

Perception, Conduction and Management of Emotional Labor of Cruise Tourist Guides in Aalborg

Tourism Management

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Abstract

This is a study case research on the perception, conduction and management of emotional labor, in the context of cruise tourist guides in Aalborg. The topic is investigated through the perspective of the tourist guides. The approach to this topic is based on the literature and theoretical frameworks behind emotional labor and tourist guide work. In order to obtain the cruise tourist guides' perspective, we examine how they perceive their job expectations, related to the emotional requirements, how they see emotional display rules at their job, what practices they use to regulate their emotional state, the antecedents and the outcomes of performing emotional labor.

This study employs a qualitative methodology, in the form of eight semi-structured interviews with cruise tourist guides, working for VisitAalborg, operating in the destination of Aalborg, Denmark. Through the use of thematic analysis, the findings of this study reveal: (1) The cruise tourist guides' emotional display is affected by the needs and expectations of both their employer VisitAalborg and their customers, the tourists. (2) The emotion regulation strategies employed by the cruise guides include surface acting, compartmentalization, along with some instances of genuine emotions. (3) In terms of personality, contrary to the general assumption about the tour guide job, being extrovert is not a required personality trait to successfully perform the emotional side of the tourist guide job. (4) The tourist guides express high job satisfaction and are generally positively affected by the performance of emotional labor in various ways.

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1. Introduction

Front line employees in the tourism sector face customers on a daily basis. During these interactions, other than services or goods, the employee also provides a certain emotional display. This performance of emotions is usually specified by the employer; hence making it a part of the job responsibilities of the employee. Such mending of the emotional state in exchange for monetary or other gains, as part of the professional occupation of the individual, is also known as emotional labor (Hochschild 1983).

The management of emotions is performed in order for the employee to display feelings, which are congruent with the description of their job position. This adjustment of the emotional state, display or related strategies are proven to have an effect on the employee, the customer and the organization as a whole. Scholars do not agree on the specific nature of the effects of emotional labor over the different parties of the service interaction. There are claims that the need of adjusting an employee's emotions is only beneficial for the organization, while highly detrimental to the worker's physical and mental state, in the long run (Hochschild 1983). A lot of research addresses this concern by studying signs of burnout, primarily in job positions related to medical care and teaching (Grandey et al. 2012). Other scholars (Grandey 2000, Zapf 2002, Diefendorff et al. 2011) point out that some types of emotional labor contribute positively to the employee, i.e. higher rates of job satisfaction.

An occupation, which is significantly influenced by the conduction of emotional labor, is the job of the tourist guide (Larsen & Meged 2013). The tourist guide serves a key role of presenting the destination to the tourists. Often the guide is the only connection between the travellers and the place they visit. Hence, it is important how they interpret and convey the message to their audience. In that sense, the guide could make or break the experience of the audience, and consequently affect their perception of the destination in either a positive or a negative way. (Meged 2010). The tourist guide's job is also described as a performance, directed according to the needs of its audience, or in other words - the tourists. Goffman (1959) defines this characteristic of the performative job as "impression management". Hochschild (1983: 7) puts the needs of the bodily performance to attract and entertain its audience by "*management of feeling to create a publicly observable facial and bodily display*".

The tourist guide job is characterized by the constant interaction between the tourists and the guide (Larsen & Meged 2013). Therefore, employees in this field are continuously changing and adjusting their emotional displays to create an attractive bodily performance. Employees in this field are required to portray positive, welcoming expressions, as a major part of their occupational duties. As a result, they are limited in the expression of emotions, which would be seen as incongruent, even when facing challenging situations, such as difficult tourists or unfavorable working conditions (Wong & Wang 2009, Pizam 2004). Emotional labor has an impact on employees that are required to adjust their emotional display and apply specific emotion management strategies on a regular basis (Hochschild 1987, Grandey 2000, Diefendorf et al. 2008). The expectations from employers, the stakeholders of the destination and the tourists, for the tourist guide to continuously display specific emotions could create an emotional burden for an employee of the field.

Well-managed emotional labor could lead to advantages for both the tourist guide, as an employee experiencing general job satisfaction and end engagement (Lee et al. 2016, Agrawal & Sadhana 2010) and for the destination, itself, in terms of customer satisfaction (Tsai & Huang 2002). Mismanaged emotional labor efforts could be detrimental for both parties with signs of burnout or mental drain for the employee (Brotheridge & Lee 2002), which could consequently affect their performance negatively. Emotional labor is a complex phenomenon, which encapsulates a multitude of factors, such as the requirements of the occupation to perform the management of emotions (Hochschild 1983, Morris & Feldman 1996), the external perception regarding the level of congruence of the expressed emotions (Rafaeli & Sutton 1987) and the management of the displayed emotions, themselves (Grandey 2000). Furthermore, in more current literature on the matter, additional contributing factors are discovered, such as the convergence between the personality of the employee and the emotional expectations posed by the job, along with the long-term effects of performing emotional labor over the employee's well-being (Grandey & Gabriel 2015). In order to properly examine the conditions for performing and the effects of emotional labor on the employee, it is important to take all the above listed factors in consideration and study them in a specific context (Grandey et al. 2012). Such investigation would reveal important information regarding the circumstances and influential factors for the execution of emotional labor, which could be used to evaluate the conditions for regulating the emotional state of employees. This data could be used for a better understanding of this significantly influential type of labor and possibly for the improvement of the conditions for performing emotional labor, which is in the interest of both the employer

and the employee. We deem it relevant to investigate emotional labor in the context of tour guiding, as the tourist guide job is very emotional labor intensive, which has a significant impact on the well-being and general state of the employee and can also affect the operation of the employer.

1.1 Research Area

In order to serve the need of providing a specific context for studying emotional labor, we choose to examine the tourist guide occupation, as it is a very emotional labor-intensive job. The tourist guide's job is divided into many types, such as museum guides, city guides, excursion guides, and their occupational duties vary significantly from one type to another (Cohen 1985). Therefore, we choose to investigate only one type, that being the cruise tourist guiding. We are further limiting the scope of this study by choosing the specific destination of Aalborg to study the cruise tourists guides' emotional labor in. Aalborg is a city, which has a very well- developed cruise tourism market, with over 50 cruise tourist guides working at the destination (VisitAalborg 2020). By investigating the cruise tourist guides' emotional labor conditions and practices in the destination of Aalborg, we are able to contribute to the understanding of emotion regulation practices in a specific context of tourism, which is lacking (Grandey et al. 2012). Furthermore, the findings of such study could be used for improving the conditions for the performance of emotional labor. This would serve both the interest of the employer, the Destination Management Organization, who represents the destination of Aalborg; the employees, the tourist guides; and the customers, in the face of the tourists visiting the destination.

Emotional labor is not an objective subject matter, which can be measured in a universal way. It is very much dependent on the concrete conditions, provided by the context it is taking place in. These conditions include the distinct occupation requirements for execution of emotional labor, the evaluation of external parties to the emotional labor, the specific emotion regulation practices performed by the laborer, the personality-job fit of the laborer and the long-term consequences of this type of labor, which would ultimately influence the future practice of the emotional labor (Grandey et al. 2012, Grandey & Gabriel 2015). The value and effect of all these conditions and consequences of emotional labor lies in the way they are perceived by the laborer, the employer, or the customer, depending on which perspective is chosen for

examining the labor. In the current study, we are investigating the matter of emotional labor strictly through the perspective of the cruise tourist guides, operating in Aalborg, to create a cohesive reliant representation of this party's view of emotional labor. Therefore, the proposed research question is:

How do cruise tourist guides in Aalborg perceive, manage and conduct their emotional labor?

- *How do the different tourist guide roles affect the practice of emotional labor?*
- *How do contextual work factors impact the collective process of performing emotional labor?*
- *What are the antecedent and the outcomes of the Aalborg cruise tourist guides' emotional labor?*

2. Literature review & Theoretical Background

This chapter of the paper introduces the two main concepts which constitute the basis for the conducted research. Firstly, there is the tourist guide work literature. We firstly define our terminology, after which we take a historical overview of the tourist guide job. Further we take a look at the existent typologies of guiding and finally examine the academic work regarding the role of the tourist guide. The second main section is the literature, which is concerned with emotional labor. We introduce the concepts behind the phenomenon, after which we look into a functional theoretical framework, which gives structure to the definition behind emotional labor. We continue with additional factors and components that are important in the examination of emotional labor and finish off with the available research on emotional labor in the context of tourist guiding. To sum it all up, we have created a conceptual framework, which summarizes how we have understood, merged and applied the literature and theoretical frameworks behind the two topics of tourist guide work and emotional labor.

2.1 Tourist Guide Literature

2.1.1 Definition and terminology

When it comes to the terminology used within literature and in the tourism industry, there is little agreement as the terms “tourist guide”, “tourist guide” “tour manager” “tour escort” or “representative” are used synonymously. The variation on the emphasis of each term depends on the country, region, public or private sector or even different regions. However there is an important aspect that needs to be addressed here. The World Federation of Tourist Guide Association and the European Federation of Tourist Guide Association consider the “tourist guide” term inappropriate and rather vague as it can refer to a brochure, a book or even a digitally guided tour (Weiler & Black 2015). Therefore, in this paper, rather than the term “tourist guide” we will use the term “tourist guide”, which according to the definition of the World Federation of Tourist Guide Associations (2003), refers to *“a person who guides visitors in the language of their choice and interprets the cultural and natural heritage of an area which person normally possesses an area-specific qualification usually issued and/or recognized by appropriate authority”*.

This paper, as it will become apparent with the upcoming sections, is relevant solely to people who work in a specific touristic site or area. This calls for a further clarification of the other different terms, which are used synonymously within the literature and industry, which are used at times interchangeably with the tourist guide term. *Tour manager* is the person who is fully in charge of the group from the beginning of the tour until it ends. His responsibilities include legislative procedures, any kind of purchases for the group, representing the tour operator to other tourism service providers within the destination, etc. *Tour escort* is the person who does not have professional qualification and its main responsibility is to escort the group from the point of their arrival to the place where they are to be accommodated within the destination. Lastly, the *representative* in simple terms is a local person that an overseas tour operator assigns in a specific destination in order to work as a contact person for the tourists who are on vacation in that particular destination. They are expected to be of assistance with all kinds of problems and requests that come from the tourists during their stay (Emre Guler et.al 2016)

2.1.2 A historical approach

Tour guiding is one of the world's oldest professions as it arguably dates back in the 5th century BC when Herodotus, an extensive traveler and writer, visiting sites such as Olympia considered guides who spoke his language as a crucial part of his visits as in the quest to explore the unknown, a tourist was helpless without a guide (Weiler & Black 2015). The modern tour guiding has its origins in the 17th and 18th century with the appearance of the "Grand tour". During the Renaissance period, the Grand Tour was an activity undertaken by the young members of aristocrat families. It consisted of extensive travel from England to France, Germany, Austria, Switzerland and culminated with Italy, in the quest of self-development (learning new foreign languages, exchange of cultural values). In order for this tour to be successful, these young individuals needed guidance; therefore their families employed highly intellectual persons referred to as cicerone or antiquari with knowledge in arts, history, foreign languages, architecture, literature and so on. Due to them being highly educated, most of them writers or historians, it is argued that during the Grand Tour, they produced the first body of tourism literature (Weiler & Black 2015, Emre Guler et. al. 2016)

In the 19th century, Thomas Cook introduced the concept of Group Travel, which also marked the beginning of mass tourism. As people began to travel more organized and in larger numbers, the demand for tourist guides within the tourism industry increased. It was the birth of the modern tourist guide, and Thomas Cook "the patron saint of modern tourist guides"

(Weiler & Black 2015). Nowadays, there is a multitude of tourist guides present at every travel destination. Whether employed by tour operators, theme parks, attractions, zoos, museums, visitor centers, destination management organizations, their importance is recognized by the majority of the stakeholders of a destination. It is only recently when scholars started to turn their attention more to tourist guides and the tour guiding profession. Nevertheless, it is a common agreement within the literature that in contemporary tourism, the tourist guide plays a crucial role in the experience of the tourists, having the power to make or break the tour (Weiler & Black 2015).

2.1.3 Typology of guiding

“Tourist guide” is a rather general term as there are a multitude of guides that work in different environments and settings. Besides that, often there are no clear guidelines on what the guiding profession is concerned with and the roles and performance of the tourist guides depends on the type of guide and guided tours investigated. There are a series of criteria used to categorize guided tours such as types of clients, length, purpose, settings and environments. This illustrates that the guiding industry is a heterogeneous one and there is little consensus within literature which characteristics should be used to form the typology of the guided tours (Weiler & Black 2015). Therefore, for the purpose of this research we have decided to use the typology proposed by Weiler & Black (2015) as it reflects a contemporary picture of tour guiding. Since the responsibilities and roles of the tourist guides are complex, it is imperative to note that one guide can work across different tourism genres and can perform more than one type of tour guiding at once.

Below, we have presented an illustration of the typology of tour guiding proposed by Weiler & Black (2015) in which we have also included the percentage of research papers found within the literature on the different types of tourism genre and tour guiding.

Tourism Genre	Setting	Type of tour guiding	Researched
General or mass Tourism	Any (vary from one hour to day tours)	Generalist tour guiding	21%
Group Package Tours	Any (usually extended and overnight tours)	Tour escorting/extended tour guiding/driver guiding	6%
Nature-Based Tourism	Natural environments both land and marine based, including wildlife attractions such as zoo (vary from one hour to day and overnight tours)	Nature Based/ecotour guiding	35%
Adventure tourism	Natural environments, both land and marine based (day and overnight tours)	Adventure guiding	10%
Heritage/Cultural tourism	Heritage and historic sites, heritage attractions and museums, indigenous sites and host communities)	Heritage interpreting/guiding	21%
City/urban tourism	Cities, towns, shopping areas, tourist attractions, industrial sites (vary from one hour to day tours)	City guiding	5%

Figure 1. Tourist guide typology (Weiler & Black 2015)

Weiler & Black (2015) identified a total of 259 published papers and as we can see above, the emphasis was mainly on nature-based (35%), heritage tourism (21%) or a general or a mix of more types of tourism (21%). Interestingly, little attention was given to Group package tours (6%) and City/Urban Tourism (5%) which are considered relatively under-researched areas even though these forms of tourism are among the most popular worldwide.

Within this typology, the general or mass tourism genre refers mainly to the tour guiding research, which does not necessarily have a clearly defined context, or it is a mix of different tour guiding contexts. Hence in this case, the term mass tourism is used to reflect a multitude of contexts in which tourism takes place and not to emphasize certain behaviours, motivations and values of the typical “mass tourist” or to describe the beginning of air-based mass travel back in 1960 (Weiler & Black 2015, Vilhelmiina V. 2015). *Group package* tours are defined as a

“...combination of pre-arranged services offered for an inclusive price, entailing at least: (1) transport and accommodation; or (2) transport or accommodation, together with some additional travel service essential to the package as a whole; services ancillary to transport or accommodation, such as meals entertainment or conference facilities, or other comparable services with only an incidental effect on the content or price of the package tour.” (Vainikka 2015:13)

Nature based tours describe the tours that take place in nature based environments either marine or land (Safaris, Zoos, Rainforests, Aquariums etc.). There is no defined timeframe; therefore, they can be either short tours of a few hours or longer tours extended over multiple days. *Adventure Tourism* includes cultural exchange or physical activities that take place in nature. It is a form of tourism that implies that the tourists are physically active (i.e. Hiking, Backpacking, Climbing, Rafting, Mountain Biking) while learning a new culture or being introduced to a new landscape. *Heritage/Cultural Tourism* refers to travelling to visit places that represent authentically the stories of the people of the past and present such as museums, indigenous communities, heritage attractions etc. (Weiler & Black 2015). Finally, *City/Urban Tourism* refers to tours that usually last from 1 hour to maximum 1 day and include sightseeing of a city/town, tourist attractions, shopping areas or industrial sites under the guidance of a knowledgeable person (guide).

The focus of this paper is on cruise tourism in Aalborg, Denmark. This includes tourists who arrive on a cruise ship, in the port of call, have a very short length of stay and who are introduced to the destination by a cruise tourist guide. The tour is the outcome of a joint cooperation between VisitAalborg and the Cruise Lines; therefore it is included in the cruise fare. Yet it is not compulsory for the tourists to take it, they can choose to experience the city on their own. There are different types of tours the tourists can opt for but the emphasis of this paper is on the walking tours and their respective guides. The walking tours could be described as a journey, which takes place around the city center of Aalborg and which starts and ends at the place the cruise ship docks. It has a duration of 2.5 to 3 hours and the objective is to introduce the tourists to the city and its attractions. Taking these particularities into consideration, we would argue that this paper is written under the city/urban tourism genre and its appropriate type of guiding (i.e. city guiding)

2.1.4 The Role of the tourist guide

Since the very early beginnings, when the literature on tour guiding has captured the attention of scholars and until present times, there has been little agreement within the field on what the role of the tourist guide encompass. This has been characterized as being multifaceted which makes it challenging to identify the appropriate roles a professional guide should employ, as well as ensuring that these roles are performed to the best interest of various stakeholders (Weiler & Black 2015). The aim of this section is to explore these complex roles which are related to tour guiding by drawing on the work of a number of scholars who have attempted to shed light on this matter by developing frameworks that encompass a multiplicity of roles played by tourist guides.

