attention to Norwegian farming. Especially for people from (…) and urban areas, so that they could experience the good life in the countryside" (R10).

4.2.2 Interest in the history of the farm as a driver to using the servicescape in storytelling

Most of the respondents indicated that they are interested in the history of the farm. For R4, this is an interest that she developed as she worked with the servicescape:

"I have become much more interested than what I thought I would be... But it started with the historical interest (in the garden, r.n.)" (R4).

For other respondents, their interest in the history of the farm has always been there. They have always told stories about their farms. R2, who recently bought a farm, made the following comment about telling its story:

> "We have done this since we started up, my husband engaged himself deeply
> in the history of the farm, because we found it exciting..." (R2).

R1 stated that her father has been important regarding stories connected to the farm, as he knows the stories. She has been listening to his storytelling for many years so she can now tell the stories that he has told others. This interest in the history of the farm was also evident in R10, who expressed pride about the farm and its history:

> "I have put up a big sign with information about the farm's history... It was
> important for me to express how big a position the farm has had in thousands
> of years..." (R10).

4.2.3 Lack of interest as a barrier to using the servicescape in storytelling

One of the respondent expressed that she does not tell the farm history because it lacks uniqueness and exciting elements. She stated the following:

> "It is not very "wow". In the old one (the historical farm story, r.n.), it was
> cows and pigs. It was a lot of people living here, and that was the way that it
> was at all the farms..." (R9).

We asked respondent R3 if there was other reason for not developing storytelling as a part of the offer. She replied:

"Yes, I think that has to do with my interest (in storytelling, r.n.), I think so"
(R3).

R3 is not particularly interested in telling stories, but she stated that if the guests asked questions and they wanted to know more about the farm, she would answer their questions. Moreover, R6 said that she has no interest in posting storytelling about the farm on social media. She feels no need to use social media as a marketing channel, and is not interested in spending time on it.

4.3 Knowledge

In this section, we will present the codes related to knowledge as a driver or barrier to using the servicescape in storytelling. These codes are knowledge, choosing which story to tell, gaining knowledge, own experience, lack of knowledge, and language.

4.3.1 Knowledge as driver to using the servicescape in storytelling

All respondents indicated that they find it important to have knowledge about the topics about which they want to communicate through their storytelling. For instance, R1 said:

"The more knowledge you have, the more information authority you have in comparison to those you tell the story to. … The more you know, the more fun it is to stand and listen to it (the story, r.n.) it becomes interesting (for the guest, r.n.)" (R1).

R7 demonstrated great knowledge about the history of the farm, and told us stories about it during the interview. She explained that she needs to know the story well before being able to retell it. According to her, when one has the knowledge, the story becomes credible. She made the following comment:

"Which resources do you need to tell a story? Knowledge" (R7).

For R9, it is important to possess knowledge about certain vegetables to be able to tell stories both orally and in a flyer:

"Very few people know what a (…) is. So the next step is to make these flyers and hang them on the wall, so that customers can take them home" (R9).

When we asked R9 if concepts matter for the customer, she replied:

"What I said about the quality and that it (the shop, r.n.) looks clean and tidy, I think that is important for the story, and for the guests, and that they will visit again" (R9).

R10 demonstrated her knowledge and understanding of how important it is to stage the servicescape, both inside and outside:

"Everything is interrelated, and that is everything 100%, from the coffee cups, to the chairs you sit on, to how the cakes are... to what kind of colour the house is… From my side, everything has a meaning" (R10).

She also showed her knowledge when she said that she could tell stories about almost everything:

"But it (the story, r.n.) is related to anything (in the servicescape r.n.). It could be something about the farm, it could be something about the produce, it could be something about the food, or something about my childhood" (R10).

Knowledge is highly important for R5, as it gives her the ability to tell good stories. She said the following:

"Nobody has that knowledge that I have, so it is very dependent on me" (R5).

This shows that she is the only one who can tell a story the way she does, and therefore that knowledge is essential.

4.3.2 Choosing which story to tell as a driver to using the servicescape in storytelling

All of the respondent indicated that they have to adjust their story or choose which story to tell each guest or group of guests. Every guest has his or her own experience, and to tell a story to someone who has never experienced or has no knowledge on the topic of the story might diminish that guest's experience. Therefore, it is best to adjust the story in some way, or to tell a different story. R1 explained this as follows:

"You have to explain how Norwegian farming works, and maybe something about farming politics. He (a guest, r.n.) is used to, or has only seen farming on film, and a cowshed with 1000 cows – that is what he knows about farming. So then, you have to adjust the story and what you tell ... The lamp that I talked about earlier will not be that interesting. I have to take time to tell him about Norwegian farming" (R1).

R2 commented:

> "What is important depends on the guests. Some are more interested in the history (of the farm, r.n.), others are more interested in what we have done on the farm, the restoration, and how we started, yes" (R2).

According to R3, if the guests are interested in farming, then they want to know how it is to manage a farm in Norway:

> "They want to hear about the prices. Foreigners think the price of food is high in Norway. So then, I have to explain that Norway is a high-cost country. But we still have a good life in Norway anyhow" (R3).

R4 stated the following:

> "Because I greet people when they arrive, I try to twist a bit (the story, r.n.), sometimes to check how I shall tell it (the story, r.n.). When my husband is close by during the guided tours, he says that I must not tell all the little details, people are going mad, but I sense that they like it I am aware of it (how stories are told, r.n.) myself when I am somewhere, you have to pass it (the story, r.n.) on with some enthusiasm, a sort of engagement. Families with children might be some of the most difficult (guests, r.n.). It could be a little bit boring for children, but then I try to tell them to taste and smell. And I could always pull the dog's ear, and that is fun for both parties. So, no I adjust things a little bit like that" (R4).

R7 indicated that she tells different stories to people who are from far away and to those from the neighbourhood:

> "They want to hear different stories. People from this area want to hear more about people they know who have lived and worked on the farm. They are familiar with the surroundings and therefore they want more specific information about the farm history. I do not think that it is so interesting to tell stories about my great grandfather to strangers. I tell them stories about the history of the area" (R7).

R8 said the following:

> "But of course it depends on each customer or the guest, the guests here. Some guests just want to have fun, right, then you tell them fun stories. Others are searching for more in-depth information. Then you use different stories, and then you express yourself in another way, yes" (R8).

> "You have to listen to the one that you communicate with... There are some (guests, r.n.) who would not listen to one single story... You have to listen, you have to see and feel how the recipient is. Is there a dialogue? If you give stories you receive stories, right?" (R8).

In a similar vein, R10 commented:

> "Sometimes talking to someone fills you with energy, but sometimes ok, no, these people do not want to be talked to" (R10).

"I joke a lot, and try to have a friendly tone, make jokes, but you cannot do that with all people. You will know that rather quickly" (R10).

4.3.3 Gaining knowledge as a driver to using the servicescape in storytelling

Some of the respondents stated that they have gained new knowledge in different ways. For instance, R7 gained knowledge when she was in the process of restoring her farmhouse:

"Through the restoration and the examination of the garden, I have gained knowledge about the farm that my family didn't know" (R7).

She said that she has managed to put this new knowledge into a new context by interpreting it in a new way and then enhancing her storytelling. Furthermore, R1 indicated that she had to gain new knowledge to tell a story about a specific topic:

"I have to engage myself in (…) (the museum, r.n.) in order to show that it is worthwhile to take a trip there. We have gradually developed an interest in (…), and it is not by accident (that we find this interesting, r.n), but there is a lot of history there in (…) that we have become interested in" (R1).

To tell stories about products from other farms, R9 noted that she needs knowledge about the both the products and the farms that produce them:

"We need to get to know them (the farmers r.n.), and we need to have a cooperation with them" (R9).

She wants to meet with the farmers so that she can experience the atmosphere, and see the production site and their produce. By seeing all of this, it also becomes easier to sell the products in her shop.

4.3.4 Own experience as a driver to using the servicescape in storytelling

The respondents use their own experiences as a driver for incorporating the servicescape in storytelling. Some of the respondents´ have travelled a great deal and have specific demands regarding how they want their own experiences to be, in terms of both the physical servicescape and the storytelling.

R1 explained that she looks at things from the customers' perspective:

"If it was me who was out travelling, how would I like it?" (R1).

R4 further noted:

"I feel it my selves when I am the tourist, you (the tourist provider, r.n.) have to be able to (tell a story, r.n.) with both enthusiasm and so forth, you (the tourist provider, r.n.) have to be engaged" (R4).

R5 uses her own experiences to enhance her story about the meat she uses by telling guests about a trip to the farm where it was originally bred. She then connects that story to the particular dish. She made the following comment on using her own experiences:

"My reference is what I would like... That is what I like: I want a down duvet, I want white ironed sheets, I want good chairs... My reference is what I would

have preferred when visiting a place. I have visited a lot of places due to previous work relations, and I know what I want" (R5).

R10 said that she wants to:

"Create a good atmosphere and good experiences both for my guests as well for my own sake, and that is what I want to give my guests as well, the mood and a good atmosphere" (R10).

She also stated:

"I always visit places that gives me something extra. I would rather eat a sandwich on a hilltop, than visit a lousy cafeteria" (R10).

"It (things related to experiences, r.n.) could be things that I have experienced myself; it is about the mood and the atmosphere. I try to express what I think and what I feel. That might give my guests a good experience too... How I can pass on a feeling to somebody else in another context" (R10).

4.3.5 Lack of knowledge as a barrier to using the servicescape in storytelling

Not many respondents feel that they lack knowledge about the servicescape and the history of the farm. However, R6 indicated the following:

"We know too little about the history of the farm. I wish that I knew more. So, when we get the time, we have to try to get more knowledge about it" (R6).

In addition, R6 said that she should know more about the family that built the farm house. Moreover, R9 feels that she lacks knowledge about which stories she should tell the customers:

"It is my task, and then it dawned on me how bad we farmers are at telling the story (behind the produce, r.n.). My task is to tell them why the food costs what it does. So there we have a lot to learn" (R9).

When asked whether she uses the areas outside of the farm in her storytelling, R4 answered:

"I could probably be better at telling about (…), I think that I need to learn more about it first" (R4).

R1 does not possess detailed knowledge about certain topics, and commented:

"So if I have guests who ask specifically about hearing the (…) story on (…) (the farm, r.n.), then my dad needs to come and tell it and answer questions" (R1).

4.3.6 Language as a barrier to using servicescape in storytelling

Language can be a barrier to using the servicescape in storytelling; lack of vocabulary can certainly make this difficult. Even though R1 has a good knowledge of English, she said:

"It is more a barrier to tell the story in English, and I might need to spend more time with the guests to pass on the same story in English" (R1).

The language barrier depends on who is working. With regard to foreign guests, R10 stated the following:

"If it is the skilled (personnel, r.n.), who understand what it is all about, the ones who are outgoing and social and like to talk to people, it will be fine. If it is the shy ones who do not even like to talk in Norwegian, it will be difficult. But a smile, something good to eat, and the beauty of the surroundings and the mood, I hope that they will catch the feeling anyway… But if I am there I will see to it that they will remember (…)" (R10).

4.4 Resources

In this section, we will present the codes related to resources as a driver or barrier for using the servicescape in storytelling. These codes are economy, familiarity, and time.

4.4.1 Economy as a driver to using the servicescape in storytelling

All respondents use the servicescape in storytelling to some extent to persuade customers to buy their product, whether it be a salad in the cafe or a bed in the guesthouse. Most respondents also use social media to tell stories about the farm and its surroundings. They post pictures of the servicescape along with stories to attract new guests. Therefore, economy is an indirect driver for using the servicescape in storytelling. R1 indicated:

"Almost everybody expects to hear something about the place that they are visiting. It would not be the same without it (storytelling, r.n.), it is a part of the total experience. It is a part of what they are paying for" (R1).

Furthermore, R9 said:

"I think the storytelling is part of the whole experience, the package and will contribute to an increase in visitors. The investment in a patio with tables and chairs will contribute to a good experience for everybody, both young and old. It is for that reason that we invest, so that the children can enjoy themselves outdoors in the environment" (R9).

R9 further added:

"It is important to pass on today's stories to the ones who listen. … They want to buy something … if we are telling a story. … If you just hang around, nobody gets interested. You have to engage in the story too" (R9).

R2 told us about how she wanted to restore the clock tower and the barn to create another space for entertaining outdoors. The barn with the clock tower creates a stage for wedding photos, and will contribute to a special atmosphere that might be reflected in the pictures. This can contribute to several stories, and in turn to more visitors. According to R2,

"The yard is used a lot in the summer time, for weddings... White benches are placed there so that our guests can sit down... It is used a lot for recreation..." (R2).

We asked R10 if she thought that a driver for using the servicescape in storytelling could be of an economic character, and if telling good stories could increase sales. She replied:

"Yes, I believe so, I think the guest will visit again. But also there and then, they might want to buy something to take home" (R10).

R5 uses social media as a way of telling stories that are based on the servicescape on the farm, and uses this as a marketing channel to attract more guests:

"There is a tab on our webpage with the history about (…) farm. And on social media, for example on Facebook, there you can find pictures of the surroundings" (R5).

4.4.2 Familiarity as a driver to using the servicescape in storytelling

Familiarity is connected to the personal host, and the involvement from the host and his or her family. Familiarity is created between the host and the guests in their interactions with each other, and takes time. In this regard, R1 stated:

"They (the guests, r.n.) want to experience something. They want to get an insight into how it is here. How we live and how we do things. It would not have been the same if we (the hosts, r.n.) were not here personally" (R1).

"I am here all the time, so I can answer their questions... The personal hosts are very important (...)" (R1).

"This is a whole different conference room (concept, r.n.). We present the personal hosts and the familiar atmosphere with good food and good stories" (R1).

"I am quite a big part of the product" (R1).

R2 said the following about familiarity:

"We are present all the time so the people (the guests, r.n.) get a very personal relationship with us. It is not a new person they meet the next day, it us again" (R2).

"Guests who stay in a hotel do not usually say "thank you so much for having me". That is something you say when you have visited friends in their home. The hostmanship is in that regard is very important" (R2).

R4 commented:

"I have to be here, or my mother. It is something about the personal presence that is somewhat important to people. I notice that people want to talk with us" (R4).

We asked R5 if it was important for her and her husband to be the hosts. She replied:

"I think it is alpha and omega, we have a personal ownership of the product and the place. I leave in the night when my guests are content. I leave them when they go to bed, and greet them in the morning for breakfast" (R5).

R7 stated:

"People feel that it is extra nice if the daughter on the farm is serving them, funny about that" (R7).

Illustrating the importance of familiarity, R9 noted:

"I use members of the family a lot (to serve the guests, r.n.). You have to use people who like your story, … who are interested in your story" (R9).

4.4.3 Economy as a barrier to using the servicescape in storytelling

Economy could be a barrier when it comes to obtaining knowledge about how to use the servicescape in an efficient way. R9 stated:

"It is my task, and then it dawned on me how bad we farmers are at telling the story (behind the produce, r.n.). My task is to tell them why the food costs what it does. So there we have a lot to learn" (R9).

For another respondent, capital is needed to develop and stage the servicescape:

"I have a large kitchen garden. That is what I have. This is an historical garden, and the historical aspect of the garden is what interest me. But I have not restored it back to the original and historical garden that it was. That is because I do not have a million Norwegian kroner to spend on restoring it" (R7).

Due to these high costs connected to restoring the garden, economy might be a barrier for her to use the servicescape, the garden, in her storytelling.

4.4.4 Time as a barrier to using the servicescape in storytelling

Several respondents feel that time is a restriction when telling stories. R1 illustrated this as follows:

"Maybe if I had more time, then I could perhaps have told more to some groups" (R1).

R10 expressed that she does not always have enough time, but has to trust that the servicescape that she has staged tells the story for her:

"Sometimes it is so busy that I don't have time to give everybody that experience. But then I have to trust that the concept is an experience in itself..." (R10).

R9 explained that she must prioritise, and that sometimes she has to focus on taking care of the produce that she is going to sell instead of telling stories to customers. However, she emphasised that it is important to tell stories, and she wishes that she has more time to do so:

"I tell stories when I have the opportunity to do so. Then I gladly tell them"
(R9).

R7 does not always have time to tell stories when the guests want to hear them. She explained:

"There is always somebody who starts to ask, and then I start to tell stories. But then I feel that I need to go to the kitchen because I can feel it through my whole body that something is scorching, and then I have to continue the story when I have the time to do it" (R7).

She elaborated that in an ideal world, she would be available to tell stories all the time.

5. Discussion

In chapter four, we presented the results and findings regarding our research. In this chapter, we will try to discuss and explain the findings with reference to previous research about drivers and barriers for using the servicescape in storytelling. We will also connect the findings to the respondents' thoughts about which resources is needed to use the servicescape in storytelling. Furthermore, we will discuss the respondents´ willingness to adjust the servicescape to the storytelling and vice versa. This discussion will be the foundation for the conclusion in chapter six.

5.1 Autenticity

5.1.1 Authenticity as a driver and a barrier

The results show that authenticity is highly important in storytelling to all respondents.

> "It has an impact, because it is authentic. It is real and it is the truth. Authenticity is important" (R1).