One of the pioneers within the tourist guiding field is J. Christopher Holloway with the paper: *The Guided Tour: A Sociological Approach*, which dates back to 1981. He conducted a research in London on the nature of the guide's role seen from the guide's perspective within the couch tour settings.

'The guiding role is composed by a number of sub roles.....such as 'information giver and fount of knowledge', 'teacher and instructor', 'motivator and initiator into rites of touristic experiences, 'missionary and ambassador for one's country', 'entertainer and catalyst for the group' 'confidant and shepherd and ministering angel' and 'group leader and disciplinarian' (Holloway 1981; 385-86)

As it can be seen in the quote above, while conducting the research, Holloway (1981) observed that the role of the guides is diverse and it is composed of a series of sub-roles, which may come into conflict with each other. Thus, he concluded that there are no clearly defined behavioral expectations from the occupation of guiding and the role of the guide has yet to become institutionalized. The role is subject to the interpretation of the tourists and guides alike.

How guides choose to resolve the conflicts that may arise between the different sub-roles and how they choose to perceive their role overall depends on their perspective of the job. Holloway (1981) argues that the intensive knowledge based training, led to the guides perceiving their primary role as information givers. He further explains that the guides are expected to possess extensive knowledge not only related to the tourists' sites and attractions but also to the British

lifestyle in general. This abundance of information that is shared with the tourists in the attempt to arouse their interest, often works against the guide, as the two parties do not have the same view on what the aim of the excursion should be. Some tourists take the tour because they are bored, others who travel alone want to take advantage of this opportunity to meet other fellow travelers and socialize (Meged 2010). When situations like this arise, guides find themselves in a position where they are forced to adopt the role of an entertainer to keep customers engaged, yet this role is perceived as less satisfying and some guides will reject it. Other guides perceive themselves as being in charge of the aim of the tour; therefore even if the tourists are not interested, their opinion will be disregarded and seen as “*amateur service receivers*” while the guide will continue its role as an information giver as exemplified below (Holloway 1981).

'You're a guide first. If there are forty people sitting behind you, and only three of them are really interested in the facts that you are putting across, that's what you are employed for' (Holloway 1981:386)

Holloway (1981) portrays the guides as interpreters of the host country and, at the same time ambassadors of their own country. Hence, they are associated with what Park calls “the marginal man” in the sense that they must have empathy for both the visitors they are leading as well as for the hosts who are under the gaze of the visitors. Since the guide is in most cases the only interaction of the tourists with the locals, they may personify some of the national characteristics of the host population to foreign visitors. Furthermore, Holloway (1981) introduces the guiding role as consisting of elements of both acting and teaching as in his study; the guides themselves associate the success of their job with the ability to act. Much like an acting job, each guiding excursion is associated with a unique theatre performance that involves a different audience every time; where the guide has to assess the mood of its audience and perform in accordance to it. Thus, from the moment the tour starts, the guide is constantly “on stage” under the gaze of its audience, expected to put up an “idealized performance” with little to no opportunity to withdraw from it.

In a more recent study, conducted in New Zealand in 2007 with tourists on a coach tour, aged 18-35; Hazel Tucker supports Holloway's (1981) point and argues that tourists on coach tours incorporate a so-called “performative resistance”. Yet, they are not passive actors to the narratives that are considered appropriate by the tour agencies, but they play an active role in the production of these experiences. Tucker (2007) presents a different approach from the

tourist guide in comparison to Holloway (1981). Even though the main script of the coach tour in New Zealand was tailored around the “clean and green” theme, the tourist guide understood that the tourists’ main narrative about this tour is “chuck and fuck”. Instead of being oblivious to their needs and wants and continue its role as an information giver as Holloway (1981) discovered, the tourist guide engaged in a performative negotiation with the tourists and incorporated elements of the “chuck and fuck” script in its performance as exemplified below.

At the start of the tour she encouraged all new people to introduce themselves.....they had to relate to their most embarrassing moment ever, and each also had to state whether or not they were looking for action (implied sexual action) on the tour....she also set up a Battle-of-the-Sexes competition, and who made the rule that sex had lost had to wear their underwear on their heads to dinner that evening (Hazel Tucker 2007:149)

This continuous negotiation between performances of “clean and green” and “chuck and fuck” seemed to bring a certain degree of obedience among the tourists and brought them closer to the appropriate way of performing tourism in the New Zealand.

When they were told it is inappropriate to sleep, they generally did not sleep. When they were told what and how to photograph, many would at least attempt to take an appropriate photograph...” (Hazel Tucker 2007:145)

Cohen’s Framework

The second scholar who has made a significant contribution to the body of literature dedicated to tour guiding and the role of the tourist guides in particular, is Erik Cohen (1985). In his paper, “The tourist guide: The origins, structure and dynamics of a role” he takes a historical approach and tries to shed light on the roles and sub-roles of the guides by going to the origins of tour guiding. He brings in the observation of the scholars who have investigated the role of the tourist guides prior to him (i.e. Holloway 1981, Schmidt 1979, Pearce 1982, Van Den Berghe 1980 etc), and presents them in a more structured way through a conceptual framework which includes the various roles and functions of the tourist guide. Below, the roles identified by the scholars prior to Cohen and which serve as a cornerstone for his framework can be visualized.

Researcher	Year	Roles
Schmidt	1979	Ambassador
		Information Giver
		Buffer
		Shaman
		Intermediary
Nettekoven	1979	Mediator
		Interpreter
Van Den Berghe	1980	Middleman
Holloway	1981	Actor
		Ambassador
		Catalyst
		Culture Broker
		Information Giver
		Shaman
		Interpreter
Pearce	1982	Organizer
		Teacher
		Buffer

Figure 2. Sources for Cohen's tourist guide roles framework(own adaptation)

Firstly, Cohen (1985) argues that the role of the modern guide stems from the Grand Tour in 17th and 18th century; yet, it is imperative to take into account and understand its antecedents which are linked to mythology, history and geographic exploration in order to get a holistic view on the role of the tourist guide. There are two main roles of the tourist guides that Cohen (1985) proposes, namely: **the pathfinder and the mentor**. The former, also referred to as the geographical guide implies that the guide provides orientation and access to tourists, often in unknown and unfamiliar territory and it is seen more as a traditional way of guiding. The mentor is a more complex and heterogeneous role that implies spiritual guidance, teaching, educating and advising the tourists. By selecting, combining and expanding elements of these two antecedent roles of the tourist guides, Cohen has developed two spheres which he labeled as *mediatory* and *leadership* spheres of guiding with each of them containing inner-directed and outer-directed aspects as it can be seen in the illustration below. In the development of this section, these spheres as well as their components will be thoroughly described.

	Outer-Directed	Inner-Directed
Leadership Sphere	Instrumental Role <ul style="list-style-type: none"> •Direction •Access •Control 	Social Role <ul style="list-style-type: none"> •Tension-Management •Integration •Morale •Animation
Mediatory Sphere	Interactional Role <ul style="list-style-type: none"> •Representation •Organization 	Communicative Role <ul style="list-style-type: none"> •Selection •Information •Interpretation •Fabrication

Figure 3. The role of the tourist guide (Cohen 1985)

a. Leadership Sphere

The Leadership sphere is an extension of the earlier role of the “pathfinder”, yet with less focus on leading the way geographically and more towards providing access in otherwise non-public territory. The outer-directed element of the leadership sphere is the *instrumental role*, which in on its core refers to the guide’s duty of leading the way, yet, it accounts for more interconnected sub-roles that are important to distinguish and identify (Cohen 1985).

Direction - refers to the responsibility of the guide for the spatio-temporal mobility of its group as well as its ability to follow a pre-set route or choose alternative routes when the situation requires. *Access* implies that the guide provides access to its group to parts of the destinations often referred to as “back-regions” where they would not have been able to go on their own while bearing responsibility for their behavior. Cohen (1985) associates the sub-role of *control* with the guide’s function previously introduced by Holloway (1981) namely: “Shepherding or Marshaling”. It is the guide’s responsibility to ensure the safety, security and comfort of his group as well as controlling the pace, duration and timetable of the itinerary.

The inner-directed component of the Leadership sphere is the *social role*, which is the responsibility of the guide to care for its group’s cohesion and morale. Similar to the instrumental role, it integrates a series of sub-roles. *Tension Management* refers to the guide’s responsibility to keep a calm atmosphere within the group as well as to take action and prevent tensions between the group members from escalating. The guide is seen as being responsible for the social *integration* of the group, drawing on the observations of Holloway (1981) who sees the guide as a catalyst of social cohesion and Schmidt (1979) who portrays it as an

“instigator of sociability”. *Morale* is the guide’s responsibility to keep a positive atmosphere and good humor through different tactics. This is argued as being a characteristic encountered on the less qualified guides as they try to compensate for their lack of knowledge. Lastly, *animation* is a more prominent sub-role within the guides that work in holiday resorts as they may attempt to animate tourists by encouraging them to undertake various activities within the resort, yet, it is rarely encountered within sightseeing tours.

b. Mediatory sphere

The second main conceptualization of the role of the tourist guide found in Cohen’s framework is the mediatory sphere. It is an extension of the role of the mentor yet, in a contemporary context this translates into cultural brokerage and social mediation. The outer-directed component is the *interactional role*, which accounts for two elements and it presents the guide as the facilitator of interactions between his group and the various stakeholders of a destination such as local population, touristic sites and institutions (Cohen 1985). The first is *representation*, which is the guide’s role to represent the setting to his group as well as his group to the setting by serving as a link between the two parties. Secondly, *organization* refers to the guide’s responsibility to look after his group by providing the required services and amenities such as refreshments, medical care, meals, accommodation, etc.

The inner-directed component of the mediatory sphere is the *communicative role*, which is arguably the main role the guide’s play as well as it, is the one that receives most emphasis in formal training. It is composed of four elements as explained below (Cohen 1985).

Selection is the guide’s responsibility to direct his group’s attention to objects of interest, which are selected based on either the guide’s personal preferences, the group’s preferences, the instructions received by the employer or the tourist authority. As previously seen in Holloway’s (1981) observations, the sharing of correct and concise *information* with his group is perceived by many authors as well as the guides themselves, the prime role of the guides. Nevertheless, this information has, in most cases a subjective nature, which is destined to address a “hidden agenda” of a tourist establishment or tourist authorities within a destination which transforms the mere dissemination of information into an *interpretation* aimed to influence the tourists’ attitudes and behaviors (Cohen 1985). As a result, Cohen argues that the main role of the trained tourist guide is an interpreter and not just a mere information-sharing agent. It is through

interpretation that the guide bridges the gap between the visitors' culture and the local culture and mediates this encounter. Interpretation aims to reveal meanings and relationships rather than the communication of factual information making it the primary means the guides communicate with their visitors (Weiler & Black 2015). Another technique that sometimes guides implement, albeit not orthodox, is fabrication. This refers to the attempt of the guides to deceive the tourists by introducing fake antiques as being authentic or by guiding the tourists on false itineraries while claiming they are legit.

Cohen (1985) believes that the above-mentioned components of the modern tourists' guide role can be identified in the role performance of most guides; however, depending on the type of guide considered, the emphasis and importance of the different elements within the role performance will vary. For example, the instrumental role is performed to a degree by all kinds of guides, yet, it is more prominent within what Cohen calls "the original guide" which could be associated today with jungle guides or generally guides operating in remote areas where tourism is less developed. They are mostly natives who possess little formal training and education. At the other end of the Original Guide, the author introduces the Professional guide, which is the subject of our research. It is mostly encountered in well-developed tourist systems and institutionalized tours. The communicative component is the core of the professional guide; hence we see a transition away from the outer-directed leadership sphere towards the inner-directed mediatory sphere. Nowadays, the rapid advancements in technology and electronic media facilitate even more the gathering of information as well as the mobility of the tourists within destinations. As a result, the traditional way-finding role is seen even more peripheral while the mediation role is the key to employing a guide (Weiler & Black 2015).

Even though they are labeled professional guides, Cohen (1985) argues that their level of education and formal training varies from country to country and sometimes even within the countries; hence, he concludes that the guiding profession is semi professionalized. It could be argued that these observations are outdated and not applicable to contemporary guiding. Yet, after reviewing an extensive number of published research papers on tour guiding roles, Weiler & Black (2015) refer to this situation as being unchanged as the guiding role continues to be little institutionalized and context dependent. Like many of the other service roles that fall into this category, tourist guides are subject to internal and external role-strain. The interaction between the inner and outer-directed components of the guide role is the principal cause of internal role-strain. For example, the guide has to control the mobility and the timetable of its

party within the destination while at the same time to create a pleasant and relaxed atmosphere. The most important external-role strain is related to the relationship the guides have with their party. In order to successfully perform their role, guides should have authority over the group much like physicians or lawyers, nevertheless this is very rarely the case as the guide is seen as employed to deliver a service and the client is seen as “the king”. Besides that, due to the semi-professionalized nature of the job there are no clear guidelines and rules of conduct, which can lead to conflicts between tourists and guides and transform their relationships into power contests.

Larsen & Meged (2013) also point out the importance of studying the power relationships between tourist guides and the tourists. As it is the task of the guide to lead their guests and control the spatial movements of the group, it is also their duty to establish their authority before their audience. The power relations are not something set in stone, but are rather fluid and dependent on the particular interaction between the leader of the group and the tourists as the followers. As tours are often constructed in a way to serve the tourists’ needs, the visitor has some level of power to begin with (de Certeau 1984). The tourist guide is required to negotiate this power, in order to be able to serve the purpose of the tour, to be able to lead the tourists, without compromising their interest. In this study we are investigating how the chosen sample of cruise tourist guides in Aalborg perceive this power negotiation and how their emotional regulation is affected, in order to serve this purpose.

Criticism and Usage of the framework

Cohen’s framework has served over time as a foundation to exploration and further discussion of the guides’ roles but at the same time, scholars have also criticized it for its limitations. One of the most important is the emphasis that the framework puts on the perspective of the visitors while neglecting the consequences both positive and negative the guide performance has on the other stakeholders such as the destination itself, host communities, environments etc. (Weiler & Black 2015). In an attempt to address this, Weiler & Davis (1993) proposed another framework, which is an extension of Cohen’s, as they added a third sphere that takes into consideration the resource management of the host environment. Getting into detail and thoroughly explaining this framework goes beyond the scope of the study, as we believe that the resource management sphere does not bring additional value to our research. Another criticism that was brought to Cohen was that it stems from applying sociological concepts and dimensions to tour guiding and with little empirical evidence, which makes it a rather

descriptive representation of the tourist guide's roles (Weiler & Black 2015). In 2012, Pereira & Mykletun proposed the addition of a fourth sphere to the framework, which was dedicated to the economic consequences of tourist guides for destinations; yet, it is argued that adding the term "resource management" to the Weiler & Davis (1993) framework would achieve the same results.

As mentioned above, over the years, Cohen's (1985) model, later modified by Weiler & Davis (1993) served as the cornerstone for most research conducted in relation to tour guiding and guide's roles. For example, Randall & Collins (2009) have used the model to investigate the visitor's perception on the importance of the role of kayak tourist guides. Their results show that all six roles were important with the communication role ranking slightly lower. The importance of all roles is also highlighted in Howard et. al. (2001) study on indigenous tourist guides in Australia. Gurung, Simmons & Devlin (1996) used the model to research the Nepalese trekking guides' perception of their role. It revealed that interpretation is seen as the most important role, yet not adequately performed due to poor training.

Other researchers, such as Ballantyne & Hughes (2001) or Betty Weiler (1999) took a more holistic approach and investigated the role importance of the tourist guides in relation to multiple stakeholders such as guides, tour operators, residents and field experts. Their results reveal that the role of the guide as a mediator and mentor is seen as peripheral in comparison to information provision, which is considered, as the most important. Their analysis shows that the participants in these studies also undervalued the importance of roles such as interpreter or behavior influencer. Briefly, the findings on the role performance of tourist guides are heterogeneous and impossible to generalize. However, they do show that all the six roles identified by Weiler & Davis (1993) are as important according to guides, stakeholders and tourists. Due to the majority of these studies being conducted in a nature-based/ eco-tourism context, more research is called for in other contexts as well (Weiler & Black 2015).

On a more thorough look at the tour guiding research, we can see that Cohen's (1985) framework, as well as the additions suggested to this framework by other scholars are mainly concerned with the consequences of tour guiding to either the visitors or the destination (i.e. environment, host community, economy and other stakeholders). We believe that there is an important aspect which is addressed by neither the frameworks nor the existing literature within the tour guiding research and which would be very interesting to investigate, namely: the consequences of performing tour guiding on the tourist guides themselves. In order to address

this, we have decided to apply the theories of emotional labor and take a closer look at the emotional work performed by the cruise tourist guides in Aalborg as well as the effect this has on them.