Stories can be supported by both exterior and interior attributes (Zeithaml et al., 2009). The respondents can use the physical surroundings and objects in the interior and exterior on the farm to enhance their stories. Since many of the farms have interesting historical objects and surroundings that are authentic and connected to a true story, authenticity could be a driver for using the servicescape in storytelling.

> "But I want to tell that story, about that particular lamp, because (the story, r.n.) it is in fact true" (R1).

All of the respondents indicated that the stories that they tell must be authentic. Research from a consumer perspective shows that authenticity is important for tourists visiting family businesses. The brand and the story must not be authentic, but must be perceived as authentic (Mossberg & Johansen, 2008). Consumers react negatively if they think that the brand or the story is fake, and see this as an attempt from the company side to manipulate them in a way (Presas, Guia, & Muñoz, 2014). The respondents all indicated that they are reluctant to use fiction and fantasy when it comes to storytelling. To portray an invented story as a true story can be hazardous, especially if the customer learns that the story is fake (Mossberg & Johansen, 2008). R1 noted:

> "An invented story can be dangerous to tell. Then you must be sure that you will never see them (the guests, r.n.) again" (R1).

This is one of the main reasons why the respondents are against telling stories that are not true or authentic about any objects or the surroundings in the servicescape. According to Mossberg and Johansen (2008), marketers can use real or invented stories to create a good atmosphere and enhance the customer's perceptions of the brand. However, the respondents did not share this opinion. For instance, R1 said:

> "I do not want to tell the history of the farm and tell a lie. There is no point in telling a story about the farm that is based on a lie. That is not how we tell stories" (R1).

Moreover, R8 stated the following:

> "You mean if I can tell a lie? No, I will try to avoid that. I have to be honest; I cannot manipulate the truth" (R8).

Our results show that the respondents do not want to invent stories. This could become a barrier to telling better stories with the use of elements in the servicescape. In this way, authenticity could become a barrier to using the servicescape in the storytelling to its fullest extent.

Due to our findings, authenticity may acts as a driver and a barrier to using the servicescape in storytelling.

5.1.2 Good story as a driver

The respondents all said that they have a good story to tell, and the uniqueness of that story makes it worth listening to. R1 explained:

> "It would not be the same, if we did not have a good story to tell. Our story is unique compared to everybody else's. And that they (the guests, r.n.) choose to come here and hopefully come back is because they know that they will have an experience" (R1).

Some respondents discussed the uniqueness of the buildings on the farm, the interior, and the surroundings. According to Woodside (2010), these touch points are part of the servicescape and make the story unique and worth telling. R5 explained that she uses the servicescape to enhance the story:

> "I use it (the servicescape, r..n.) as much as I can; it is what is unique about (….) farm. There is no place like this place, and I have to communicate (how beautiful, r.n.) the environment (is, r.n.). I tell (the guests, r.n.) where the cows are from … and tell them about how we use the environment" (R5).

"That is the main story that I tell. The story from when the house was built. Because the history of the farm goes back more than a thousand years. I could have told the stories about the Vikings, but since I am (…) interested in the houses and in restoring it, I chose to tell this story. It fit me and my concept, and I then built my story around that" (R7).

The touchpoints that Woodside (2010) discusses can be more than physical artefacts in the servicescape. The good story that R7 tells is connected to a past event and a famous person who used to visit. This story brings something unique and affects the guest experience by creating emotions, excitement, and the opportunity to experience how that famous person lived, the history, the feeling, and the lifestyle (Lundqvist et al., 2012; Mossberg & Johansen, 2008). R7 commented:

"It gives the story a little extra if you tell it where it happened. (For example, r.n.) here was (…) (a famous persons, r.n.), he stayed in that room. Of course, that adds something extra to the story: you are going to sleep in the (…) (famous persons, r.n.) room tonight" (R7).

Based on the findings in our research, we can consider that a good story might act as a driver for using the servicescape in storytelling.

5.2 Interest

5.2.1 Interest as a driver

According to Mossberg and Johansen (2008), tourism providers have to have knowledge about and interest in a story to be able to tell it in an effective way. Several respondents said that they love to tell stories about their interests. If one has a passion for cooking, then one will have many good stories to tell about it. According to R5,

"I tell and speak a lot about the food, everything about the food. Where it comes from, where the recipes come from. It is natural to talk about my food experiences and connect them to the meal" (R5).

Researchers have found that storytelling will have the best effect if the story is interesting to listen to (Lundqvist et al., 2012). If the story or topic creates interest in the listener, it can make the latter change his or her view on the topic (Lundqvist et al., 2012). Our respondents also think that the story is more interesting to tell if the topic that they discuss interests them. Their interest in the topic and their joy in telling stories about that topic can awaken interest in the listener as well. R5 commented:

"If I did not work with food I would miss it a lot ... my passion for food is very, very important, also regarding my guests. They become excited too when they see my love for food. That creates, it becomes a good experience for them as well" (R5).

When mutual interests are evoked, it can lead to better connection between the tourism provider and the tourist, and in turn lead to better experiences. This is in line with what Mossberg, Therkelsen, Huijbens, Björk, and Olsson (2011, p. 21) state: "One of the main purposes of telling the stories is, in fact, to make the tourist interested in the topic and to pass the story on to others or even to encourage people to seek further information on their own". Therefore, the interest that the storyteller has about the story's topic is important for how well the story will be communicated.

Due to our findings we can assume that the tourism provider's interest in the story's topic might act as a driver for using the servicescape in storytelling.

5.2.2 Interest in the history of the farm as a driver

Some of the respondents expressed that their genuine interest in the history of the farm is a reason for their wanting to share the stories. The farm stories always include parts of the servicescape. This could be buildings, artefacts, people, or the surroundings. R4 stated that she developed an increasing interest in the farm history due to her interest in developing and gaining knowledge about the garden:

"I have become much more interested than what I thought I would be... But it started with the historical interest (in the garden, r.n.)" (R4).

According to Mossberg and Johansen (2008), the tourism provider needs to have knowledge of and interest in the story to be able to create interest and gain the listener's attention. However, not all respondents have so great an interest in the farm history that they feel compelled to tell its story. Instead, they want to focus on telling other stories. We will discuss this topic in section 5.3.2. All respondents except one said that their farm history is interesting to them. In fact, for some respondents, the history of the farm is the only story they tell. Extraordinary interest in the history of the farm could, according to Mossberg et al. (2011), create interest in the listener and lead him or her to retell the story to others.

"I have put up a big sign with information about the farm's history... It was important for me to express how big a position the farm has had in thousands of years..." (R10).

Based on these findings, the respondents' interest in the farm history could act a driver for using the servicescape in their storytelling.

5.2.3 Lack of interest as a barrier

The use of the servicescape in storytelling is dependent on whether the tourism provider finds it useful to tell stories at all. Research has shown that storytelling is a highly important tool and is a part of the offerings on farms in general Brandth and Haugen (2011). According to Mossberg and Johansen (2008), knowledge and interest create better stories. One of the respondents expressed that she does not tell the farm history because it is lacking uniqueness and exciting elements:

> "It is not very "wow". In the old one (the historical farm story, r.n.), it was cows and pigs. It was a lot of people living here, and that was the way that it was at all the farms..." (R9).

Since R9 does not find the story interesting enough to tell, she believes that it is not worth listening to either. Her thoughts about the history of the farm are a barrier to her using this story to enhance the guests' experience. Moreover, R6 indicated that she has no interest in spending time on social media. This respondent is the exception, because the others were all active users of social media, and eager to use these channels to tell their stories and show pictures of the servicescape to attract tourists (Kent, 2015). Since R6 does not use storytelling on social media, her farm might lose the competitive advantage that social media affords in terms of showing its uniqueness with the use of stories and pictures of the servicescape (Kent, 2015). Furthermore, another respondent said that she is not particularly interested in telling stories in general:

> "Yes, I think that has to do with my interest (in storytelling, r.n.), I think so" (R3).

Her lack of interest in telling stories becomes a barrier. According to Brandth and Haugen (2011), she will not take advantage of the possibilities of storytelling. The farm will not

benefit from using the servicescape and storytelling to enhance the guests' experience (Mossberg, 2008). It will in turn lose its ability to use its individual story to compete with other farms that do show the uniqueness of their products through the use of the servicescape and the storytelling.

Therefore, a lack of interest might be a barrier to using the servicescape in storytelling.

5.3 Knowledge

5.3.1 Knowledge as a driver

The respondents indicated that their knowledge is essential when it comes to using the servicescape in storytelling. R1 said the following:

> "The more knowledge you have, the more information authority you have in comparison to those you tell the story to. … The more you know, the more fun it is to stand and listen to it (the story, r.n.) it becomes interesting (for the guest, r.n.)" (R1).

R7 told us that she needs to know the story well before being able to retell it. According to her, when one has the knowledge, the story becomes credible. When asked which resources she needs to tell stories, she replied:

> "Which resources do you need to tell a story? Knowledge" (R7).

Most respondents have stories connected to their life on the farm, which is in line with what Brandth and Haugen (2011, p. 40) state: "Since many of the hosts have grown up in the area, they can share with their guests their knowledge about farming, farm life, plants, animals and the forests during their childhood". R1 stated that because of the knowledge she was

given by her father during her upbringing, she knows a great deal about the farm. Therefore, she finds it enjoyable and rewarding to share her stories with guests. Mossberg and Johansen (2008) state that knowledge is essential when it comes to telling stories. Knowledge about the servicescape and the history of the farm will contribute to the ability and the drive to use the servicescape in the storytelling. In this vein, R9 commented that her knowledge about produce is important when she tell stories to convince guests to buy that produce:

> "Very few people know what a (…) is. So the next step is to make these flyers and hang them on the wall, so that customers can take them home" (R9).

R9 also has knowledge about how to use the servicescape, and is concerned about the staging in her shop. It is also important for her that everything looks delicious and fresh. She stated:

> "What I said about the quality and that it (the shop, r.n.) looks clean and tidy, I think that is important for the story, and for the guests, and that they will visit again" (R9).

It is easier to incorporate the servicescape in the story, when the servicescape reflects that story (Mossberg, 2008). R10 is also aware of how important it is to stage the servicescape to this end. Everything in the servicescape is placed there for a reason. Her answers demonstrate that she has knowledge about how to stage and use the servicescape:

> "Everything is interrelated, and that is everything 100%, from the coffee cups, to the chairs you sit on, to how the cakes are... to what kind of colour the house is… From my side, everything has a meaning" (R10).

According to Mossberg (2007), most tourist business are not conscious enough when it comes to the use of the servicescape. Our results show that this might not be true for the farms we studied. On the other hand, the article we refer to is from 2007, so there might have been a development in recent years in this regard. Another reason for this difference could be that we only examined one part of the tourism industry: farm tourism.

Based on our findings, knowledge in general can be a driver for using the servicescape, but so can knowledge about how to stage the servicescape to fit the story in particular.

5.3.2 Choosing which story to tell as a driver

According to Lundqvist et al. (2012), the listener has to identify with the story for it to be successful. Our respondents are aware of the importance of adjusting the stories they tell, first to fit the listeners, but also to make the servicescape relevant to different guests. To tell the same story to every guest might not be successful. R4 said:

"Because I greet people when they arrive, I try to twist a bit (the story, r.n.), sometimes to check how I shall tell it (the story, r.n.) ... He (her husband, r.n.), says that I must not tell all the little details, people are going mad, but I sense that they like it … You have to pass it (the story, r.n.) on with some enthusiasm, a sort of engagement. Families with children might be some of the most difficult (guests, r.n.). It could be a little bit boring for children, but then I try to tell them to taste and smell. And I could always pull the dog's ear, and that is fun for both parties. So, no I adjust things a little bit like that" (R4).

Thus, R4 uses the servicescape in a different way, in accordance with the kind of guests who are visiting. According to several respondents, it is important to adjust the story so that the guests can relate to it and to the servicescape. Some respondents also adjust the story and their use of the servicescape according to what the tourists wants to experience. R7 and R8 explained that different people want different stories:

"They want to hear different stories. People from this area want to hear more about people they know who have lived and worked on the farm. They are familiar with the surroundings and therefore they want more specific information about the farm history. I do not think that it is so interesting to tell stories about my great grandfather to strangers. I tell them stories about the history of the area" (R7).

"But of course it depends on each customer or the guest, the guests here. Some guests just want to have fun, right, then you tell them fun stories. Others are searching for more in-depth information. Then you use different stories, and then you express yourself in another way, yes" (R8).

Different guests want different stories. This is in line with what (2012), who state that the listeners or viewers must be able to identify themselves with something or someone in the story.

Based on the above findings, knowing which story to tell might act as a driver for using the servicescape in storytelling.

5.3.3 Gaining knowledge as a driver

Several respondents gained new knowledge about the farm during restorations or when reading history books. This was knowledge about historical facts and the servicescape. R7 said the following:

"Through the restoration and the examination of the garden, I have gained knowledge about the farm that my family didn't know" (R7).

This new knowledge that R7 gained has led to increased opportunities to use the servicescape in storytelling. Without knowledge about the history of the farm, the products,

and the servicescape, it might be difficult to tell good stories. And when the teller has limited knowledge about the topic it is even worse. According to Mossberg and Johansen (2008), knowledge about and interest in the story and the servicescape are a requirement for telling good stories. To gain knowledge about the produce that she wants to sell in her shop is especially important to R9, and she said that she has to visit the farmers that produces the products that she sell in her shop:

> "We need to get to know them (the farmers, r.n.), and we need to have a cooperation with them" (R9).

This is in line with what Mossberg and Johansen (2008) refer to as knowledge about the story and the servicescape. R9 did not want to share stories about products about which she did not know enough.

Based on our findings gaining new knowledge can become a driver for using the servicescape in storytelling.

5.3.4 Own experience as a driver

Several respondents use their own experiences to determine what and how they would like the servicescape and the storytelling to be. According to Brandth and Haugen (2011, p. 43), "The business is based on their hosts' identity and this identity is played out in their hosting style, storytelling, food, activities and their bodily displays". R4 expressed how she feels regarding own experiences:

> "I feel it my selves when I am the tourist, you (the tourist provider, r.n.) have to be able to (tell a story, r.n.) with both enthusiasm and so forth, you (the tourist provider, r.n.) have to be engaged" (R4).

The farmers' identity influences their experiences, and they can use these to relate to the guests' needs and problems based on their experiences with similar situations:

"My reference is what I would like... That is what I like: I want a down duvet, I want white ironed sheets, I want good chairs... My reference is what I would have preferred when visiting a place. I have visited a lot of places due to previous work relations, and I know what I want" (R5).

R5 wants her guests to have the same positive experiences that she has had while traveling. Since her offerings are based on her identity, her experiences are included as a part of her identity as a host (Brandth & Haugen, 2011). Similarly, R10 is motivated to use her own experiences to convey not only the aspects that are connected to the physical servicescape – these could be a comfortable bed, bird song, and the pleasing surroundings in the countryside – but also a feeling and a good atmosphere. She explained:

"It (things related to experiences, r.n.) could be things that I have experienced myself; it is about the mood and the atmosphere. I try to express what I think and what I feel. That might give my guests a good experience too... How I can pass on a feeling to somebody else in another context" (R10).

The tourism providers' own experiences will guide them in recreating the moments they have experienced themselves by using the servicescape. Their experiences can act as a reference for their product offerings, and thereby create positive experiences for their guests.

According to the findings in our research farm tourism providers' own experience, might act as a driver for using the servicescape in their storytelling.

5.3.5 Lack of knowledge as a barrier

Some research has been conducted on tourism providers and knowledge. According to (2007), the use of the servicescape will enhance the story, but there is a lack of knowledge about this benefit. This is in line with some of the findings in our research. For instance, R6 said:

> "We know too little about the history of the farm. I wish that I knew more. So, when we get the time, we have to try to get more knowledge about it" (R6).

R6 said that she knows too little about the farm in general. The farmhouse is an important building in the servicescape, and if she knew more, she would be able to tell stories about it. Since she lacks this knowledge, she might not be able to make use of the servicescape in her storytelling. Moreover, R9 expressed her lack of knowledge as follows:

> "It is my task, and then it dawned on me how bad we farmers are at telling the story (behind the produce, r.n.). My task is to tell them why the food costs what it does. So there we have a lot to learn" (R9).

R9 said that she has to be better at telling stories about being a farmer in Norway, and explain why the vegetables are expensive. She lacks knowledge about which story to tell, and what story the customers should hear.

Based upon these findings, a lack of knowledge among the farm tourist providers might become a barrier to using the servicescape in storytelling.

5.3.6 Language as a barrier

Even though some farmers have a good knowledge of other languages, telling stories in a foreign language is still difficult and demands more resources. It is even more difficult to incorporate the servicescape in stories when using a foreign language. R1 said:

> "It is more a barrier to tell the story in English, and I might need to spend more time with the guests to pass on the same story in English" (R1).