2.2 Emotional Labor Literature

2.2.1 Concepts of emotional labor

This chapter serves to lay out the concepts behind emotional labor. As this paper is exploring the conduction, interpretation and management of tourist guides' emotional labor, it is considered highly relevant to review the existing definitions, models and previous studies related to the term. This systematic review of existing literature serves to create a framework of relevant methods and tools that would lead to a in-depth investigation of the characteristics and implications of emotional labor practices from the perspective of cruise tourist guides operating in Aalborg.

To begin with, this chapter introduces the major concepts behind emotional labor. It continues by describing the different aspects of emotional labor. This is followed by a review of models and other features, which would provide a format for a systematic investigation of emotional labor. Finally, there is a review of the literature dedicated to the topic of emotional labor in the context of tour guiding, in order to lay out the boundaries and gaps in the academic sphere this paper is aiming to address.

The labor of front line employees is highly involved with engaging with customers on a daily basis. A major part of the job description of any worker that provides services to people is engaging with them in various ways. This aspect of the work is directly connected to acting and reacting to interactions with people, in which process certain emotions are being expressed. This phenomenon is defined by the scholar Arlie Hochschild in 1983 as "emotional labor". The term describes the presentations of emotions as part of the job requirements for employees. In her book "The Managed Heart" (1983), Hochschild examines the importance and effect of emotional labor on the employees, customers and the organization, in the context of flight attendants in the USA. According to the author, every work position that involves direct

exchange with customers requires emotional labor from the employee. The sociologist explains employee behavior is regulated in terms of emotion expression through the establishment of “feeling rules”, which serve to ensure that the worker is feeling the emotions seen as congruent in the context of the job.

Hochschild (1983) refers to employees, who partake in emotional labor as actors, the setting of the workplace as a stage, and the conduction of emotional labor as acting. Utilizing this metaphor, she introduces two additional terms that serve to express the different strategies for employees to regulate their emotions at work - deep and surface acting. *Deep acting* refers to altering the internally felt emotions, when faced with a challenging situation. In other words, the actor (the employee) is self-inducing a desired feeling. *Surface acting* is the changing of the displayed emotions. The actor may feel one way internally, but express feelings that they perceive as more desirable. According to Hochschild (1983) both types of acting are detrimental for the employee’s mental state in the long run, as those techniques require effort on the side of the worker and imply the presence of negative emotions at the workplace. The author holds the general belief that emotional labor only serves the needs of the employer for their employee to portray a specific emotional state, which is customer-oriented. In this case the need for the worker to pretend (surface acting) and to alter (deep acting) their emotions is certainly detrimental for them in the long run. In this study, we are taking into consideration the definitions of surface and deep acting, provided by Hochschild (1983), as emotion regulation strategies. We are examining whether the cruise tourist guides of Aalborg are applying either of the strategies, how they perceive this emotional regulation and what kind of effect it has on their mental well-being. Furthermore, we are investigating whether and how the guides perceive “feeling rules” by their employer VisitAalborg and the implication this has on their emotional labor efforts.

Another angle of emotional labor is described by Rafaeli & Sutton (1987). Their definition of the term is more focused on the external expression of the internally felt emotions, or in other words, the emotional display. The authors emphasize the perception of external observers to the act of emotional labor, such as customers, managers, or employees. The goal for the organization is once again for its employees to present desirable and congruent emotions. Therefore, display rules are established, which dictate to the employees what emotions they should be portraying at the work plays. By Rafaeli & Sutton’s (1987) understanding of emotional labor, management is focused on controlling the displayed emotions, rather than the

ones that are felt on the inside, as suggested by Hochschild (1983). In the current study, we are examining how the tourist guides working for VisitAalborg perceive and apply the display rules, presented by the employer. The aim is to examine the rules from the perspective of these employees and to observe how they affect the guides' emotional labor efforts.

Following the emotional display-centered definition of emotional labor, there are a few related concepts that the authors describe. In the case of a disparity between the expressed emotion and what is considered as congruent for the job position, there occurs emotional deviance. This implies that the employee's behavior is not following the expectations of the organization and/or the customers. In such instances Rafaeli & Sutton (1987) state that an employee can strive to avoid deviant behavior by choosing to either "fake in good faith" or "fake in bad faith". The first strategy refers to faking one's emotions, while holding the belief that the expressed behavior should be part of the job, as a result of internalizing the expectations related to that job position. The latter refers to creating a desired display, without believing that it should be a part of the job description. This concept is used in this paper to examine whether the cruise tourist guides perceive acting in "good" or "bad" faith in instances, when they take the choice to consciously present emotions, which do not match their internal emotional state.

The work of Ashforth & Humphrey (1993) also characterizes emotional labor through the display of emotions at the workplace, which are seen as fitting for the occupation and are further specified by the organization. They argue that the display rules for congruent emotions could also be dictated by general social norms and not only by management. In their work, the authors point out the importance of self-identity in the context of emotional labor. Contrary to Hochschild's thesis (1983) regarding the inevitable negative consequences on the employee's physical and emotional well-being, caused by the act of emotional labor, Ashforth & Humphrey (1993) suggest that there it is possible for workers to achieve self-fulfillment while performing this type of labor. They also point out that acting should not be limited to deep and surface types, which implies inevitably faking an emotion or its display. The authors acknowledge the possibility of expressing a genuine emotion during service encounters, which would minimize the investment of emotional effort and consequently reduce the possibility for possible burnout. Exploring this concept of job satisfaction through emotional labor, which results in reducing burnout, is also included in the analysis of the emotion regulation strategies of the cruise tourist guides in Aalborg. The aim of this investigation is to examine whether the guides perceive to be satisfied when performing acts of emotional labor.

Morris & Feldman (1996) take a more layered approach to emotional labor. They express the term through the use of four dimensions. Firstly, there is the frequency of *emotional display*. In a similar fashion to Hochschild, this dimension corresponds to the presence of recurrent interactions with guests. Since it is not sufficient to identify the emotional labor purely based on the frequency it is performed, the rest of the dimensions are there to create a well-rounded perception. *Attentiveness to required display rules* refers to the required effort from the employee to portray a certain display. The dimension is dependent on the factors of duration and level of intensity of the service interaction. It is implied that shorter interactions are most likely to be scripted and require less emotional involvement. Meanwhile, intensity of the encounter is very context related, specifically to the role employees are how they are expected to act.

The third dimension is the *Variety of emotions required to be expressed*. This dimension is characterized by the variety of expressed emotions that an employee is required to portray during a service encounter. Morris & Feldman (1996) suggest that the wider the spectrum of emotion that needs to be displayed, the more effort the employees put into performing the emotional labor. The scope of emotional expression is often dictated by the organization through the creation of display rules. Therefore, this dimension's outlook is dependent on the concrete investigated occupation and the organizational context in which the employees act out the display. According to Morris & Feldman's (1996) understanding of emotional labor, the definition of the tourist guide's job fits as an occupation requiring a high-level of emotional involvement. As per Larsen & Meged (2013), Cohen (1985), etc., guides are expected to be involved and display emotions as a major part of their work duties very frequently, and there is a variety of emotions they are required to express. Performing the instrumental role of maintaining control, and the execution of the social role of keeping the tourist group's morale up require a different set of emotional displays from the employee. In this paper our aim is to examine whether the chosen sample of cruise tourist guides perceive these emotional labor expectations, themselves.

The final, fourth dimension is *Emotional Dissonance*, which implies the discrepancy between the emotions, felt by the employee, and the expected emotions that are specified by the job occupation. In cases of emotional dissonance the actors are required to invest more effort in their display of emotions, they have to disregard their internal feelings and create a display,

which is deemed as appropriate. Morris & Feldman (1996) discuss the level of skill, determination and control that this occurrence requires from the performer. It must be pointed out that there are two ways in which emotional dissonance is discussed in emotional labor literature (Zerbe 2000). There is the discrepancy between the actually felt emotions and the ones expected by the job occupation (Morris & Feldman 1996, Hochschild 1983). The other implication of emotional dissonance is the divergence between the displayed and experienced emotions by the employee (Rafaeli & Sutton 1987). In the current study, we are using the term emotional dissonance as defined by Rafaeli & Sutton - a discrepancy between the expressed emotions and the emotions felt on the inside. For the discrepancy between the expressed emotional display and the emotional expectations from the organisation we are applying the term emotional deviance, as per Rafaeli & Sutton (1987).

Alicia A. Grandey's work (2000) is a significant contribution to the understanding of regulating emotions. The author discusses in-depth the antecedents and implications of deep and surface acting. Grandey (2000) links Gross's (1998) antecedent-focused strategies for emotion regulation with the concept of deep acting. The author suggests that when performing deep acting the employee puts an effort into switching their focus and attention from the challenging situation in front of them, as a coping mechanism. Here, the emphasis is on changing the internal environment. Surface acting, Grandey (2000) likens to Gross's (1998) response-based emotion regulation. Here, the performer adjusts the external display of emotions, to match the role expectations, disregarding experienced feelings. Hence, the actor is faking their emotional response to the encounter. Grandey states that acting in itself is not necessarily detrimental for the performer, which is also supported by the work of Brotheridge & Lee (2002). Grandey (2000) also suggests that in order to properly study the effects and implications of emotional labor, one must take into context the situational and organizational factors that are present at the time of performing this type of work. We are taking the scholar's suggestion of examining the surrounding context of the emotional labor effort by the cruise tourist guides, by constructing a detailed description of their work environment and influential factors. This is achieved by second hand research of the destination of Aalborg and collection of the tourist guides' perception of their work context.

Expanding on the topic of regulation of emotional labor, there are studies, which indicate the complexity of control and coping strategies of employees, which go beyond surface and deep acting. Deifendorff et al. (2005) conducted a quantitative study of 296 undergraduate students

in the USA, employed in the sphere of “people” work to investigate the presence of naturally occurring emotions at the workplace, along with antecedents of the different types of acting. They concluded that other than surface and deep acting, workers are able to portray genuine emotions during service encounters. They suggest the expansion of the deep/surface acting understanding of self-regulation of emotional labor, where scholars begin to include naturally occurring emotions in their evaluation. Later on, another study of 160 USA working students (Diefendorff et al. 2008) investigated the specific strategies that employees engage in, when faced with a challenging situation at work. It was concluded that emotion labor regulation strategies vary very much depending on the specific situational and organizational context, along with the personal traits of the employee. The results confirm the findings of the previous study regarding the existence of regulation strategies, which go beyond deep and surface acting. Furthermore, it demonstrates the need for scholars to focus on investigating specific regulation strategies, rather than just diving the employees’ efforts into the two categories of deep and surface acting (Diefendorff et al. 2008). This project is also looking into emotion regulation techniques that go beyond the surface and deep acting regulations among cruise tourist guides, operating in Aalborg.

Another significant contribution to the body of academic literature regarding emotional labor is Hülshager & Schewe’s (2011) meta- analysis that covered the previous three decades of research on emotional labor. Their work was aimed at investigating in depth the connections between emotional labor, employee well-being and performance outcomes. The conclusion of the analysis points to a negative relationship between surface acting and emotion dissonance to well-being and employee performance. Meanwhile, deep acting shows no significant correlation to either. In general, Hülshager and Schewe suggest that emotional labor, in itself, is not necessarily detrimental for the employee. All negative or positive consequences depend on the personality of the performer and the individual approach to emotional labor, in general. The authors recommend hiring employees whose nature is initially compatible with the job position they are to occupy. As a result, they suggest that the effort in performing emotional labor will be minimized, as a well as the consequent potential for burnout.

The literature of the emotional labor field is very disjointed in defining the complex phenomenon. There are multiple understandings of the practice and implications of emotional labor. In order to provide a more structured framework for investigating all aspects of the regulation of the emotional effort, we employ the theoretical framework suggested by Grandey

(et. al 2012). The authors manage to bring these different definitions of emotional labor to a functional understanding. We employ their understanding of the phenomenon in order to obtain knowledge of the functions, measuring tools and other factors that play a role in the execution of emotional labor.

2.2.2 A trifocal view of emotional labor

Throughout the last 30 years there have been different interpretations of the term emotional labor. As a result, this topic can be researched in various ways and the results are limited to the definition of emotional labor that the researcher is using at the time. In 2012, Grandey et al. (2012) developed a framework, which combines the different definitions of emotional labor as aspects of the same phenomenon. The authors review the last thirty years of literature on the topic and come up with a way to create a more holistic view of the principles and practices related to emotional labor. Their aim is to create a more functional and clear understanding for researchers, interested in investigating this type of labor.

Emotional Labor as Occupational Requirements

The first lens adopts the definition of emotional labor, provided by Hochschild (1983), who identified this type of labor with the presence of a requirement for the performance of emotional labor at the workplace. It is implied that some jobs have specific expectations for the outlook of service encounters, while others do not.

A ‘high’ emotional labor job is said to fulfill three criteria (Hochschild 1983) as follows: (1) frequent interactions with customers; (2) an expectation for the employee to induce specific emotions in others; and the (3) the regulation and managing of emotion exchanges. In her work, Hochschild (1983) identified that organizations communicate their expectations for emotional labor to their employees by creating ‘feeling rules’. The rules dictate how the workers should feel on the inside during service encounters. The meaning and implementation of these rules, however, is tied to the personal perception and interpretations of the employees that have received the communicated expectations (Diefendorff and Richard 2003). Therefore, in order to obtain the nature and the implications of the feeling rules present at a workplace, one must take into consideration both what the organization states as an expectation for the employees,

and how the employees perceive and understand these expectations. However, in this study, as the objective is to investigate the perception of the employee, in the face of the cruise tourist guides in Aalborg, we acquire all information regarding the emotional job requirements from collecting their testimony on it. This includes what the guides perceive to be expected of them and what they perceive is to be expected of them, from their employer, which in this case is VisitAalborg.

Due to the presence of feeling rules, workers are dictated what to feel, restricting their behavior, which can be very emotionally and physically draining. In the same time, the organization's interests of delivering consistent, controlled, quality service is ensured by communicating specific emotion expressions from their employees. Hence, Grandey et al. (2012) suggest that viewing emotional labor from the focal lens of occupational requirement implies that performing emotional labor is detrimental for the employee and beneficial for the organization.

Emotional labor as displays at work

This focal lens takes special consideration for the display of emotions at the workplace, as part of the job requirements (Grandey et al. 2012). In contrast to the previous lens, here the focus falls on the observable display of the feeling expression, instead of the actual emotional state of the employee. Rafaeli and Sutton (1987) discuss the importance and impact of display rules for service encounters, which are presented by the organization and directed at the employees. The point of those rules is to communicate what the performer should express towards the other party (i.e. customer), rather than regulate their internal emotional state.

Emotional labor as a display centers on how others perceive the expressed emotions of the employee. Being perceived as 'authentic' by customers, for example, has shown to be valuable for both the organization and the worker (Ashforth & Humphrey 1993; Groth, Hennig-Thurau, & Wang 2013). An important factor, which can be used to evaluate the emotional display of an employee, is whether the portrayed emotions are seen as congruent to their occupational role, or not. The method for examining emotional labor as displays at work is observing the performance of the labor or acquiring impressions and perceptions of others, who have observed the labor (Grandey et al. 2012).

Another major point in this focal lens is studying the relationship between the experienced emotions versus the displayed one. In the case, where the felt emotion does not match the expected display from the organization, there occurs *emotional deviance*. If there is a consistency between the feeling/ emotional display and the role expectations set by management, then there is *emotional harmony* (Rafaeli & Sutton 1987). This lens suggests that there could be some benefits for employees performing emotional labor. The asset, which could provide a positive outcome for the worker is the result of facial and social feedback. Rafaeli & Sutton (1987) suggest that employees who portray emotions, which are congruent with their job description, should receive positive feedback, which could result in improving their psychological well-being. However, research also points out that if a congruent display proves as requiring too much effort for the employee, it could affect the performer negatively. Research, carried out by Grandey & Gordberg (2007), aimed at studying resource depletion theories, pointed out that in the presence of very strict and specific display rules employees tend to become more exhausted, make errors more frequently and express job dissatisfaction. Therefore, following the understanding of the second focal lens, while emotional labor has the potential to be beneficial for both the organization and the employee, it can also become dysfunctional for the performer in the case that it requires too much effort (Grandey et al. 2012).

Emotional labor as Intrapsychic Experiences

The main concept behind this focal lens is the personal regulation strategies for emotional labor that employees undertake (Grandey et al. 2012). To begin with, those strategies were divided into deep and surface acting (Hochschild 1983). Recent literature suggests moving away from using this binary system all together (Grandey & Gabriel 2015).