According to Holmqvist, Van Vaerenbergh, and Grönroos (2017) there might be different reasons for a service employee to use a foreign language or not. They ask: "Are frontline employees simply not able to serve the customer in his or her language, or is the frontline employee not willing to do so? (Holmqvist et al., 2017, p. 117)" R10 indicated that the willingness to speak in a foreign language depends on personal preferences. She said:

> "If it is the skilled (personnel, r.n.), who understand what it is all about, the ones who are outgoing and social and like to talk to people, it will be fine. If it is the shy ones who do not even like to talk in Norwegian, it will be difficult. But a smile, something good to eat, and the beauty of the surroundings and the mood, I hope that they will catch the feeling anyway… But if I am there I will see to it that they will remember (…)" (R10).

Most of the respondents said that they were willing to speak in another language.

Based on the above, language might act as a barrier to using the servicescape in storytelling.

5.4 Resources

5.4.1 Economy as a driver

A story will be more convincing if it is connected to the servicescape. The servicescape will support the story and, when the two are coordinated, this could be a powerful instrument to influence the guests (Mossberg, 2008). By using the servicescape, the tourism provider can convince guests to buy more products. This is supported by Gilliam and Zablah (2013, p. 493), who states: "Overall, the study results thus suggest that product stories told from a business point of view may be the most effective in maximizing consumers' purchase intentions in one time sales encounters". This is also in line with what R9 said:

"It is important to pass on today's stories to the ones who listen. … They want to buy something … if we are telling a story. … If you just hang around, nobody gets interested. You have to engage in the story too" (R9).

Since storytelling influences guests' purchase intent (Gilliam, 2013), we asked R10 if she thinks that telling stories increases sales. She replied:

"Yes, I believe so, I think the guest will visit again. But also there and then, they might want to buy something to take home" (R10).

Thus, we can state that using the servicescape in connection with activities such as product tasting, product displaying, and storytelling will lead to better sales and better experiences. In addition to increased turnover, the guests might visit again.

Several respondents said that by using storytelling in connection with the servicescape on social media, they can attract more guests and increase their turnover. For instance, R5 said that she uses social media to tell the farm story through pictures and text:

"There is a tab on our webpage with the history about (…) farm. And on social media, for example on Facebook, there you can find pictures of the surroundings" (R5).

We also wanted to determine whether investments in the servicescape were made with economic motives. R2 said that by investing in a new clock tower, the farm gained a new space for entertaining. She said:

"The yard is used a lot in the summer time, for weddings... White benches are placed there so that our guests can sit down... It is used a lot for recreation..." (R2).

R2's investments gave the tourist farm an opportunity to use the servicescape in storytelling in another way. Investing in the servicescape it will support the products that the farm offers by creating new experience rooms and linking them to the storytelling. This will in turn create more opportunities for the guests to gain positive experiences by utilising the outdoor space in new ways (Mossberg, 2008).

Based on these findings, economy can act as a driver for using the servicescape in storytelling.

5.4.2 Familiarity as a driver

To present themselves as good hosts is highly important for all of the respondents. However, they differ regarding how they want to involve their guests in terms of familiarity. Some want the guests to experience a closeness to them and their family as hosts. R1 said the following:

"They (the guests, r.n.) want to experience something. They want to get an insight into how it is here. How we live and how we do things. It would not have been the same if we (the hosts, r.n.) were not here personally" (R1).

This is in line with Presas et al. (2014), who state that familiarity is connected to authenticity. For the guests to have the feeling of authenticity, it is important to be a part of an authentic experience and hear authentic stories. This is achieved when the guests have close interactions with the family that owns the business, in turn leading to positive experiences for the visitors (Vittersø & Schjøll, 2010). R2 and R4 both said that spending time with the guests is important:

"We are present all the time so the people (the guests, r.n.) get a very personal relationship with us. It is not a new person they meet the next day, it us again" (R2).

"I have to be here, or my mother. It is something about the personal presence that is somewhat important to people. I notice that people want to talk with us" (R4).

Even though familiarity is important, some respondents noted that they are not particularly interested in inviting the guests into their 'private' home. One respondent wants to protect her private family life, and does not invite guests into her family home at all. Their business and their private life are separate: she and her family need time without guests, so they can be together. She finds that having guests around all the time is both time consuming and exhausting. She needs some free time to herself to spend with her family. This is in line with what Nilsson (2002) states: that the younger generation on tourist farms is hesitant to have guests all the time. Still, the respondent is highly concerned about creating a familiar

atmosphere and familiness, which is important according to Presas et al. (2014). For all respondents, it is highly important to be available to their guests all the time to answer questions or take care of their well-being, as well as to provide positive experiences. R5 said the following about spending time with the guests:

"I think it is alpha and omega, we have a personal ownership of the product and the place. I leave in the night when my guests are content. I leave them when they go to bed, and greet them in the morning for breakfast" (R5).

The respondents see themselves as a part of the product. Familiarity helps them to connect with their guests and vice versa, and to provide them with a better experience (Presas et al., 2014). By achieving familiarity, it is easier to know what the guests want. In turn, this makes it easier for the tourism provider to choose which story to tell, further discussed in 5.3.2. Furthermore, it is easier to tell stories and include the servicescape accordingly.

Therefore, we assume that familiarity might act as a driver to using the servicescape in storytelling.

5.4.3 Economy as a barrier

Resources can be a barrier to obtaining knowledge. This is in line with Mehmetoglu's (2007) statement that the tourism provider needs to gain knowledge about how to become a positive experience provider. This knowledge might come at a price: education takes time and money. If a provider lacks knowledge, he or she might want to outsource the marketing and storytelling, which could be expensive too. In this vein, R9 commented:

"It is my task, and then it dawned on me how bad we farmers are at telling the story (behind the produce, r.n.). My task is to tell them why the food costs what it does. So there we have a lot to learn" (R9).

Small tourist farms have limited resources, according to Mehmetoglu (2007). One respondent directly stated that she has limited resources, as she lacks one million Norwegian kroner to develop and bring her garden back to its historical glory:

"I have a large kitchen garden. That is what I have. This is an historical garden, and the historical aspect of the garden is what interest me. But I have not restored it back to the original and historical garden that it was. That is because I do not have a million Norwegian kroner to spend on restoring it" (R7).

Since she does not have the finances to restore the garden, this is a barrier for her to use the garden in her storytelling. Due to limited economic resources, some tourist farms in our research will experience economy as a barrier to utilising the servicescape to its fullest, including in storytelling.

Due to the findings, we suggest that economy might be a barrier to using servicescape in storytelling.

5.4.4 Time as a barrier

All respondents indicated that they do not have enough time to spend with their guests to tell them stories and show them the servicescape connected to those stories. For instance, R10 commented:

"Sometimes it is so busy that I don't have time to give everybody that experience. But then I have to trust that the concept is an experience in itself..." (R10).

R9 has to take care of the produce, but she said:

"I tell stories when I have the opportunity to do so. Then I gladly tell them"
(R9).

Since the respondents have scarce time to devote to storytelling, they might not be able to use the servicescape to its full potential in their stories. Because of all the tasks that they preform themselves, time is a limited resource. They have to divide their time between cooking, serving, taking care of the produce, and entertaining the guests with storytelling. R7 said that she is highly occupied when the guests arrive. She told us:

"There is always somebody who starts to ask, and then I start to tell stories. But then I feel that I need to go to the kitchen because I can feel it through my whole body that something is scorching, and then I have to continue the story when I have the time to do it" (R7).

We could suggest that the respondents should hire more staff, so that they might have time to tell their stories, since storytelling and the use of the servicescape are highly important parts of the product that farm tourism offers (Mossberg, 2008; Vitterssø & Schjøll, 2010). According to Haugen and Storstad (2012), 47% of farmers who act as tourism providers also have work outside the farm. The same is true for several of the respondents in our study. This could mean that they have less time overall to spend with their guests and tell stories.

Therefore, time might act as a barrier to using the servicescape in storytelling.

Figure 2 lists the identified drivers and barriers to using the servicescape in storytelling. The drivers and barriers are discussed previous in this chapter.
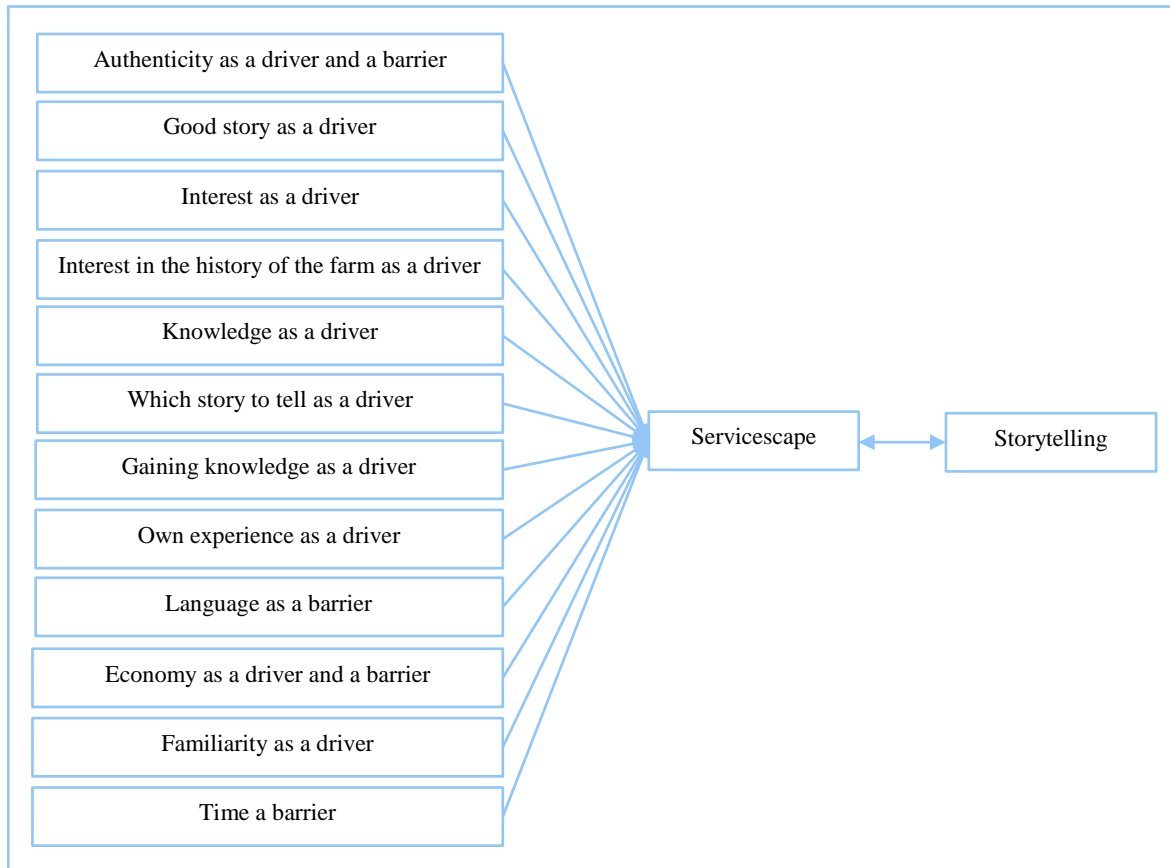
Figure 2: Framework with findings

6. Conclusion

This study has shown that there are different drivers and barriers that influences the way in which tourist farms make use of the servicescape in their storytelling. These drivers and barriers are related to both resources and each farmer's preferences in terms of their tourist offerings. Our main research questions and sub-questions are answered below.

6.1 Which drivers and barriers influence the use of the servicescape in storytelling in the tourism industry?

In our research, we have identified drivers and barriers that influences the use of the servicescape in storytelling. First, we found that authenticity, which is related to the story and the servicescape, could act as a driver for using the servicescape in storytelling. If the farmers feel that they have a good story to communicate, it could act as a driver. There is also a barrier connected to authenticity, however: farmers are reluctant to tell stories that are untrue. Second, there are two drivers related to interest. The first is the farmer's interest in the topic of the story, and the second is his or her interest in the history of the farm. On the other hand, we found that a lack of interest on the provider's side can be a barrier. Third, knowledge about the subject connected to the use of storytelling and the servicescape can act as a driver. In particular, choosing which story to tell, gaining knowledge, and using one's own experiences can act as drivers. In contrast, we also identified two barriers connected to knowledge: lack of knowledge, and language. Fourth, we found that economy can act as both a driver and a barrier. Finally, familiarity can also act as a driver, whereas time can be identified as a potential barrier (Mossberg & Johansen, 2008).

6.2 How can resources affect a company's use of the servicescape in storytelling?

As previously stated, several resources, such as knowledge, interest, economy, and familiarity, might have a positive effect on how tourist farms use the servicescape in storytelling. On the other hand, several resources can also have a negative effect: lack of knowledge, lack of interest, limited economic resources, and limited time.

6.3 How does a company's willingness to adjust the servicescape to fit the storytelling and vice versa affect the use of the servicescape in storytelling?

We also found that a company's willingness to adjust the servicescape to fit its storytelling and vice versa affects its use of the servicescape in storytelling. The tourist farms do not want to change true stories or their servicescape due to their need for authenticity. A consequence of this might be that they will not use the servicescape in their storytelling.

6.4 Practical implications

This study focused on identifying drivers and barriers to using the servicescape in storytelling. This knowledge might be helpful for tourism providers. In particular, it can contribute to them seeking to overcome the barriers and utilising the drivers, ultimately allowing them to tell better stories with the use of the servicescape. We found that one of the barriers to using the servicescape in storytelling is authenticity. According to our findings, tourism providers are reluctant to tell stories that are not authentic. However, it could be useful to go beyond the authenticity constraint to be able to create a better fit between the story and the servicescape and thereby offer better experiences to the guests. Previous research has shown that the consumer does not demand stories that are authentic, as long as they can be perceived as such (Mossberg & Johansen, 2008). Another barrier to telling stories with the servicescape, on social media in particular, is lack of interest. Personal interest should not act as a barrier, however, and must be overcome. Lack of knowledge about the servicescape and about how to use it in storytelling has also been identified as a barrier, as the tourism provider must be able to use the servicescape in the most efficient way. Furthermore, language barriers can also prevent tourism providers from using the servicescape in their storytelling to give tourists better experiences. We found that, in addition, limitations in economy and time will also lead to compromise concerning the use of the servicescape in storytelling. To use the servicescape in storytelling, we suggests that farm tourism providers must have more time to spend with their guests. Most tourist providers do not have the resources needed to gain knowledge about how to use the servicescape in an efficient way. However, it is important that they gain this knowledge. If

they know how to stage and tell a good story, they will tell better stories and give their guests a better experience. This will differentiate them from other tourist farms and increase their competitiveness. Limited resources also prohibit tourism provider from hiring professionals to help with the staging of the servicescape and the creation of good stories. To use resources on the development of the servicescape is also important, but economy can be a barrier to doing so. Still, it will be important to use resources to address these challenges.

On the other hand, we also identified several drivers for using the servicescape in storytelling. It is clear that the tourism providers should utilise these drivers. The economic driver is essential for using the servicescape in storytelling on social media. By using pictures from the servicescape and storytelling on social media, farmers might attract more customers, create better experiences, and ultimately increase their turnover. All in all, our findings will be useful for tourism providers to be aware of the drivers and the barriers regarding the use of the servicescape in storytelling. This might contribute to an increased awareness and a focus on this topic that tourism providers can keep in mind when using the servicescape in storytelling.

6.5 Theoretical implications

In our study, we were able to identify drivers and barriers that might exist regarding the use of the servicescape in storytelling. To our knowledge, no prior research has been conducted on this topic. According to Mossberg (2008), the servicescape is an important part of storytelling, and creating memorable experiences is essential (Brandth & Haugen, 2011; Chronis, 2012; Lundqvist et al., 2012). Therefore, it is vital to identify the barriers and drivers for using the servicescape in storytelling. We have presented our findings in a research model, and this model can be used as a framework for further researchers investigating this topic. We have identified new knowledge about the barrier and drivers for using the servicescape in storytelling. Based on these findings, other researchers can continue to develop this topic.

6.6 Future Research

Our research used an explorative approach and identified several findings, which should be tested and confirmed in future research. It could also be beneficial to conduct research in

other contexts, both within other parts of the tourist industry and in other industries, to confirm our findings. By using the results of our research, future researchers can study why these drivers and barriers exist. In addition, they can also investigate which tools the tourism provider can use to overcome the barriers and utilise the drivers for using the servicescape in storytelling.

References

Alonso, A. D. (2010). To What Extent Do Farmers Educate Consumers? A Case Study From Alabama. *Journal of Agricultural & Food Information, 11*(4), 307-321. doi:10.1080/10496505.2010.511975

Barbieri, C., & Mshenga, P. M. (2008). The Role of the Firm and Owner Characteristics on the Performance of Agritourism Farms. *Sociologia Ruralis, 48*(2), 166-183. doi:10.1111/j.1467-9523.2008.00450.x

Bergheim, C. E. (2016, 13. september). Jubelsommer for lokalt reiseliv. *Hamar Arbeiderblad*. Retrieved from http://www.h-a.no/nyheter/jubelsommer-for-lokalt-reiseliv

Bernhard, I., & Grunden, K. (2015). *Municipal Support of Entrepreneurship and Business Development from an e-government Perspective*.

Berry, L. L., Wall, E. A., & Carbone, L. P. (2006). Service clues and customer assessment of the service experience: lessons from marketing. *The Academy of Management Perspectives, 20*(2), 43.