Researchers discover that other than those two strategies, employees are also able to express genuine emotions during service encounters (Diefendorff et al. 2005). Moreover, it becomes apparent that the regulation of emotional labor is more layered and dependent on multiple factors, such as the individual, the organizational context, and the particular situation. Therefore, it is suggested that in order to investigate this aspect of emotional labor, researchers should focus on a specified context, going beyond the categorization of surface and deep acting (Diefendorff et al. 2008). The research of this lens of emotional labor is done through the collection of personal reports, where interviewees (the employees) describe their individual perception and approach of their emotion regulation strategies (Grandey et al. 2012).

Grandey et al. (2012) suggest that even though some of the ideas are contradicting others to certain extent (i.e. the long term effect that emotional labor has on employee well-being), all of these ideas should be considered simultaneously in a specific context, in order to create a full-comprehensive understanding of the practices and management of emotional labor. In this study, we are utilizing all three lenses of emotional labor, through the perspective of cruise tourist guides, specifically operating in the destination of Aalborg. We are examining their job expectations in order to capture their perception of their occupation (lens 1). Furthermore, we are inspecting their awareness of display rules, attached to their job, to evaluate how they process the expectations behind and the act of displaying emotions as part of their work (lens 2). Lastly, we are to study the performance of deep and surface acting, along with other emotion regulation strategies in order to obtain an idea of how they regulate their own emotional efforts (lens 3).

2.2.3 Additional components to emotional labor

Throughout time the emotional labor framework has been further developed, including more components and variables, which affect this type of work. Grandey & Gabriel (2015) expand on Grandey's et al. (2012) three lens understanding of emotional labor, by proposing additional components to be taken under consideration, when discussing the regulation of feelings at the workplace. Furthermore, they take note of misconceptions regarding emotional labor research, which are to be avoided, along with future paths, which should be explored. Their work is considered relevant for this study, as it points out important variables for studying emotional labor, as well as mapping out the areas of focus and potential fallacies to be evaded.

Focal Antecedents

Before emotional labor takes place, there are several factors, which render influence on the emotion regulation process. There are two types of characteristics, which could help predict the way emotional labor is going to take place. Firstly, there are the ***Personal characteristics***. In this section, there are three sub-components, which help determine the level of congruence

between the employee's persona and the description of the job. *Personality traits* look into the match between the personal characteristics of a worker and the emotion-related expectations coming from their occupation. According to several studies (Diefendorff et al. 2011, Kammeyer-Mueller et al. 2013), people, who have a generally positive personality are more likely to perform deep acting, while surface acting is said to relate to employees with a more negative outlook. The next factor that needs to be examined is the aggregation of *Work motives* of the employee. People who are customer oriented and share the goals of the organization tend to challenge situations with deep acting. Emotional abilities refers to the capacity of the employee to regulate their emotions. It is measured by looking into the emotional intelligence (EI) capacity of the worker to determine how well they can control their emotional response (Grandey & Gabriel 2015). Of these three components of the personal characteristics, we focus on the first two. This is due to the fact that measuring EI requires the use quantitative methodology, which does not align with the methods of this study (Bonanno et al. 2004). We consider that asking the participants for a description of themselves and comparing that to the expectations stated as part of their job would allow us to see whether their personality is congruent to the tourist guide position. The same is applied to the examination of the work motives. Emotional intelligence, however, is not going to be investigated as a factor, as the goal of this study is not to identify how well tourist guides perform their emotional labor, but rather their perception of the effort they put in.

The second set of characteristics, which are predecessors to the act of emotional labor are the ***Event characteristics***. These characteristics help examine the level of congruence between work situations that require emotion regulation and their relation to the emotional requirements of the occupation. While the Personal characteristics are focused on the overall congruence between person and requirements, the Event characteristics are dealing with individual instances of emotion regulation. The principles of the latter characteristics follow the notion that people's behavior is dictated by their need to curtail the divergence between the felt emotions and the emotional display rules (Diefendorff & Gosserand 2003). In the case that an employee acknowledges that their internal emotional state does not match the display rules, they would make an effort to line them up. For example, employees who experience rude customers are seen to experience a discrepancy between the felt emotions and the display rules of the organization. This is due to the fact that they experience frustration, anger or other negative emotions, while they are expected to portray a welcoming, friendly display. In such

instances, employees share that they perform surface acting to deal with the situation (Grandey et al. 2004).

Based on the concept of Event characteristics, it is evident that emotion plays a major role in understanding employee behavior and consequently the reasoning and implications of their emotional labor performance. Emotion in the context of emotional labor research is related to whether or not it is congruent with expectations of the organization or job position. Whether positive, negative or neutral, the goal of emotional labor research is not to classify the feeling, but to test how it measures up display rules created by the organization. This is touched upon by Morris & Feldman (1996) who discuss the importance of recognizing what kind of emotions management expects from their employees to express during encounters with customers. Emotion can also be used to predict how employees will regulate their emotional state (deep versus surface acting). A critique towards the emotional labor field is the lack of emotion theory in its pure form, without relating it to levels of congruence and alignment with expectations (Grandey & Gabriel 2015). This current study is not approaching the topic of emotions, by themselves. We want to investigate the perception of the requirements and the conduction of the whole process of emotional labor. Going in-depth with an investigation in the nature of the actual emotions felt by the tourist guides would direct the study to a psychological orientation, which is not our current focus. We are looking at emotional labor from an organizational behavior point of view and therefore want to study how employees' emotion regulation efforts are affected by their work environment, rather than exploring their feelings. Therefore, we are not focused on evaluating positive, negative or neutral emotions, but rather views of the tourist guide profession, the relationship and effect of management; along with coping techniques used by the cruise tourist guides to deal with challenging emotion regulation situations, all in the context of VisitAalborg management in the city of Aalborg.

Focal outcomes

Focal outcomes are the consequences of performing emotional labor. They are divided into two categories: Employee well-being and Organizational well-being. Since this study is focused on the employee perception and side of emotional labor, we are going to take into consideration only the employee related characteristics. Initially, emotional labor was considered harmful for the employees, performing it, as it requires the control and staging of emotions (Hochschild

1983). However, with time scholars discovered, that is not necessarily the case and that workers could benefit from the performance of emotional labor. The two most used factors to determine how emotional labor affects the employees are perceived job satisfaction and levels of burnout. Studies are generally inconclusive regarding the specific factors with which emotional labor can contribute to job satisfaction or burnout (Grandey & Gabriel 2015). However, experiencing multiple and prolonged instances of emotional dissonance, where the internally felt emotions do not match the external display of the employee, has been linked to diminished emotional and physical state of the individual (Diefendorff et al. 2006). In the context of our study, this information serves to point out the significance of emotional labor consequences for the employees. Therefore, in the investigation, we are looking for signs of both positive and negative perceptions of the emotional aspect of the job, such as signs of job satisfaction or such of emotional dissonance.

2.2.4 Emotional labor in tourist guide research

This section of the paper is a presentation of the work, which discusses emotional labor in the context of the tourism industry. We are particularly looking at research of the workers employed in the line of business and their relation to emotional labor. There is not a lot of research in this area, which only further proves the need for the study, as to fulfil the gap in the literature of investigating emotional labor in the tourism sector. This significance of this gap is justified by the relation between emotional labor and the tourist guiding job. Tour guiding is a front line job, which entails a lot of interaction with tourists (Larsen & Meged 2013). Scholars view the nature of the tourist guide differently, when it comes to how strict and restricting the expectations are for the tourist guide. Urry & Larsen (2011) describe the work tourist guide as performing a highly scripted act. Edensor (2001) views it as a somewhat flexible choreography.

Behind all these descriptions of the tourist guide job stands the common understanding that the tourist guide is performing some kind of act, regardless of how structured it is. In other words, tourist guides have to portray specific qualities and attitudes to complete the act. Hence, the nature of this occupation overlaps with the basic definition behind emotional labor that stands behind employees portraying an emotional state as their part of their job responsibilities. Literature on emotional labor all points to the significant impact it has on the employees, in both positive and negative ways (Hochschild 1983, Rafaeli & Sutton 1987, Morris & Feldman

1996, Grandey 2000). It is well documented that well-managed emotional labor could bring benefits for the organization and the employees, working in it, while mismanaged emotional labor could lead to burnout and job dissatisfaction (Diefendorff et al. 2008, Hülshager & Schewe 2011, Grandey et al. 2012). Based on the listed arguments, there is an inextricable connectivity between the nature of the tourist guide occupation and the definition of emotional labor. Furthermore, there are undeniable significant effects that emotional labor has on different personal and professional aspects of work life. Hereby is a review of the existent literature of the cross-section of emotional labor and tour guiding. It aims at establishing a basis for researching this specific area, by providing variables that need to be taken into consideration, possible directions of research and a sort of understanding deriving from the conclusions of those research papers.

Van Dijk & Kirk (2007) researched how emotional labor and emotional dissonance are presented and conducted at tourism heritage sites. In this context, emotional dissonance is a state, in which the employee creates an emotional display, which is congruent with the organizational expectations, but is inauthentic to their internal emotional state. The aim of the study was to investigate the act of performing emotional labor and the experiences related to emotional dissonance in this line of work. They combined these notions with the concept of cognitive dissonance theory to view how dissonance relates to emotional labor. After the analysis of 25 semi-structured interviews with employees at a heritage museum (8 of which were guides), Van Dijk & Kirk (2007) concluded that emotional labor and emotional dissonance are separate concepts. Furthermore, they state that according to the collected data, emotional labor does not necessarily lead to negative consequences for the employees, who perform it.

A study, which is focused on the tourist guide's effort and the consequences of emotional labor, is Torlands's 2013 study of job satisfaction among Australian adventure guides. Employing a mixed approach with 137 distributed questionnaires and 25 interviews targeted at tourist guides that specialize in adventure tourism in Australia, the researcher mapped out the instances of usage of deep and surface acting. Furthermore, they studied the relation between personal identity, gender and job satisfaction. The investigation concluded that deep acting is predominantly used when dealing with inexperienced tourists or to support morale and enthusiasm. These instances were related to a greater job satisfaction, due to the feeling of authenticity and connection to the identity of the adventure guides. Meanwhile, surface acting

is reported to occur mainly when managing risk. There was no established significant connection between this type of acting and job satisfaction. There were also no critical differences in performing deep or surface acting, or in the perception of job satisfaction.

Mackenzie & Kerr (2013) also conduct a study, which aims at discovering issues and sources of stress, experienced by adventure guides. The authors identified multiple sources of stress, ranging to the environment (unfamiliar environment, challenging terrain, etc.) to problems stemming from management (lack of communication, understaffing, etc.). It is recommended that in order to lower their stress levels, tourist guides should receive specific technical knowledge, which would help them to navigate their route more easily. Furthermore, it is suggested that acquiring a psychological skill set, would assist them in dealing with difficult clients and tense situations, consequently relieving potential emotional dissonance.

A very recent study, undertaken by Alrawadieh et al. (2020) discovered interesting findings, which contradict the conclusions of previous research and consequently question the established beliefs regarding the emotional strain that tour guiding causes to the practicing workers. The team of researchers conducted a quantitative investigation of the relationship between emotional dissonance, the quality of work life and the related job satisfaction. With a sample of 202 questionnaires, answered by professional tourist guides, operating in Jordan, Alrawadieh et al. (2020) tested out a model for a potential relationship between these three variables. The results of the study point out that contrary to previous research on the work of tourist guides (Mackenzie & Kee 2013), tourist guides reported experiencing low levels of emotional dissonance at the workplace. The professionals described that they feel freedom and independence of expression. The study also implies that private tourist guides, who are not under the supervision of an organization, do not feel the need to fake emotions as often, which may be the reason why they do not experience emotional dissonance as much. Furthermore, there were reports that the guides felt like they managed to establish a connection with the tourists, due to the nature of the job, where the guided customers are dependent on the guide. This is stated as another possible explanation behind the respondent's perception of not having to fake their emotional state, as they are developing a genuine understanding with the tourists.

The above-described studies have many differences, in some instances even contradicting implications for understanding the practice of emotional labor of tourist guides. Despite the papers taking part among different cultures, types of tourist guides and covering vastly distinct

types of tourist guides, we acknowledge their conclusions and take them into consideration. The relevant insight, which those studies can provide us with, are different characteristics that have been recorded to affect the performance and perception of emotional labor by tourist guides. As a result, in this investigation we take into consideration reported instances of emotional dissonance and their consequences (Van Dijk & Kirk 2007). Furthermore, we note the importance of contextual event-based emotion regulation. Doing so provides us with information about specific emotion regulating strategies, which are applied in certain scenarios (Torland 2013, Grandey & Gabriel 2015). For this, we utilize narrative examples that present us with specific context related actions and feelings. We also investigate the relationship of tourist guides with their management, their familiarity with the environment in which they are guiding, along with their perception of feeling prepared for the job of a tourist guide (Mackenzie & Kerr 2013). Finally, the last discovered relevant variable is the tourist guide's perception of independence, when they are performing their job and how this affects their emotional labor performance (Alrawadieh et al. 2020).

2.3 Conceptual framework

For the aim of examining the emotional labor of tourist guides, the research process begins with a review of the preexisting literature regarding emotional labor. We want to find out what this phenomenon is, who practices it, how, and how to measure it. In the beginning of the literature research, we are made aware that there are two very important interconnected areas of interest. Firstly, there is the topic of emotional labor, the different definitions behind the term, the variable factors that affect the execution of emotional labor, the tools for measurement of emotional labor and other pre-existing research of tourist guide emotional labor to create an academic field context. The second major topic of interest is the nature of the tourist guide job, examined through the typology of roles of tourist guides.

In order to understand the conduction of emotional labor, we follow the theoretical structures present in the literature. As there are various definitions behind the term, we choose to proceed with using Grandey's et al. (2012) model, which combines and structures the last 30 years of literature regarding emotional labor. This three-lens view to emotional labor, has three different ways of interpreting the managing and conduction of emotional labor. The first lens

states the importance of the job expectations regarding the management of emotions as part of the occupation duty of the employee. Those expectations are presented by the employer and interpreted by the employee. They can also come from the general knowledge and preexisting conceptions that the employee possesses, regarding the required emotion management. This implies that the job expectation aspect of emotional labor is open for interpretation and individual social actors could perceive it differently. Hence, it becomes evident that we need to collect both general information regarding the tourist guide occupation, along with the perspective of the tourist guides regarding their individual interpretation of the job requirements regarding emotional labor.

In order to obtain an understanding of the tourist guide occupation, we look into the different typologies suggested by the literature in this field. After an examination of the theoretical understandings, we choose to apply Cohen's (1985) typology of the tourist guide's roles. His work is chosen as a suitable way to structure the work expectations for guides, as it comprises previous research efforts by (Holloway 1981, Schmidt 1979, Pearce 1982, Van Den Berghe 1980), representing the multiple facets of the tourist guide's job. Due to the varied nature of this position, along with the effect that the specific type of occupation has on the performance of emotional labor, the research's focus is narrowed down to one type of tour guiding, sharing the same type of tourists, located in a specified geographical area. In the present paper, the investigated type of tourist guide is specifically cruise tourist guides. The geographical context was chosen to be the destination of Aalborg, Denmark.

We deem that as important, as the literature portrays the job of the tourist guide as a multi-faceted occupation that encompasses various duties. Some of these job duties imply high emotional involvement from the tourist guides, such the social role, where the employee is supposed to relieve tension within the group, keep high morale, and integrate the tourists with the local population. Meanwhile, roles, such as the instrumental one call for more technical knowledge, such as leading the travelers on a chosen path; or the interaction role, where the guides are responsible for maintaining the organization of the tour. Due to the different levels of emotional involvement that the separate tourist guides require, we would like to investigate how the distinct characteristics of these roles affect the perception and the practice of the emotional labor. We look into the influence that the characteristics administer over the conduction and regulation of the emotional effort of the tourist guides. As we are taking the practice of emotional labor from the perspective of the cruise tourist guides, operating in the

destination of Aalborg, themselves, we allow the participants of our study to define their role and the related emotional job expectations in their own words. Afterwards, we take this information and look at it from the point of view of emotional labor definitions and practices in order to bring an understanding of how exactly do these roles impact the perception, the conduction and the management of their emotional labor.

The second lens of the three-lens model presents the importance of the rules regarding the display of specific emotions (Grandey et al. 2012). Here, emotional labor is taken from the point of view of an observer of the labor. Usually this role is taken by a superior (management, supervisor), a customer, a colleague or any external viewer of the actor. The point is to understand how the viewer judges the emotional labor of the actor, in accordance to the present display rules (Rafaeli & Sutton 1987). As the focus of this study is the perspective of the tourist guides themselves, we acquire their perception regarding the existing display rules and their opinion about being observed and reviewed by the tourists. We want to understand whether they perceive that there are specific display rules and how the tourist guides are affected by them.

The third lens is concerned with the techniques applied by the employee in order to manage their emotional labor effort (Grandey et al 2012). To examine this lens we asked the tourist guides how they manage difficult situations or tourists and looked for signs of deep or surface acting, as well as looking for any other regulation strategy, mentioned by them.

The review of literature also points out that there are antecedents and outcomes to emotional labor (Grandey & Gabriel 2015). In order to grasp the preceding variables of emotional labor, we ask the tourist guides to describe their personality, along with their work motives and compare that to the job description of being a tourist guide. We are looking at the level of compatibility between the individual's character and the emotion regulation expectations posed to them. A good compatibility or the lack thereof, leads to specific outcomes. Therefore, we also acquire information on how the emotional aspect of the tourist guide job makes the employees feel, while looking for signs of job satisfaction or burnout. The conceptual framework consists of the above-mentioned theoretical concepts, which examined in the context of cruise tourist guides, operating in Aalborg, Denmark (Figure 4).

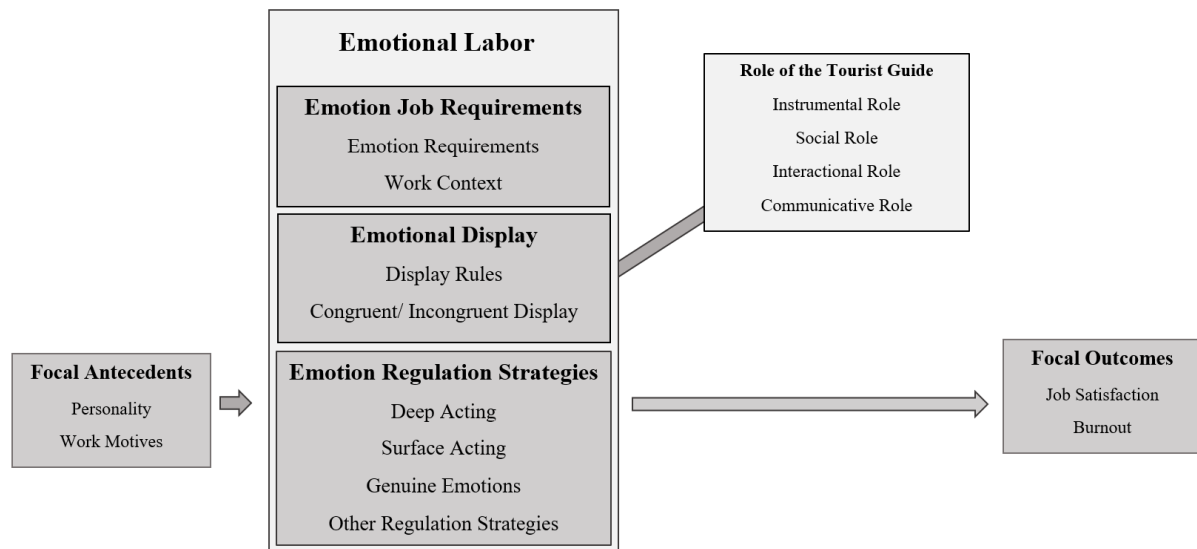


Figure 4. Conceptual framework

3. Philosophy of Science

3.1. Ontology

Ontology defines the parameters and nature of the reality, in which the research is taking place (Bryman 2016). This paper is following a constructive ontology. This implies that the reality, in which this research is taking place, is not believed to be static and independently existing of the actors inside it, but it is an ever changing, subjective word, created and defined by the actors themselves (Bryman 2016). We consider this type of understanding the reality, surrounding the investigation, as most appropriate, as we are interested in studying the perceptions, interpretations and understanding of emotional labor, specifically through the perspective of the chosen sample of tourist guides, operating in Aalborg. We aim at using the participants' own testimonies in order to understand the emotional nature of their jobs, what they think is expected of them and how they are regulating their own emotional labor efforts. We are not interested in finding an ultimate "true" version of the emotional labor definitions and practices; instead, we want to focus our view of the small reality surrounding Aalborg as a stage for the performance of tourist guide emotional labor there.

3.2 Epistemology

Epistemology stands for the type of knowledge that is considered relevant and legitimate, in order to serve the needs of the research, while remaining concurrent with the chosen ontological belief. This paper employs interpretivism as an epistemological approach. Through the use of the social actors' (participants) language, the aim is to describe, interpret and understand the definitions and meanings that construct the reality (Porta & Keating 2008). By its definition, emotional labor is a subjective phenomenon, as the rules, regulations and the environment cannot strictly dictate how the performers are going to perceive or act upon it. Therefore, we need to build the definitions on which our reality is determined by, from the perspective of these actors, so we can understand their own perceptions, reasoning and motivations. While we are using pre-existing theoretical frameworks on emotional labor and tourist guide work, to point the direction of research, we want to see and understand these topics, with the eyes of the social actors, to our best ability. Therefore, we interpret the cruise tourist guides' own phrasing and descriptions behind the reality of the emotional labor side of their occupation. By doing so we are able to build up the knowledge we need to analyze this socially constructed phenomenon, from the perspective of the social actors. In this research, we use the values and definitions provided by tourist guides to understand how emotional labor is performed as part of their job.

4. Methodology

4.1. Qualitative research

The research behind this paper was carried out through using qualitative methodology. Qualitative methods were considered suitable, due to the focus of the study being the personal interpretation and management of emotional labor among tourist guides in Northern Denmark. This stemmed from the fact that tools and methods of a qualitative nature allow the researcher to reach a more contextual understanding (Porta & Keating 2008), which fit with the aim of the research to study the issue of emotional labor through the perspective of a specific work-group performing it. A qualitative methodology also fits the parameters of a social-constructivist ontology, as it allowed us to perceive the tourist guides' understanding of the performance and maintenance of emotional labor at the workplace (Bryman 2016). Moreover, through the use

of semi-structured interviews with multiple representatives of this job occupation, we were able to use the actor's own perspective and ways to describe the processes and variables, related to managing their own emotional labor. This went in line with the interpretivist epistemological belief held in the research process.

This research applied an iterative relation to theory (Bryman 2016). This approach to theory is characterized by the movement between pre-existing theoretical concepts and the collection and examination of primary data. The process began by identifying a problem area of interest, followed by an extensive research of the literature in that academic field. This was done in order to acquire a know-how on the approach towards the topic. Here followed the collection of primary data in the form of eight semi-structured, in-depth interviews with cruise tourist guides that work in Aalborg. Afterwards came an analysis of the data, which consisted of going back and forth between the collected testimonies and the existing literature regarding emotional labor, in order to make sense of the statements made by the interviewed tourist guides.

4.2 Research design

In the current project follows a case study design. Case study is a suitable format for qualitative investigations, as it provides a specific context of studying the reality of a chosen subject (Bryman 2016). In this specific case, the investigated topic was the perception, conduction and management of emotional labor, and the context in which it was examined was part-time cruise guides, employed for VisitAalborg, operating in Aalborg.

The case study of cruise tourist guiding in Aalborg

The chosen research design, the constructivist nature of our study as well as the roles the tourist guides employ ask for a thorough description of the context in which this research is carried out. Firstly, taking a more general approach, the research is carried out in the city of Aalborg, Denmark. Situated in North Jutland, with a population of 136.000 inhabitants, Aalborg is the fourth biggest city in Denmark. As a destination, it has managed to grab fairly consistent international attention being mentioned in 2019 as the "world's eight-most interesting places to visit" by New York Times (The Local 2019). It is a city full of contrasts ranging from ancient Vikings' remains (Viking Museum – Lindholm Høje) to modern architecture (Musikken Hus,

Utzon Center). One of the most important forms of tourism taking place in Aalborg is the cruise tourism. Facilitated by the favorable location of the Aalborg Royal Cruise Berth (Port of Aalborg) which is located just 200 meters away from the main square, Aalborg welcomes around 50 mid-sized (500-1000 tourists) cruise ships each summer with over 80% of them belonging to the Viking Ocean Cruises company (VisitAalborg 2020, Port of Aalborg 2020).

The majority of tourists are American and since they are on a very limited time at the destination (5-6 hours) they opt for a guided tour to make the most of their time. The guided tours are offered by the Destination Management Organization of Aalborg, VisitAalborg in cooperation with the cruise lines. There are different types of shore excursions available from which: Aalborg Walking Tour, Guided Coach tour, Bike tour, Aalborg Beerwalk. This paper focused on the Walking tour, which is the most frequently used by the tourists. Within this tour, the guides walk a group of 25 to 30 tourists through the city of Aalborg pointing out and telling stories about the main attractions reachable by foot from the port such as Budolfi Church, Church Of Our Lady or Aalborg Castle (VisitAalborg 2020).

4.3 Sampling method

In order to select participants for carrying out the semi-structured interviews, we have implemented a generic purposive sampling technique. It is a non-probability form of sampling, meaning that the selection of the candidates was not by any means random, but it was made by using the researchers' subjective judgment in regards to the relevance of the respondents to the aim of the project (Bryman 2012).

Our research question indicated that the project is concerned with the investigation of the emotional labor of the tour guiding in the area of Aalborg, Denmark. We aimed for diversity in terms of age and experience within the tour guiding industry. However, since the literature on emotional labor suggests that the organizational context and job expectations have a significant impact on the performance of emotional labor, we consider it important that the respondents are part of the same organization.

As a result, the sampling process was divided into two steps. Firstly, we have sampled the context by selecting the main provider of tour guiding services in the city of Aalborg, which is the Destination Management Organization, Visit Aalborg. They offer different types of tours

such as Walking tours, Guided Coach tours, Biking Tours, Beerwalk Tours, yet the focus of this paper was on Walking Tours. Secondly, we used the social media platform LinkedIn as a channel through which we selected and contacted participants, who have stated to be an active tourist guide for Visit Aalborg. We contacted a total of 20 people from which 11 did not respond, 1 declined due to not having performed any tours yet and 8 accepted.

4.4 Data collection

4.4.1 The semi-structured interview

Given the qualitative nature of our study, the method that was deemed suitable for collecting primary data was the semi-structured interview. According to Bryman (2012) interviewing is recognized as the most widely used method of collecting data in qualitative research. Kvale (1996) defines the semi-structured interview as a conversation with purpose that is prior defined, and controlled to an extent by the researcher. It aims to understand a subject or a situation from the participants' point of view and uncover the meaning of their experiences. The capacity of this form of interviewing to provide insights into how the people see and construct their own reality was the cornerstone of our study as we have seen above that our goal is to examine the three lenses of emotional labor from the perspective of the tourist guides.

Before designing the interview, we have extensively reviewed literature and theories on emotional labor and tourist guiding which are the two key concepts of our paper in order to ensure we have enough knowledge to formulate relevant questions that can generate meaningful results. Afterwards we have designed an interview guide that consists of a series of 28 open ended questions (see Appendix 8) divided into four sections that are representative for the three lenses of emotional labor (Grandey et al. 2012) that we aim to study, namely: emotional labor as job expectations (lens 1), emotional labor as display (lens 2), emotional labor as intrapsychic experiences (Lens 3). It also took into consideration the antecedents of emotional labor (job-personality congruence, motivation- job congruence) and the outcomes of emotional labor (job satisfaction, burnout) (Grandey & Gabriel 2015). The interview consisted of different types of questions as mentioned in Kvale (1996): *Introductory questions* (e.g Can you tell us about ...), *Probing questions* (e.g Can you give us an example?), *Specifying questions* (e.g How does it make you feel?), *Interpreting questions* (e.g Do you

mean that?). We have interviewed a total of 8 participants within the age group of 24 and 57. All interviews were conducted via Skype and had an average duration of 35 minutes.

In the interviews, all themes were covered yet; the order of questions and the importance given to each of the themes relied on the respondents' wishes and interests in order to facilitate the flow of the conversation. This gave the interviewees the liberty to shape the interview with their responses, reflecting its semi-structured nature (Botterill & Platenkamp 2012). We aimed the interview to develop as an informal conversation rather than an interrogation; therefore, we informed the participants that there is no right or wrong answer and stressed upon the importance of them sharing their personal opinions rather than some information from their employer's manual. On the request of one of the respondents, we agreed to share the questions in advance; however, we could not see any difference in the answers compared to the other participants.

Even though conducting interviews on Skype was new for us, the respondents were willing to co-operate and were familiar with the software, which made the process very smooth. When asked to reflect upon the interview, most participants expressed their preference towards a face-to-face interaction as seen below.

....I would like to have met you in person, I think you also get a lot of extra from an interview by sitting in front of each other” (Leslie)

Uhm...Well, I would always prefer face to face contact obviously (Robin)

I think it's okay and I think in these times is good that you have this way of talk...but it's the same that as I said with the earphone and that's ...you miss a little of contact (Wesley)

Nevertheless, Skype was seen as being more efficient as people were able to participate in the interview from the comfort of their own home. Besides that, it was a general consensus between all participants that it was a pleasant experience and at times even exceeded their expectations.

I am actually surprised by how good it worked... (Leslie)

..this is not odd for me, at all. This was a good experience, as well (Evan)

It worked well and I think it also saves you some time, because you don't have to go somewhere and yeah, it worked pretty well, I would do it again (Charlie).

Beforehand, we asked for consent to record the interviews and we informed the interviewees that their identity will not be disclosed and the recordings will be deleted as soon as the oral defense of the dissertation is over. With the participants' consent, all the interviews were audio recorded with the help of EVAER software in order to allow for an accurate transcription afterwards. This was the very first time we have conducted interviews digitally, however it went smoothly without interruptions or losses of connections. Rarely, there were some minor issues with the quality of the recording, which made it difficult to fully and accurately transcribe the interviews afterwards. Nevertheless, we had the interviews recorded with both the EVAER software and a mobile phone, which enabled us to overcome these difficulties.

4.4.2 Skype as a data collection tool

Skype is a VOIP (Voice over Internet Protocol) method of communication that allows the interviewing of participants using voice and video across the internet using a synchronous connection (La. Lacono & Brown 2016). It is a contemporary method to conducting qualitative interviews, which, even though fairly new, has already been used in a number of studies. For example, (La. Lacono & Brown 2016) have used Skype in their study of the Egyptian Raqs Sharqi dance. Skype enabled them to take a holistic approach and connect with Raqs Sharqi practitioners from all over the world to understand how the dance is practiced nowadays in different cultures.

The main benefit of Skype highlighted in the literature is that it helps researchers overcome geographical boundaries and reach otherwise inaccessible people. Our respondents were all easily reachable as they live within the Aalborg area, which is in close proximity to our location. Nevertheless, Denmark was experiencing a lockdown situation at the time we conducted our research due to the COVID-19 (Coronavirus) pandemic which made it impossible for us to conduct face to face interviews as any type of meeting between ten or more people was prohibited (Danish Police, 2020). Given these extraordinary circumstances, we considered Skype as a valuable tool to collect the qualitative data needed for our research as our easily accessible respondents suddenly became inaccessible for personal face-to-face interviews. We asked the participants about their familiarity with using Skype or if they prefer another VOIP platform as we were flexible in this regard. All of them seemed familiar to Skype, hence the decision to go with it.

The consensus within the literature is that Skype cannot fully replace sharing the space with someone, but it is seen as a valuable alternative for it when the situation requires it (La. Lacono & Brown 2016). Nevertheless, there are a series of particularities of Skype that are debated within literature that have to be addressed. Firstly, it is argued that building rapport is considerably more difficult when interviewing via an online medium in comparison to face-to-face. Rapport refers to the participants' willingness to open to the researchers, which Cater (2011) finds as being a challenge on Skype. Nevertheless, there are other researchers (Deakin & Takefield 2013, Seitz 2015) who contradict this view and explain that building rapport is more related to personal traits (reserved and less responsive people) rather than the method of communication. Furthermore, Deakin & Takefield (2013) found in their research that the Skype interviewees were more responsive and rapport was easier to build in comparison to some face-to-face interviews. Rowley (2012) also addresses the issue of rapport and argues that Skype may limit the richness of rapport and interaction. As one of the respondents in the La. Lacono and Brown (2016) explained:

I think a person is never a machine and a machine can never replace the personal. Because you are not getting my energy, you see, these are details you are not catching (La. Lacono & Brown 2016:6)

In contrast with these affirmations, some people might feel more inclined to share information via Skype as they are in the comfort of their own personal space. As one participant in La. Lacono and Brown (2016:6) explained, he feels “more loose tongued on Skype than face to face”. Another aspect is the issue of non-verbal cues. Body language, facial expression, gestures, contribute to the richness of the data, which may be lost during a Skype interview due to the researchers only seeing the face of the participants and not the rest of the body. La. Lacono & Brown (2016) argue that paying closer attention and analyzing the part of the body the researcher sees (e.g. the face and the shoulders) can give information that would have been otherwise missed and hence compensate for the inability to see the rest of the body.

Using Skype as a data collection tool also opens up for another form of communication. The ability to exchange files such as photos and videos while conducting the interviewing can enrich the quality of data (La. Lacono & Brown 2016). This option can prove to be extremely valuable in our context as it might be easier for the tourist guides to explain but also for the researchers to understand a particular situation with the help of visual cues.