Bitner, M. J. (1992). Servicescapes: The Impact of Physical Surroundings on Customers and Employees. *Journal of Marketing, 56*(2), 57-71. doi:10.2307/1252042

Brandth, B., & Haugen, M. S. (2005). Doing Rural Masculinity – From Logging to Outfield Tourism. *Journal of Gender Studies, 14*(1), 13-22. doi:10.1080/0958923042000331452

Brandth, B., & Haugen, M. S. (2008). Rural maskulinitet i endring. In R. Almås, M. S. Haugen, J. F. Rye, & M. Villa (Eds.), *Den Nye bygda* (pp. 103-120). Trondheim: Tapir akademisk forl.

Brandth, B., & Haugen, M. S. (2011). Farm Diversification into Tourism--Implications for Social Identity? *Journal of Rural Studies, 27*(1), 35-44. doi:10.1016/j.jrurstud.2010.09.002

Bryman, A., & Bell, E. (2015). *Business Research Methods*. Oxford: Oxford University Press.

Buston, K. (1997). NUD*IST in action: its use and its usefulness in a study of chronic illness in young people. *Sociological Research Online, 2*(3).

Charmaz, K. (2006). *Constructing grounded theory : a practical guide through qualitative analysis*. London: Sage.

Chronis, A. (2012). Tourists as Story-Builders: Narrative Construction at a Heritage Museum. *Journal of Travel & Tourism Marketing, 29*(5), 444-459. doi:10.1080/10548408.2012.691395

Corbin, J., & Strauss, A. (1990). Grounded Theory Research: Procedures, Canons, and Evaluative Criteria. *Qualitative Sociology, 13*(1), 3-21.

Corbin, J., & Strauss, A. L. (2008). *Basics of qualitative research : techniques and procedures for developing grounded theory* (3rd ed. ed.). Thousand Oaks, Calif: Sage.

Ek, R., Larsen, J., Hornskov, S. B., & Mansfeldt, O. K. (2008). A Dynamic Framework of Tourist Experiences: Space-Time and Performances in the Experience Economy. *Scandinavian Journal of Hospitality and Tourism, 8*(2), 122-140. doi:10.1080/15022250802110091

Engeset, A. B., & Heggem, R. (2015). Strategies in Norwegian Farm Tourism Product Development, Challenges, and Solutions. *Scandinavian Journal of Hospitality and Tourism*, 1-16. doi:10.1080/15022250.2015.1005332

Engeset, M. G., & Elvekrok, I. (2015). Authentic concepts: effects on tourist satisfaction. *Journal of Travel Research, 54*(4), 456.

Escalas, J. (2004). Narrative Processing: Building Consumer Connections to Brands. *Journal of Consumer Psychology, 14*(1), 168-180. doi:10.1207/s15327663jcp1401&2_19

Firat, A. F., & Venkatesh, A. (1995). Liberatory postmodernism and the reenchantment of consumption. (includes appendices). *Journal of Consumer Research, 22*(3), 239. doi:10.1086/209448

Fleischer, A., & Tchetchik, A. (2005). Does rural tourism benefit from agriculture? *Tourism Management, 26*(4), 493-501. doi:10.1016/j.tourman.2003.10.003

Fog, K., Budtz, C., & Munch, P. (2009). *Storytelling : branding i praksis* (2. udg. ed.). Frederiksberg: Samfundslitteratur.

Gabriel, Y. (2000). *Storytelling in organizations : facts, fictions and fantasies*. Oxford: Oxford University Press.

Genette, G. (1980). *Narrative Discourse: An Essay in Method*. New York: Cornell University Press.

Gilliam, D. A., & Zablah, A. R. (2013). Storytelling during retail sales encounters. *Journal of Retailing and Consumer Services, 20*(5), 488-494. doi:10.1016/j.jretconser.2013.04.005

Goldstein, S. M., Johnston, R., Duffy, J., & Rao, J. (2002). The service concept: the missing link in service design research? *Journal of Operations Management, 20*(2), 121-134. doi:10.1016/S0272-6963(01)00090-0

Gripsrud, G., Olsson, U. H., & Silkoset, R. (2016). *Metode og dataanalyse : beslutningsstøtte for bedrifter ved bruk av JMP, Excel og SPSS* (3 ed.). Oslo: Cappelen Damm akademisk.

Gössling, S., & Mattsson, S. (2002). Farm Tourism in Sweden: Structure, Growth and Characteristics. *Scandinavian Journal of Hospitality and Tourism, 2*(1), 17-30. doi:10.1080/150222502760347518

Haugen, M., S., & Storstad, O. (2012). Hvem er aktørene i gårdsturismen? In M. Forbord, G.-T. Kvam, & M. Rønningen (Eds.), *Turisme i diskritene* (pp. 65-88). Trondheim: Tapir Akademisk Forlag.

Hesse-Biber, S. (1995). Unleashing Frankenstein's Monster? The use of computers in qualitative research. In R. G. Burgess (Ed.), *Studies in Qualitative Methodology* (pp. 25-41). London: JAI Press.

Hightower, R., Brady, M. K., & Baker, T. L. (2002). Investigating the role of the physical environment in hedonic service consumption: an exploratory study of sporting events. *Journal of Business Research, 55*(9), 697-707. doi:10.1016/S0148-2963(00)00211-3

Holmqvist, J., Van Vaerenbergh, Y., & Grönroos, C. (2017). Language use in services: Recent advances and directions for future research. *Journal of Business Research, 72*, 114-118. doi:10.1016/j.jbusres.2016.10.005

Holt, D. (2002). Why do brands cause trouble? A dialectical theory of consumer culture and branding. *Journal of Consumer Research, 29*(1), 70-90.

Jensen, R. (1999). *The dream society : hvordan det kommende skift fra facts til følelser vil påvirke ehvervslivet og vor hverdag* (Dansk version. ed.). Viby: Jyllands-Posten.

Kent, M. L. (2015). The power of storytelling in public relations: Introducing the 20 master plots. *Public Relations Review, 41*(4), 480-489. doi:10.1016/j.pubrev.2015.05.011

Kotler, P. (1973). ATMOSPHERICS AS A MARKETING TOOL. *Journal of Retailing, 49*(4), 48.

Kvale, S., Brinkmann, S., Anderssen, T. M., & Rygge, J. (2015). *Det kvalitative forskningsintervju* (3. utg., 2. oppl. ed.). Oslo: Gyldendal akademisk.

Layder, D. (2004). *Emotion in Social Life: The Lost Heart of Society*. London: United Kingdom, London: SAGE Publications Ltd.

LeCompte, M. D., & Goetz, J. P. (1982). Problems of Reliability and Validity in Ethnographic Research. *Review of Educational Research, 52*(1), 31-60.

Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Beverly Hills, Calif: Sage.

Lundqvist, A., Liljander, V., Gummerus, J., & van Riel, A. (2012). The impact of storytelling on the consumer brand experience: The case of a firm-originated story. *Journal of Brand Management, 20*(4), 283-297. doi:10.1057/bm.2012.15

Mancuso, J., & Stuth, K. (2014). Storytelling and marketing: the perfect pairing?(In Perspective / The Selfie Era). *Marketing Insights, 26*(3), 18.

Mason, J. (1996). *Qualitative Researching*. London: Sage.

Mehmetoglu, M. (2004). *Kvalitativ metode for merkantile fag*. Bergen: Fagbokforl.

Mehmetoglu, M. (2007). Gårdsturisme i en bredere reiselivs- og turistkontekst. In L. E. Hem, N. M. Iversen, & G. Rusten (Eds.), *Våronn med nye muligheter : ressurs- og opplevelsesbasert verdiskaping på vestlandsbygdene* (pp. 243-263). Bergen: Fagbokforlaget.

Mei, X. Y. (2014). Boring and expensive: The challenge of developing experience-based tourism in the Inland region, Norway. *Tourism Management Perspectives, 12*, 71-80. doi:10.1016/j.tmp.2014.09.003

Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis : an expanded sourcebook* (2nd ed. ed.). Thousand Oaks, Calif: Sage.

Mossberg, L. (2007). A Marketing Approach to the Tourist Experience. *Scandinavian Journal of Hospitality and Tourism, 7*(1), 59-74. doi:10.1080/15022250701231915

Mossberg, L. (2008). Extraordinary Experiences through Storytelling. *Scandinavian Journal of Hospitality and Tourism, 8*(3), 195-210. doi:10.1080/15022250802532443

Mossberg, L., & Johansen, E. N. (2008). *Storytelling : markedsføring i opplevelsesindustrien*. Bergen: Fagbokforl.