All things considered, we believe that given the extraordinary circumstances this research was carried in, Skype offered us the opportunity to collect rich data in order to answer our research question. There are indeed particularities that differentiate interviews conducted on Skype from face to face interviews, nevertheless they are not to be seen as disadvantages as they are dependent on the personality of the interviewees and the context of the research.

4.5 Data Analysis

The collected primary data for this project was analyzed by using thematic analysis. The method was chosen, as it is data driven (Bryman 2016), and it enabled us to build our understanding of emotional labour management practices, on the participants' own perspective. After conducting interviews with part-time cruise guides, the collected data was coded by using the technique of open coding.

Following a word-for-word transcription of the eight semi-structured interviews, the data was examined for developing patterns, through multiple exhaustive reviews of the texts. Many codes emerged from text, some of which were inspired by the previously conducted literature. Despite the study being focused on discussing strictly the perspective of the chosen part-time cruise guides, it must be recognized that our assessment of the data and its interpretations were influenced by the previously existing research on emotional labor and tourist guide work. However, we made use of this preexisting awareness of the emotional labor reality, only to be able to adequately structure the multitude of findings.

After the creation of the codes was completed, they were applied to the eight interview transcriptions. In Appendix 10, we have included a table with the codes, their source, an example and which interview they come from. Following the extensive repetitive reviews of the coded texts, we discovered some emerging themes. A theme was recognized as the repetition of specific codes, as well as the amalgamation of similarities between the interviewee's responses and their relation to the theoretical frameworks used for structure and measurement (Ryan & Bernard 2003). These themes were later grouped into findings, which were described here, in this project. Afterwards, the findings were discussed together with

theory, in order to be able to adequately interpret the perceptions, conduction and management of emotional labor, through the perspective of part-time cruise tourist guides in Aalborg.

4.6 Assessing the quality of the data collected

Too often, assessing the trustworthiness of the qualitative data within the literature has been done by using criteria attributed to the quantitative data such as validity or reliability. Since acquiring qualitative data does not involve instruments that enable the measuring of validity and reliability, assessing qualitative data with such criteria is argued to be erroneous (L. Krefting 1990). In a quest to shed light on this matter, Guba & Lincoln (1985) proposed a different set of criteria, which is argued to be more appropriate for assessing the qualitative data namely: Credibility, Transferability, Dependability and Confirmability.

Achieving **transferability** in qualitative research and more specifically in social sciences is a difficult task (Guba & Lincoln 1985). Our research is built on a very specific and well-defined context (VisitAalborg and Cruise guiding in Aalborg, Denmark) with a specific set of respondents (eight part-time cruise guides). Furthermore, the data is the result of a very particular set of interactions between the researchers and the cruise guides as interviewees. Considering these particularities, we would argue that our research has a unique character, therefore viewing the findings from this particular context as applicable to a larger population or different contexts would not be possible. However, we strived to provide a very thorough description of the methods used in this study as well as the context in order to allow comparison in future research. This leads us to the third criterion, which is **dependability**. Guba & Lincoln (1985) describe it as the ability of the study to be replicated in the same context or with the same respondents and yield similar results. We would argue that the amount of descriptive data provided in this project would allow a different researcher to step in our shoes in a different research; nevertheless, we see the reality as relative and constructed by the participants' subjective interpretation of it. Therefore, since we "*emphasize the uniqueness of the human situation rather than identical repetition*" (Laura Krefting 1991), we believe that replicating the same study would certainly be possible but not with the same results.

The **credibility** of our study stands behind the consideration of multiple accounts of reality of the cruise guides employed by VisitAalborg. We have interviewed a total of eight cruise guides on an average duration of 30 to 40 minutes. This allowed for thorough descriptions of the EL

practices within the company that in turn increased the chances that the researcher's understandings match the respondent's views on the subject matter. The last criterion, which this paper strived to achieve, is *confirmability*. In order for the researchers to be as neutral as possible and minimize the bias towards the end results we have applied what Hans Georg Gadamer (2004) introduced as the *double hermeneutic circle*. Following the theoretical foundations of the double hermeneutic circle, we were guided to alternate between our constructions and interpretations, and the interviewees' constructions both when conducting but also when analyzing the interviews. This provided a more holistic approach to the data as well as continuously questioning our understanding and minimizing the bias.

4.7 Limitations

In this subchapter are described all limitations of the current study. Due to the contextual nature of this investigation, the results of our analysis cannot be generalized to just any kind of emotional labor context. Our conclusion is only applicable to the perceptions, conduction and management of emotional labor in the realm of cruise tourist guides, working for VisitAalborg, operating in the destination of Aalborg. However, we believe that our paper brought a different type of contribution to the body of literature that deals with tourist guide emotional labor.

Even though case study design is often criticized for its validity in the science field, there are advantages brought on by applying such methodology. Firstly, by constructing a very detailed account of the context of Aalborg as a scene, where the act of emotional labor takes place, we were able to obtain context- dependent knowledge. This type of knowledge is recognized for its significance in the field of social science, for its capability to capture complex realities, which are affected by multiple influential factors (Flybjerg 2006). Furthermore, by using a case study method we were able to detect influential factors to the process of cruise tourist guides emotional labor, which go beyond the available theoretical frameworks and could only be obtained by studying the specific reality of Aalborg as a work environment where emotional labor takes place (Flybjerg 2006). Our aim was not to produce generalizable data or to create a new theoretical framework, based on our findings. We rather strived to obtain an understanding of the layered, complex reality of cruise tourist guiding in Aalborg, in which the performance of emotional labor takes place.

Another limitation was our lack of observation of the work process. We planned to conduct an observation of the cruise tours, by following a group of tourists and their cruise guides. The aim was to collect impressions of the emotional display portrayed by the cruise guides, as suggested by second lens of (Grandey's et al. 2012) model, which calls for an observation of the expressed emotions by an external party. The observation, however, was not able to take place, as all cruise tours were canceled for this season, due to the COVID-19 pandemic of spring 2020 (Port of Aalborg 2020). The lack of observation could have gone against suggestion from emotional labor literature, but our focus on the cruise tourists guides' perspective on performing emotion regulation, rendered the observation as unnecessary to begin with. This is due to the fact that we wanted to interpret the understandings of the tourist guides and not to present information that is our own perspective, as observant.

It is important to also address the possible language barrier for the interviewees. This is due to the fact that the interviews took place in English, while the cruise guides were all Danes, hence their mother tongue was not English. This could have created some constraints in the expression of the participant, which would have harmed the authenticity and credibility of the collected data. We were aware of the possibility of misunderstanding or getting lost in translation, and addressed this limitation by asking our questions, using easy to understand language. We also rephrased ourselves when needed, to make sure that our participants understood what they were asked.

This study was also limited in its view of emotional labor. Grandey (et al. 2012) suggests that in order to achieve an adequate notion of the context and practices that constitute emotional labor, one must take into consideration the perspectives of both the employees and the employer, in order to compare and assess them collectively. However, our aim of the study was to take into consideration only the position of the employees, which in this case were cruise tourists guides in the Aalborg destination. We excluded VisitAalborg's perspective, as we wanted to see the perception, conduction and management of emotional labor through the eyes of the employee - the tourists guide. We did not pursue an ultimately true understanding of the phenomenon, but rather wanted to explore the concept of emotion regulation, as seen by the performers themselves. We did include descriptions of the work environment and other related influential factors, but all this additional information were collected by the cruise tourist guides, themselves, in the way that they see them.

Finally, we would like to address the fact that we did not use gender as a influencing factor of the behavior, even though some studies suggest that gender plays a role in the emotional labor process (Grandey & Gabriel 2015). We wanted to take a general perspective stance, which does not take the gender differences into consideration. Rather we aimed to achieve a more holistic understanding of the perception of emotional labor conduction and management. We considered that adding gender, as another influential factor to the performance of emotional labor would further complicate the context, without adding value to our findings. In order to address the exclusion of gender from the characteristics of the cruise tourists guides, and to retain their anonymity, we assigned gender-neutral aliases to the participants. In the analytical chapters of this paper, the cruise tourist guides were addressed by the chosen aliases.

5. Findings

In this chapter, we are describing the main findings from the analysis of the interviews conducted among eight seasonal cruise tourist guides that work for Visit Aalborg. The findings are derived through the use of thematic analysis. The analytical process includes a thorough review of the collected data, where certain topics are noticed to appear frequently. Along with the examination of the cruise tourist guides' testimony, we also take into consideration the suggested structures and implications from the previously collected literature on the topics of emotional labor and tourist guide work. The themes capture the guides' perception of the understanding and conduction of emotional labor at the workplace. The most predominant discoveries are grouped together in seven themes.

Role of the tourist guide handles the participants' views on their most important job duties and how they relate to their emotional regulation and external display of feelings. While we use the interviewees' own words to create the conception of what their role as a guide implies for the expressed emotions, we use Cohen's (1985) typology of tourist guides roles to distinguish between the different occupational duties. ***Role of VisitAalborg in the guides' emotional labor*** is a theme, where the cruise guides describe the work setting and conditions provided by their employer VisitAalborg. We want to understand how these employees perceive their work environment, communication with management, etc. to affect their emotional labor efforts, as

suggested by Grandey et al. (2012). Not only is it suggested by theory to take these factors into consideration, but the topics related to VisitAalborg are also frequently mentioned by the tourist cruise guides, as an information source for choosing particular emotion regulation strategy or portraying a specific display. Instead of relying on second hand research to describe the employer and the work conditions, we take the perspective of the cruise guides, themselves. ***Role of tourists in the guides' emotional labor*** is a major theme as the participants in this study often mention the characteristics of the tourists they interact with, to be an important factor when choosing to portray a specific emotional display or employ a certain emotion regulation strategy. This feature is also suggested by theory (Grandey et al. 2012, Rafaeli & Sutton 1987, Ashforth & Humphrey, 1993). Important factors are all the internal or external to the guides influential factors, which are not directly related to emotional labor practice, but are stated by the cruise tourist guides to significantly influence their emotional labor performance. The three major themes of Role of VisitAalborg in the guides' emotional labor, Role of tourists in the guides' emotional labor and Important factors assist us to create the context surrounding the practice of the cruise tourist guides' emotional labor, as seen by the actors, themselves. ***Emotion management strategies*** are as suggested by theory (Grandey et al. 2012) the collection of emotion regulation techniques that the guides perceive to employ in different interactional situations. ***Personality*** is the collection of testimonies, which describes how the social actors perceive their personalities to be and how those personalities fit into the job characteristics of being a cruise tourist guide, which is also as constructed according to their perceptions. (Grandey & Gabriel 2015) and ***Outcomes of emotional labor*** is the interviewees perception of the short and long term effects of them performing emotional labor, as part of their occupation. This theme includes the cruise guides thoughts on job satisfaction and feeling burned out from emotional or physical exhaustion (Grandey & Gabriel 2015).

In the review of the findings we have established that the guides take on many different types of roles (communicative, social, host, entertainer, etc.), which they have to negotiate according to the specific work context. VisitAalborg expectations are communicated through a training provided by the Destination Marketing Organisation, where the guides are instructed what their duties are and what attitudes they should portray to the tourists. The performance of the guides is very centered to the needs of the tourists. To manage their emotions in difficult scenarios they use strategies as putting on a mask, and compartmentalizing between their personal life and work duties. They perceive they have to be extroverted people, although some are able to adapt from other types of personalities. The guides are generally very satisfied with their job

and show no significant signs of being worn out or burned out. Here follows a detailed presentation of these findings, accompanied with quotes from the eight conducted interviews, along with our interpretation and discovered implications for the perception, conduction and management of emotional labor of cruise tourist guides in Aalborg.

5.1 Role of the tourist guide

The theme *Role of the tourist guide* investigates how the tourist guides see their duties. It is divided into perceived job and perceived attitude expectations, and role strain. These sections inform us what are the most important responsibilities according to the tourist guides. Role strain refers to the division in the required attention of the tourist guide, which is creating tension for the guide. All of these subsections assist us to navigate where the interviewees invest most of their emotional labor efforts.

5.1.1 Perceived job expectations

The data analysis shows that there are different expectations that the cruise guides have from their job which originate either from the tourists or from the VisitAalborg. Here, we look at what the participants perceive to be expected of them as cruise tourist guides, and how this translates as an influence on their emotion regulation performance. By looking at how they perceive their job, we were able to identify the most important roles that the cruise guides in Aalborg embrace during a tour. First and foremost, the majority of the interviewees do not refer to themselves as being guides, but *hosts*. This role is expressed as they aim to provide an excellent service to the tourists. Furthermore, the guides express a strong desire to look after the tourists and welcome them in the destination, as if it is their own home. This becomes apparent from the discussion with different guides exemplified below.

"[...] we have to be hosts, not guides, but hosts... here in Aalborg, the tourist guides, one of the criteria for us is to host as it were in our home " Evan

"[...] because the first thing on my list is to make sure that as many people as possible have a good tour and have a good experience.." Andy

"Okay, so on the actual tour, I would say that the most important thing I do is....I serve people. So the most important thing is actually....totally not the city, the most important thing is that they feel serviced" Robin

Not only that, but all of the guides we have interviewed avoid referring to the people they serve as “tourists”, instead they call them “guests”. Viewing the people as “guests” rather than tourists is an expectation from VisitAalborg as they attempt to make the guides express a friendlier and more welcoming attitude. We believe that this is an important point as it indirectly complements and reinforces the view of “the host role” the guides express.

Secondly, being able to entertain is perceived as an important role by the cruise guides, throughout our interviews as some of them refer to themselves as “actors”. Not all guides can provide entertainment; therefore having *humor* is seen as a prerequisite of successfully conducting the job of a tourist guide by many of our respondents. They give examples of *entertainment* in the form of challenging tourists to play different interactive games, self-irony, performing funny activities or making the best of an unfavorable situation.

“And then we go up to the crossing, for example, and then we’re counting down “Get set! Get ready! 1,2,3, Go!” [...] Small things like that – they love it, and that’s the entertainer. And you can entertain in a lot of different ways. And it’s a thing, if you could sing, or if you could do anything out of the extraordinary, that gave something extra, that was more than okay. So a lot of us gave a small song on the tour, you know, if it came in right.” Evan

“[...] so for me I need to be the smiling guide, I need to be the funny guide that can make my crowd laugh.” Taylor

“[...] they need to be able to laugh at themselves but also to entertain, a lot of the cruise guides job is obviously entertainment [...] sometimes people believe that is more educational, but I would argue a good guide is entertaining rather than educational.”

Robin

However, all the guides agree that it is not just entertainment that they have to provide. They portray themselves as a person who aims to make everyone feel included, keeps everyone engaged and ensures a positive and calm atmosphere throughout the entire group. This can be identified as a **social role**, as the guides relate:

“But also to have an overview and to see that everybody is ..is having an ok time and you be aware that you have eye contact with most of your guest.” Wesley

“Honestly, look them in the eye and keep the conversation going [...] keep them smiling, keep them laughing.” Andy

Furthermore, the analysis of the interviews shows that all tourist guides perform an **instrumental role**. Therefore, they see themselves as responsible for making sure that the

tourists are safe, the timetable is respected, all the touristic objectives are visited and the mobility of the tourists throughout the destination is performed as smoothly as possible.

"[...] you need to have a plan B, if something goes wrong...sometimes places are closed because it is Sunday or maybe yes...you know. And the tourists know, if you don't follow the program and people see everything which is noted in the program, you get complains" Wesley

"[...] in Aalborg, and there are a lot of cobblestone streets and stuff, and we do have people in wheelchairs and with strollers and stuff, so sometimes you do have to accommodate that, as well. And be like: "Okay, so we do have to go in a different way, or a different route that I would only do, so everyone could go." Jaime

"Like you have to be back at the ship when it says on the paper, it is always +/- 5 mins it's usually alright." Robin

Communicating with the guests, is the subject that is the most frequently approached and mentioned by the guides when talking about the roles they perform while on duty. However, there is an important distinction that the majority of the guides considered important to make:

"[...] we are not guides to present a lot of dry historical facts, it is much more about relations.. they are getting to know Aalborg and Denmark, and the Danish culture through me as a guide, so thereby I become representative for Denmark and Aalborg, and so on....so we are sort of asked to share part of ourselves, and my daily life and my understanding of what we are seeing and experiencing." Robin

"[...] the tourists are not there for a lecture, they are there for a guide that can share his or her unique experience, or perspective" Taylor

"So we learn that it's not that important if you get the right year, if it's 1900 or 1100 B.C., or whatever, it's not that important. It's the story that's important". Evan

As we can see above, the **communicative role** is performed through storytelling and the guide's own interpretation of the factual information the tour consists of. Nevertheless, it is not just the information related to the tour that the guides need to know, as they all highlight the importance of **complementary knowledge**. They need to be knowledgeable on a wide array of topics such as: everyday life, Social Welfare, Information about tourists' previous destination, Events around the city, local and national news and even be willing to share personal stories. From the tourist guides' perspective, the need for complementary knowledge is mainly fueled by the tourists' wishes and needs and it can considerably improve their experience as well as facilitate the guides' performance as portrayed below:

"And the guests, they always like to get to... they also ask a lot of questions about your life and how things work in Denmark." Andy

"[...] if they come from Norway and we know that it rained in their last harbor and it doesn't here, we say it's a good weather, have you had a shower yesterday and so on? In that way it makes a lot of difference, and we are more prepared." Taylor

"[...] but then I also look up both local and national news, because if there is anything big going on in the country aaa..I need to be able to explain it to them." Leslie

By adding their personal twist to the stories they share, the cruise guides in Aalborg see themselves as **representatives** of the destination. Nevertheless, the incentive of embracing a **representative role** varies among the guides. While Charlie and Leslie take pride in representing Aalborg to foreign tourists, Evan and Jaime perceive it more as a part of their job that is performed with the aim of gaining financial benefits. These contrasting views can be seen below:

"But I think that's the most important thing that... of course, I get to show off a place that I love and then hopefully they'll know a little bit more about. I think, I wouldn't consider being a tourist guide anywhere else, because I wouldn't want to show off a place that I didn't have a personal connection with ". Charlie

"I really like the idea of being this representative, and aaa...and also reflect how I really like the city." Leslie

"I've had the responsibility for them to remember Denmark and Aalborg, in specific [...] So that's a very important job. Because hopefully, they will return to Denmark, to Aalborg and place more money." Evan

"[...] you need to make sure that you focus on telling a story about some of the Aalborg merchandise that you can get in Aalborg, that you can't get anywhere else." Jaime

To put it in a nutshell, our findings show that the cruise guides in Aalborg perceive their roles as being varied and dependent on the context with all the roles being performed during a tour. There is a strong relation between the role performed by the guide and the type and expectations of the tourists present on the tour. This is addressed later, in the **performance negotiation** section. While there is a slight tendency among the guides to rate communicative role (storytelling) and hosting, as the most important roles they perform, no clear pattern can be found that favors one role to the detriment of the others.