Mossberg, L., Therkelsen, A., Huijbens, E. H., Björk, P., & Olsson, A.-K. (2011). *Storytelling and Destination Development*. Copenhagen: Copenhagen: Nordic Council of Ministers.

Nilsson, Å. P. (2002). Staying on farms: An Ideological Background. *Annals of Tourism Research, 29*(1), 7-24. doi:10.1016/S0160-7383(00)00081-5

O'Dell, T. (2005). Experiencescapes. In T. O'Dell & P. Biling (Eds.), *Experiencescapes : Tourism, Culture, and Economy* (pp. 15-35). Frederiksberg: Copenhagen Business School Press.

Ooi, C.-S. (2005). A Theory of Tourism Experiences. In T. O'Dell & P. Biling (Eds.), *Experiencescapes : Tourism, Culture, and Economy* (pp. 53-68). Frederiksberg: Copenhagen Business School Press.

Patton, M. Q. (2015). *Qualitative research & evaluation methods : integrating theory and practice* (4th ed. ed.). Los Angeles: Sage.

Phillip, S., Hunter, C., & Blackstock, K. (2010). A typology for defining agritourism. *Tourism Management, 31*(6), 754-758. doi:10.1016/j.tourman.2009.08.001

Pine, B. J., & Gilmore, J. H. (1999). *The experience economy : work is theatre & every business a stage*. Boston, Mass: Harvard Business School Press.

Prebensen, N. K. (2015). Opplevelsesverdi i tid og rom. In Ø. Jensen & K. Skallerud (Eds.), *Innovativ og opplevelsesbasert verdiskaping i reiselivsnæringen* (pp. 57-76). Oslo: Cappelen Damm akademisk.

Presas, P., Guia, J., & Muñoz, D. (2014). Customer's Perception of Familiness in Travel Experiences. *Journal of Travel & Tourism Marketing, 31*(2), 147-161. doi:10.1080/10548408.2014.873307

Pulizzi, J. (2012). The Rise of Storytelling as the New Marketing. *Publishing Research Quarterly, 28*(2), 116-123. doi:10.1007/s12109-012-9264-5

Richardson, B. (2000). Recent Concepts of Narrative and the Narratives of Narrative Theory. *Style, 34*(2), 168-175.

Ringdal, K. (2013). *Enhet og mangfold : samfunnsvitenskapelig forskning og kvantitativ metode* (3. utg. ed.). Bergen: Fagbokforl.

Rosenbaum, M. S., & Massiah, C. (2011). An expanded servicescape perspective. *Journal of Service Management, 22*(4), 471-490. doi:10.1108/09564231111155088

Salzer-Mörling, M., & Strannegård, L. (2004). Silence of the brands. *European Journal of Marketing, 38*(1/2), 224-238.

Saunders, M. N. K., Lewis, P., & Thornhill, A. (2009). *Research methods for business students* (5th ed. ed.). Essex: Pearson Education.

Schank, R. C. (1999). *Dynamic Memory Revisited.* Cambridge, UK: Cambridge University

Press.

Simmons, J. (2006). Guinness and the role of strategic storytelling. *Journal of Strategic Marketing, 14*(1), 11-18. doi:10.1080/09652540500369068

Sole, D., & Gray Wilson, D. (1999). *Storytelling in Organizations: The power and traps of using stories to share knowledge in organizations.* LILA: Harvard University.

Sprokkereef, A., Larkin, E., Pole, C. J., & Burgess, R. G. (1995). The Data, the Team, and the Ethnography. In R. G. Burgess (Ed.), *Studies in Qualitative Methodology* (pp. 81-103). London: JAI Press.

Stanley, l., & Temple, B. (1995). Doing the Business: Using Qualitative Software Packages in the Analysis of Qualitative Datasets. In R. G. Burgess (Ed.), *Studies in Qualitative Methodlogy* (pp. 169-193). London: JAI Press.

Streifeneder, T. (2016). Agriculture first: Assessing European policies and scientific typologies to define authentic agritourism and differentiate it from countryside tourism. *Tourism Management Perspectives, 20*, 251-264. doi:10.1016/j.tmp.2016.10.003

Sznajder, M., Przezbórska, L., & Scrimgeour, F. (2009). *Agritourism.* UK: CABI.

Vittersø, G., & Schjøll, A. (2010). *Gårdshandel som innkjøpsaktivitet og fritidsopplevelse* SIFO Oppdragsrapport (online), Vol. 3.

Wakefield, K. L., & Blodgett, J. G. (1994). The Importance of Servicescapes in Leisure Service Settings. *Journal of Services Marketing, 8*(3), 66-76.

Weaver, A., & Atkinson, P. (1994). *Microcomputing and Qualitative Data Analysis.* Aldershot: Avebury.

Weick, K. E. (1995). *Sensemaking in organizations.* Thousand Oaks, Calif: Sage.

Woodside, A. G. (2010). Brand-consumer storytelling theory and research: Introduction to a Psychology & Marketing special issue. *Psychology and Marketing, 27*(6), 531-540. doi:10.1002/mar.20342

Zeithaml, V. A., Bitner, M. J., & Gremler, D. D. (2009). *Services marketing : integrating customer focus across the firm* (5th ed. ed.). New York: McGraw-Hill/Irwin.

Aase, T. H., & Fossåskaret, E. (2014). *Skapte virkeligheter : om produksjon og tolkning av kvalitative data* (2. utg. ed.). Oslo: Universitetsforl.

Appendix: Interview guide

Faser	Spørsmål	Formål
Fase 1: Innledning	**Introduksjonsspørsmål ca. 5 min**	**Introduksjon, informasjon og ramme rundt intervjuet. Skape en god uformell stemning**
	Introduksjon av intervjuerne og informasjon om studien og hensikten med den.	(Bryman & Bell, 2015)
	Avklaring, definisjon og felles forståelse for begrepene storytelling og servicescape.	(Kvale et al., 2015)
	Be om tillatelse til å bruke lydopptaker og legge frem skjema for konfidensialitet for undertegnelse.	(Aase & Fossåskaret, 2014)
	Få generell informasjon om informanten, arbeidsoppgaver og alder.	
Fase 2: Åpne spørsmål	**Åpne spørsmål (20 min)**	**Få informasjon om informantens bruk av storytelling og servicescape.**
	Er turisme eller gården hovednæringen på gårdsbruket i dag? Hva var motivasjonen til at dere startet med turisme?	(Kvale et al., 2015) (Stræte & Haugen, 2011) (Mehmetoglu, 2007) (Forbord, 2012)

		(Flanigan, Blackstock & Hunter, 2015)
		(Streifeneder, 2016)
		(Nilsson, 2002)
		(Fleischer & Tchetchik, 2005)
		(Fog et al., 2009)
	Hvor mange besøkende er det i løpet av en sesong? Hvem er de besøkende og hva ønsker de å oppleve?	(Mehmetoglu, 2007) (Presas et al., 2014) (Firat & Venkatesh, 1995) (Holt, 2002)
	Hvordan benytter dere storytelling?	(Kent, 2015) (Mancuso & Stuth, 2014)
	Hvordan benytter din virksomhet servicescapet i storytelling? (Mossberg, 2008) Kan du fortelle om de historiene hvor dere benytter servicescapet i storytellingen?	(Mossberg, 2008) (Wakefield & Blodgett, 1994) (Hightower, Brady & Baker., 2002)

Fase 3: Spesifiserende spørsmål		Se etter drivere og barrierer for bruk av servicescape i storytelling
	Hvordan mener du at en god historie skapes?	(Mossberg, 2007) (Pulizzi, 2012) (Fog et al., 2009)
	Hvordan kan et servicescape tilpasses gårdens historie? Hva mener du om å endre gårdens historie og tilpasse servicescapet til en delvis oppdiktet gårdshistorie? Om du skulle dikte en ny historie om gården, hvor ville du finne inspirasjon til å lage en slik historie?	(Presas et al., 2014) (Fog et al., 2009) (Johansen & Mossberg, 2008) (Salzer-Mörling & Strannegård, 2004) (Simmons, 2006)
	Hva slags holdning har du til å endre servicescapet for å tilpasse dette til storytellingen og omvendt?	(Mossberg, 2008)
	Hvilke ressurser er etter din mening nødvendig, for å lykkes med å benytte servicescapet i storytelling?	(Mossberg, 2007) (Mehmetoglu, 2007)

Fase 4: Avslutning, tilbakeblikk, dele tolkninger	Oppsummering (10 min)	Få en oversikt og forsikre oss om at vi har forstått informantens svar.
	En oppsummering av respondentens svar sammen med informanten	(Kvale et al., 2015)
	Har vi forstått deg riktig?	
	Er det noe du vil legge til i forhold til tema før vi avslutter?	