5.1.2 Perceived Attitude Expectations

Much like in the case of job expectations, the data shows that the cruise guides believe that there are certain attitudes that are deemed appropriate and expected from them, by either the tourists or VisitAalborg. Across the majority of interviews, the guides talk about being “on” while conducting their job, which they associate with a performance. A performance that requires them to be in “the guide mood”, a term introduced one of the interviewed guides while others refer to it simply as an appropriate mood and which is used to explain a state that entails a multitude of attitudes that enable an appropriate performance.

“So I think that’s the most important thing, that you’re open, and you’re happy [...]you can’t take your bad mood or any problems you might have, you can’t take that and bring it on the tour, because people will sense it and they paid to get a certain experience. So you definitely have to be able to put all that aside and turn on your “guide mood”.” Charlie

“You can be anybody if you know how to be “on” and be there for the tour [...] you know, keep smiling, and stay focused on your guests, and just always be service minded.” Andy

“[...] so for me I need to be the smiling guide, I need to be the funny guide that can make my crowd laugh, and I think it is a nice thing to see.” Taylor

In the examples above, we can see three of the guides talking about the “mood” and its importance in the tourist guide job. Among all the interviews, the appropriate mood is mostly associated with happy, smiley, welcoming, open and natural. However, in the examples of Charlie and Andy we can observe that the mood is seen as part of the job, that sometimes they have to transition to before the tour starts. Meanwhile Taylor describes it more as a personal prerequisite that facilitates their performance. Even though the above mentioned attitude expectations are shared by all the guides to a certain extent, there are guides who argue that there is no “one size fits all” approach and their attitude should be negotiated during the performance.

“[...] but I would also say that the better cruise guides, they learn to play a whole variety of feelings as we are going along, right? So, in certain places...you obviously are just yourself and cheerful and try to tell good jokes but in other places you actually try to almost create this somber mood when you are telling about a dark past in Denmark or....even a personal story and stuff like that...it makes you human, and it creates the most in the guests [...] they will not remember anything about the city, but they will remember how they felt while they were there. So you try to make them feel as much as possible, but obviously, try to stay happy.” Robin

In the example above, Robin acknowledges that an overall happy mood is required; however, they emphasize the importance of being able to alternate between different moods, in order to match the story and connect better with the tourists. Furthermore, they perceive attitude and feelings of utmost importance when it comes to guest interaction.

5.1.3 Role Strain

Due to the plurality of roles and sub-roles that the cruise guides in Aalborg are expected to perform; they report situations where these roles work against each other resulting in **Role Strain**. Experiencing role strain can have attitude and emotional implications and consequently affect the emotional labor of the cruise guides in Aalborg.

“But most of the time I feel like I don’t have enough time on the tour because they will start asking a lot of questions, we will spend more time on each stop than you want to [...] So sometimes I might be a bit anxious that “Oh, we left too late from some place and we have to be at another place!” And of course I won’t tell people about that. I won’t show them that I am anxious about keeping time and maybe that I’ve lost a bit of control over time.” Charlie

In the above example Charlie relates how they find it difficult to engage with the guests, to make the tourists feel included while at the same time to control the duration of the tour. This can be identified as a role strain between the instrumental role and the social role. It can be seen that the difficulty of the guide to perform these roles simultaneously, affects their emotional state and results in anxiety. The guide does not perceive it appropriate to reveal these feelings to the tourists, therefore decides to manage their emotions and hide them. Another pertinent example of role strain can be the narration of the Evan.

“And you have several places that are more interesting than other places and you have to push people through, when you feel like they would actually like to be there a little longer. So you have to be the guide that takes on the more (formal) voice to say: “Group 26, we have to leave now.” Evan

In this example the role strain is between the desire of the guide to play the role of the host and the pressure of performing the instrumental role (control). It becomes apparent that Evan understands the needs of the group, and would like to please them and cater to their wishes. However, due to time and capacity restrictions the guide feels obligated to portray a firm attitude in order to keep control of the group.

5.2 Role of VisitAalborg in the guides' emotional labor

This theme captures how the employer communicates their emotional labor expectations through the use of instructions, training and feedback, from the viewpoint of the tourist guides. Furthermore, we explore the work environment and its effect on the employee's emotion management efforts.

VisitAalborg is the destination management organization of the city of Aalborg, Denmark and the employer of the interviewed cruise guides. The data shows that they have a clear strategy on how the city should be promoted as well as how they expect the guides to conduct their jobs. Firstly, as per the perception of the tourist guides, the city of Aalborg does not have major heritage sites or famous touristic objectives. Therefore, the strategy of VisitAalborg is centered on providing an excellent experience to the tourists, with the cruise tourist guides being considered a key role of this strategy as it is exemplified below.

"And they're quite strict with the education, because it's really important for them that we've got good guides." Charlie

"[...] it is absolutely Alpha Omega for a city like Aalborg that the guides know how to do their job. The guides in Aalborg make the experience that is just period for me." Robin

In order to communicate their expectations to the tourist guides, VisitAalborg have put in place different techniques both before the guides start their employment as well as during their employment period. Before becoming cruise guides, there is a two weeks **training** that consists of roughly 60 hours of teaching that the guides have to go through and culminate with an exam. This screening process is not by any means a trivial task, as it is referred to as a "*strict education*" by Charlie, as well as other guides reporting several people failing it during their period. The personality of the candidates is extremely important as one of the major expectations that VisitAalborg has from their candidates is to be extrovert and authentic. This is also identified in the example of Leslie, who explains that part of the certification is "*very focused at finding your way of doing this, finding your tourist guide*" or Jaime explaining people failing because "*they didn't have that natural, sort of, clicking into being a host, in their own way.*". This due to the fact that they empower their guides to find their own style of doing the tour, there are no scripts they should follow, just general guidelines that they then interpret in their own unique way. This is described by the guides as a **sense of independence** which allows them to share their perspective, adapt to the tourists and create a more personal

connection with them, which makes each and every tour unique in that regard. Below we can see Evan talking about the sense of independence and the opportunity to improvise

"Yeah, because then you give the tourists their... then the tourists can feel you, right? Because then it's not just something that you're just reading out of a book. Because if you do that they almost can do it themselves, just going around Aalborg and reading out from... But that is not it! They need to have something more and something different, so they will remember where they were here" Evan

Above, Evan explains that the sense of independence and the opportunity to share a unique perspective makes the tour more enjoyable and memorable for the tourists. They claim that the tourists are not there for a lecture or to witness a guide, which almost in a robotic way read from a pamphlet, because they could have easily done that themselves.

During the training, there are different subjects that VisitAalborg focuses on from which practical, such as: group-managing techniques, particularities of the cruise tourists, avoiding politics and religion. Nevertheless, besides personality, all guides agree that there are two main subjects that VisitAalborg stresses upon during the education, namely: Storytelling and Hosting/hospitality.

"Mainly in this education they focus on the storytelling part, because in their opinion the storytelling guide is the best guide." Taylor

"So that was very important for Visit Aalborg to point out to us that we have to be hosts, not guides, but hosts So they feel like: "This was only for you, my friend!"... feeling." Evan

"I would say the primary focus is on hospitality and the sort of presence as a person, when you do tour guiding the primary focus is definitely on being a host - they focus a lot on us, being able to be ourselves, because that's the way you host the best, basically." Jaime

Therefore, in order to deliver an excellent experience to the tourists, VisitAalborg expects their guides to have an extrovert personality and to be "natural hosts", while at the same time to communicate through storytelling rather than facts. It can be noticed that the expectations VisitAalborg has from the guides are congruent with the guides' perception of the role they perform.

The training is seen as the main technique through VisitAalborg chooses to communicate its expectations to the guides. However, after the guides have passed the exams and successfully started working, *pre-tour briefing (pep talks)* and *formal feedback* are two procedures that have been implemented in order to reinforce those expectations in the guides. The pre-tour

briefing or *pep talks* are described by the guides as a casual conversation with their supervisor whose aim is twofold. Firstly, they make sure that the guides have all the practical information required for the tour and secondly, they take this opportunity to remind them that they expect from them to be happy, to smile and to be in the mood of welcoming the guests.

“So we get a booking beforehand and we meet the DMO at the spot and get a pep talk. Just to prepare us for the day, so we can get in the mood of being guides today....the pep talk and the attitude from my supervisor is very big deal...and the 30 minutes beforehand the guests is also a prepping for this make up the right attitude, make up the smile....get in the mood.” Taylor

In the statements above, we see Taylor describing the importance of the pep talk for them in order to get into the right mood and display the right attitude on the tour. However, Leslie reports that the pep talks are just *“something that they learn and it is just...it is always the same”* hence it does not have that much impact on them.

The *formal feedback* is the second way through which VisitAalborg chose to reinforce their expectations to the guides. It comes in the form of a survey that is filled in by the guests at the end of each tour. Judging from our findings, the guides appreciate it and perceive it as a way of reassurance that they have done a good job as well as an incentive to keep doing their best. Guides also take pride in their job as Aalborg ranks second best destination in the Baltic Area as Evan puts it *“A small port like Aalborg, it scored very high, due to the way we were hosts, instead of guides”*. With this statement, once again, the congruence between what VisitAalborg expects from the guides and how guides see themselves is highlighted.

Another sub-theme that the guides considered important is the *work atmosphere*. The relationship with their colleagues plays a significant role in the guides' job satisfaction as well as influences their attitude at work. They see themselves as a tight community that supports each other and learns from each other. They exchange stories about guests, share knowledge about the cruise guide jobs and learn tips and tricks from each other on how to do their job best. Considering this, it is not just the attitude and job satisfaction that is affected by the relationship with the colleagues but also the actual way the guides conduct their job as it becomes apparent from the discussion with Taylor.

“Well, we get a lot of hints and tricks by networking with the other guides, just...trying to see what works with them and if it works with me too, I would like to use it. So..of course, we do that a lot” Taylor

When asked about what affects their attitude at work, Guide number 2 relates:

“Definitely my colleagues, because we have a really good group of guides I think we’re around 50 now, in all ages, and I think everybody...we do get paid a little bit, but none of us, we don’t do this for the money... So that definitely affects me, because once you get to the harbour and everybody is super excited to get out on the tours” Charlie

In the above statements, we can observe that Charlie considers the financial incentive of little importance when it comes to the motives behind doing the tourist guide job. It is the work atmosphere and the mood and attitude of her colleagues that are important, which the guide presents almost as “contagious” towards her attitude at work.

Even though a lot less mentioned, the relationship with supervisors was discovered as having an impact on the guides as well. Besides the formal “pep-talk” that was discussed above, the supervisors often join the guides’ discussions after the tours as portrayed by Andy.

“We always come back, like 5 or 6 at a time and we kind of exchange stories like that and I know some of them have had really rude guests a few times. And then he (the supervisor) really just tells us, you kind of have to be service minded and still remember the rest of the group. ” Andy

In the above example, we see the supervisor as being a part of the group discussion on the topic of rude guests. His contribution to the discussion “*be service minded and remember the rest of the group*” can be seen as an informal way of reminding and reinforcing the expectations VisitAalborg has from its guides. The attitude and mood of the supervisors can also affect the attitude of the guides.

“We have a good boss, but he can also be a bit moody sometimes. <laughter> [...] So if you kind of sense that he’s stressed out, well, okay, you shouldn’t ask too many questions. But usually, supervisors, they are all in a really good mood and they have fun and they joke around with us, but definitely, if they’re having a stressful day and they accidentally let it out on the guides...” Charlie

In the narration of Charlie we can see that, even though not often; a supervisor can be “moody” which is perceived as less available when it comes with the interaction with the guides, while at the same time affects the overall attitude and emotional state of the guides.

5.3 Role of tourists in the guides' emotional labor

The current theme describes how the tourist guides view the tourists they encounter during their work. We include the characteristics of the guests, as stated by the tourist guides, in order to evaluate how the interviewees perceive the tourists. We also discover what expectations the guides perceive from the tourists and their effect on the employees' performance.

Since VisitAalborg's stresses upon serving and catering to the needs of the tourists, it is important to consider the target group as the perceived job and attitude expectations of the cruise guides are influenced by the tourists they serve. Firstly, a point introduced above in this chapter is that for the cruise guides in Aalborg, there are no tourists, there are "guests". This term seems to be deeply rooted in their values as every single guide we have talked to, unconsciously refers to the people they serve as "guests". A possible reason for this is the training VisitAalborg provides and the constant reminders that they are hosts and not guides. All the guides we have interviewed work with **cruise tourists** whom they describe as mainly expecting to have a good time but also to live in their "cruise bubble". This means that they expect a very high level of service as Robin explains:

"I mean you need to hold their hands basically, we call it the cruise bubble...from the second they step off the ship, they need to feel like they are essentially being carried all the way through and then back safe on the ship." Robin

From the discussion with the guides, it becomes obvious that there is a main type of cruise tourists that they guide which is most accurately explained by quoting Andy.

"Well, the ones that we get in Aalborg are mostly seniors, first of all. I'd say at least 50 to 55+, probably most of them are 60+. Um... and the majority, my guess is around 90% are Americans" Andy

As explained above, the majority of the tourists, the cruise guides in Aalborg serve, are elderly **Americans**. This type of tourists has a series of traits and particularities that we are made aware of during the interviews and which are worth considering as they affect the way the guides conduct their job.

Firstly, from the guides' perspective, the American tourists are very kind, polite and they are not afraid to speak up their mind. The majority of the guides mostly perceives this as a good thing as they offer compliments, engage in conversations and are curious by nature. Furthermore, the American tourists expect humor, a high level of service and express their

gratitude and satisfaction through tips. Due to the fact that they are mostly elderly people, it is very common that the tourists present various physical disabilities which affect their mobility through the destination.

“they are older people and some of them have whether it is a cane or whatever it is they need to help them walk. Some will be in a wheelchair, whatever it is..” Andy

Rarely, there are tourists who decide to leave the group either because the weather is not favorable for a tour (i.e. heavy rain), they are not in the mood or a good condition, they want to do some shopping as the time they spend on the destination is limited or even at the suggestion of the guide who considers there are better activities and events happening in the city for the tourists. There are also tourists who engage in what we can identify as a ***performative resistance*** and they challenge the guides in different ways.

“then I also had another guy who kept questioning my knowledge he was really a diehard republican and when I mentioned free education here in Denmark, he took that as something incredibly negative so whenever I stated something he often shouted, or sometimes he just asks any super random questions and that’s annoying.” Robin

“[..]once I had a guest that was very loud and aa..he hijacked the narrative along the way and that’s quite annoying.” Taylor

In the first example, Robin describes a tourist whom they assume has different political views and due to that it keeps questioning the guide’s knowledge and disrupting their performance. A similar example is highlighted by Taylor, who describes their performance and narrative, as being “hijacked” by a very loud guest. In both cases, there is a certain emotional consequence of the tourists’ actions, a point which we will touch upon later in this chapter.

5.4 Influential factors to emotional labor

In the analysis of the collected data it becomes apparent that the tourist guides' emotional labor efforts are affected by different factors. Some of these factors could be controlled by them, to an extent, while others go beyond their control. These factors affect the way tourist guides approach their job and the effort they need to invest into adjusting their internal feelings, along with their emotional display. In this section, we list the most predominant factors, which are mentioned by the tourist guides, accompanied with the ways it promotes challenges or in any other way affects their emotional labor. The identified influential factors are in order from the tourist guide having most control in the situation, to the least controlled scenarios. Those

include the need for negotiating their performance; establishing a power relationship with the guests; receiving direct informal feedback from the tourists; and the weather conditions.

To begin with, when describing the tourist guide job, the interviewees mention the importance of *performative negotiation*. This implies that these employees evaluate the context of the work situation they are in, and adjust their performance accordingly. There are a few different ways, in which this performative negotiation takes place.

“But if I can see that have even just one person that is going to be a slow walker I’ve got to slow it down as much as possible without annoying everyone else ... So, yeah, I did it once and other guests came up to me and were actually complimenting me on the fact that I was taking care of this one person, who was this older lady, who, I mean, she was probably 80 or something like that and she was so sweet, but she was so slow, and it was even frustrating to me.” Andy

“Because we had learned by heart many of the most important things, but you always have to consider. Doing it not by heart, but by the moment, if you understand what I mean by that. You have to consider the group you’re in, or who is... you can get the sense what they have their interest for.” Evan

“I need to sort of feel the mood and take the temperature somehow, of each group. So it is about being a reflexive tourist guide I guess.” Leslie

“Even though the American guides, that are smiley guides, when they do the German tours, they are more serious, more calm, more stern...and they present the facts in another way. So it’s very much culture based.” Taylor

In these examples, we can observe four distinct illustrations of how the tourist guides negotiate their performance, in order to serve the context. Andy talks about accommodating the needs of tourists with mobility problems. As stated before, tourists that face difficulties walking around the city are mentioned by all interviewed tourist guides. It is a challenge they frequently face at their workplace, which requires them to change and control the pace and the chosen walking routes. This particular example shows that this situation could even lead the tourist guide to frustration. In this situation, they are not in control of the physical challenges that the tourists are experiencing, but they still have the opportunity to adjust the route and serve the needs of the group.

Evan's example states the importance of figuring out the interest of the group members to keep their attention and provide a good service. Being able to improvise and adjust the presentation of the city on the spot calls for a personality that is flexible and easily adaptable. The comment provided Leslie points in a similar direction, by establishing the need of being reflective of the group's mood. Meanwhile Taylor's comment adheres to the need of considering the cultural characteristics of the tourists. Other than choosing the topics of discussion, it also states the need to adjust the tone and style of delivery of information or conducting a conversation. The importance of knowing the tourists and acting in accordance with their personal and cultural differences is also stated when the tourist guides discuss the training provided by VisitAalborg.

Another identified factor is the ***power relationship*** between the tourist and the tourist guide. The interviewees share the importance of finding a balance between establishing a friendly relationship with the tourists, where they feel welcomed, and not allowing the guests to overstep the boundaries.

"You have to keep smiling and you have to just... you have to be firm, I guess, because you can't let them walk all over you. Because then you'll have three or four people that will talk about the tour and the rest won't be able to hear what you're saying." Andy

"That you would like the focus, the attention, and you can demand it, in a natural way. Because you have to have a kind of personal leadership within you, because if you don't have that, they will not follow you." Evan

"But I may....once I had a guest that was very loud and aa..he hijacked the narrative along the way and that's quite annoying. But again, it's something that happens, and <pause> well the way to tackle that would be to try and acknowledge that he knows something about it but just tell him more or less and the group that I have probably a better story about it. That's just one example, of course." Taylor

As seen from the examples above, part of the communication with the tourists is about the distribution of power between the tourist guide and their guests. The parameters of this dynamic are portrayed as important for the retention of control over the group. As mentioned previously in this chapter, when talking about the roles of the tourist guide, these professionals view "control" as part of their obligations as tourist guides. The need for authority requires the employees to act in a firm fashion and take the role of a leader, as stated by Evan. This implies

that the tourist guides should be able to assert themselves. It is evident from the testimony regarding the training provided by Visit Aalborg that the guides receive instructions on how to manage a group, which could also help them in negotiating the distribution of power between them and guests.

The next factor that is shown as affecting the emotional labor efforts of the tourist guides is the level of *engagement of the tourists*. It has to do with how much the tourists participate, express interest and interact with the tourist guide during the tour. This factor is already further from the reach of control of the tourist guide, in comparison to negotiation of the tourist guide's performance and distribution of power between the guides and the guests. While they can try and capture the attention of the tourists, the eagerness and desire to engage and learn comes from the guests themselves.

“ The guests, yea...I think that is the number 1. If I can tell from the first 10 minutes maybe that ok, they are very eager to see Aalborg, they are curious about who is this guide, and what are these monuments and buildings that they are seeing. If it is very dialog based, it really affects my performance as well.” Leslie

“...otherwise, how many questions they ask I would also say that actually affects my attitude, because the more questions my group asks, the better opportunity I have of delivering a good product.” Wesley

It is recorded that the engagement behaviors of the tourists are very influential over the attitude of the tourist guide. On one hand, the guides share that the interactive nature of the conversation assists them in providing a quality service. On the other, they feel encouraged by the enthusiasm of the guests.

Another way the guests signify their opinion and affect the performance of the guides is through the delivery of *informal feedback*. This sub-theme was discovered as a counterpart to the *formal feedback*, collected by Visit Aalborg through questionnaires, distributed among the tourists at the end of a tour. In the informal feedback, we include all types of ways the guests have expressed their opinion or shown their attitude to the guides.

“And also you can see it in the tips. They tip you well, you know you’re going to get a good review.” Andy

“A lot of times, you actually get the support of the other guests. And they will come up to you and say: “You know what? Let it go, don’t worry about it. That person has been difficult during the entire cruise.” Or “You’re doing a great job.” So I think a lot of times you’ll actually get the support of the rest of the group, which is very cool.” Charlie

“And....especially at the end of the tour, they will just give you a lot of compliments and they will tell you a lot of great things if they had a good experience, they are very thankful. And that is often the emotion that I will walk back home, then the rest of the day is just very good, because I had a lot of good experiences and good time, that’s an important part of it as well. I often become more happy from the guided tours I get, if it feels like a success.” Leslie

“But they main way that Americans tend to show this, is through tips. So you actually get a number on how much they appreciating you <laughing>. So obviously some are richer than others and they tend to give more tips which makes sense, but when you have given a tour where....let’s say you have fifteen people, seven couples or something like that, and you receive let’s say six or seven 10’s or 20’s, you know that each couple had a great time. Whenever you get more than 10 per couple you know you’ve done a really nice job. So that’s incredibly motivating. And if you entertain them and educate them I don’t see the bad part in doing it <laughing>.” Wesley

These instances of sharing informal feedback prove to have a significant influence over the attitude of the tourist guides. Tourists could express their satisfaction in the form of tips. The majority of the guests that visit Aalborg through cruise vacation come from America and as mentioned earlier, Americans are known amongst the tourist guides for their tipping culture. Therefore, the tourist guides relate a generous tip to the expression of satisfaction with the received service, which motivates the guides. A separate way, in which the informal feedback affects these employees, is the support and positive verbal feedback provided by the guests. The tourist guides feel encouraged, happy and successful in their job, because of the validation received by the tourists. This could also play a role in the overall perception of the job that the tourist guides possess. It could contribute to feeling job satisfaction because of the presented evidence (tips, compliments) for the positive outcome of the interactions with tourists. In both

types of informal feedback, the tourist guides have practically no control over receiving tips or positive comments. All that is in their power is providing what they perceive as high quality service, but the final decision is still made by the guest.

The final influential factor of high importance is the *weather*. This is a part of the tourist guides' environment, which they have no control over. At the same time, the interviewees share that the meteorological conditions of their workplace is very significant for their attitude and the choices they take to manage it.

"I've done a tour in the pouring rain and you just have to make the best of the situation and maybe tell some jokes about it and yeah... Sometimes it's just difficult." Charlie

"I would also say the weather, aa...if you have to do a tour in pouring rain that the guests will not be very fond of it either < laughs >, of course it should not affect me and my performance, but of course it will somehow. It is not the same, if you are standing in sunshine and everything is good, and you can also feel it in the atmosphere in the city, or if it is pouring rain, and windy and..yea...Danish summer. < smiles >" Leslie

"Uhm....well, the weather I'm not gonna lie, but that's also because if it's raining, obviously you have to try extra hard...but, if it's raining, you can do the best work you've ever done as a guide, some people will still leave, just because of the fact that it's raining."
Wesley

As the tourist guides are leading walking tours around Aalborg, them and their guests are exposed to the weather. Rainy weather is typical for Denmark, including the summer season, when these tours take place. Leslie refers to rainy days as "Danish summer". The guides feel like bad weather makes their job harder. They express feeling the need to compensate for the lack of sun and for the discomfort of the tourists by making jokes and trying their hardest to make it work. This could be related back to the guide's perception of needing to serve a social role in the form of maintaining the morale within the group.

Reviewing the accumulation of influential factors to the emotional labor management process, it becomes evident that all, but one of the factors are related and dependent directly on the interaction with the tourist. Even when it comes to the weather, which the guides have no control over, their actions and motivations are surrounding the serving of the guests' needs.

Overall, the ways that tourists perceive them has a tremendous effect on the conduction of emotional labor among the tourist guides.

5.5 Emotion management strategies

In this section of findings, we state the specific emotion management strategies employed by the interviewed guides. The strategies are ways, in which the employees adjust their internal emotional state or their external feelings display. Here, we investigate the different strategies, how they are employed and the motivations behind the performance of the strategy.

The most predominant way that all tourist guides have shared to deal with their emotions is through *putting on a mask*. We have chosen the name of this sub-theme from what the interviewed actors describe to do when they experience a situation, where their internal emotional state does not match the attitude they perceive is expected of them. Every single tourist guide has applied this strategy and here we have some examples of the different situations and contexts and the emotion management method has been used.

“And then luckily, sometimes, I have to actually walk and look where I’m going and then I can go and [inaudible] and be like <makes rumbling noise and an angry face> to myself, so they don’t see it. And then that takes five seconds, I can turn around and out my smile back on.” Andy

“...Americans are probably the Western people I have the hardest time connecting with, on a personal level. Because for me, it’s just, they are so different. I mean, I’ve been invited to come to stay with people and go skiing for 3 weeks in the winter, after having spoken to them for two and a half hours, and stud like that. And for me that’s very personal, you know. That’s very close to my personal sphere, but I know they don’t do it because they... they don’t mean anything bad with it, of course, otherwise they wouldn’t do it. But for me that’s sometimes a little bit different. And I can’t say: “Look, this is pretty weird. Why would you say this?”. You don’t say that, of course. <laughter> You just smile and say: “That’s so nice! And I promise, if I am ever in Buffalo, then I’ll stop by.” Or something like that. So yeah, I have experienced it, but never in a bad way, I would say.” Jaime

I had obviously less than ideal days, where is like oh my god, I don't feel like this right now, but they actually usually bring you in a better mood...because you got to remember you are with 15 to 30 people who are currently on vacation, they are...they come out usually in a good mood and obviously that drops off on me aaa....and even if I'm faking it, quickly becomes real, so..." Wesley

In the examples by the tourist guides, we can point out different situations when they have out on a face. As described in the perceived attitude requirements section of the findings, the guides share that they believe they should portray a happy and hospitable emotional display, as they feel it is their obligation to serve the guests and make the tourists feel welcome. In Andy's scenario, they look away and quickly make a facial expression and a sound that would help them realize their frustration, without letting the guests see it. Afterwards, they feel ready to build and portray the positive display again, which is believed that the tourists expect. This guide acknowledges their feelings as inappropriate for the context, but manages to express the incongruent emotions, even if it is in secret. In the example of Jaime, they feel uncomfortable because of the overly friendly perceived behavior of the guests. However, they do not show the discomfort, but mask it with a smile and a polite response, which they think would match the context. Lastly, Wesley talks about the general lack of motivation and the right attitude to the job, when they feel an obligation to just fake a good mood for the sake of the tourists. They perceive this as part of their job description and deem it a normal part of the working process.

A method, which helps the guides get into the perceived right attitude and mood for the guided tour is recognized as **compartmentalization**. This is characterized as the act of mentally separating the concepts of emotional distress and work.

"I don't usually do well with new people, but doing my job it's kind of... I wouldn't say a character, because some people would make it into a character, but that's now who I am. I can't do that. But you put on a mask, you know, that's who you are... and then you wear that mask for two and a half a hours and you do your job and then I can go back to being myself, you know." Andy

"So you have to be... you can't take your bad mood or any problems you might have, you can't take that and bring it on the tour, because people will sense it and they paid to get a certain experience. So you definitely have to be able to put all that aside and turn on your "guide mood". <laughs> " Charlie

“...I think that is the most important thing that I can leave the bad stuff behind and then take on this...I wouldn't say a mask but I guess you understand what I mean. I cannot stand there and have a bad day I..I need to deliver and I need to show the guests that we are here for them, absolutely, and that we are glad to receive them and to welcome them. I guess that is the most important thing, to receive them in that way.” Leslie

“Yeah. That is the hardest. Because you can have a shitty day and you have to hide it. For example, at one point I had a daughter that was very sick, and she was sick, and she was in Dublin, and I was in Denmark, and I had to fly over the day after, because she was very sick. But I had to do the tour, and I was not there in my mind, in my heart, in my soul. It took so much of me to leave Hanne at the port and then be the guide on the tour. And then I could pick up Hanne when I went back. Oh my God, I was so tired! You have to put back all the personal things that you have with you and be the guide.” Evan

This emotional labor strategy is employed in order for the tourist guides to better cope with negative emotions and avoid displaying an emotional display they perceive as undesirable. Charlie refers to the state of mind as a “guide mood”. From these testimonies we can detect a sense of detachment from the reality of having a tough day in order to perform well at their workplace. Leslie shares that they recognize their duty to the tourist to be on point and in the right state of mind, in order to greet the guests accordingly. Evan shares a story, where their personal was the reasoning for feeling worried and less prepared to step up and guide a tour. However, they state that they have to hide their struggles from the guests. We also interpret that they acknowledge this as a hard thing to do, but it is seen as something mandatory. By entering a completely different mindset during the guided tour, the cruise tourist guides are pointing to an ability to distance themselves from the negative feelings.

In general, the tourist guides seem to manage their emotions by concealing the ones they would consider unfavorable in the context of guiding a tour. From what they share with us, we notice that instead, they portray an emotional display, which they perceive to fit the attitude that is expected of them, when on the job. This includes smiling and making the tourists feel welcomed and comfortable. In order to manage the concealment of incongruent emotions the guides also appear to compartmentalize their attitudes and state of mind between their personal life and professional obligations. We suppose that this way they are able to apply a work persona. Hence, it would serve of interest to pursue what the tourist guides' true personalities

are and how they are affected by the adoption of different personas to serve their perceived work attitude duties.

5.6 Personality

In this section of the findings, we are presenting the discoveries regarding the tourist guides perceptions of their *personality*. Here, we observe their impressions on what type of personality traits they believe are required in order to fulfill the job and attitude expectations of being a tourist guide. The collected data points out how the guides find their own personality to fit with their work occupation.

“Yeah, at least for me. Some of the other guides are different types of personalities, I mean, it’s probably easier for the ones that are naturally more outgoing and open to new people, but you don’t have to be that type of person. You can be anybody if you know how to be “on” and be there for the tour.” Andy

“I think that’s probably also a very important thing about working as a guide. That you have to enjoy. <laughs> You have to like the attention. And that’s also something we work with, during the course. We do this... communication and storytelling and I think you definitely have to, you have to like that. If you don’t like that, you shouldn’t become a tourist guide. [...] We actually have a lot of teachers that are tourist guides, and that’s probably not a coincidence.” Charlie

“Aaa....you need to somehow be extrovert and if not extrovert then you need to sort of..be able to squeeze into being an extrovert um ...I’m not extrovert myself, I’m a bit..something in between but I guess that I have learned uhm..being trained to be very extrovert to these guests, if that makes sense. To like, aaa...I’ve learned to stand out in front of these groups and of course it wasn’t easy the first ..maybe 10 times and I was really tired after a shift um..but now it really gives me a lot of energy, so it’s about learning this thing and becoming extrovert somehow, in some sense, to do this job.” Leslie

“Obviously you have to be a certain type of person to handle it, aaa...and I suppose that I have always liked being listened to, I know how it sounds, but <laughing> ...but I, I just find that if I can deliver what I call an entertaining and educational tour, it makes me

incredibly happy as a person, because if I can see these people have had a good time and I believe they learned something, that makes me personally very happy.” Wesley

When talking about personal characteristics that make a potential employee be a good fit to become a tourist guide, all of the interviewees mention being extroverted as a good, desirable quality. This can be related to the core of the job being the constant social interaction with new people. Appreciating being the center of attention is also something that is commonly mentioned as a desirable quality. Due to being the leader of the tour, the guides feel that it would be beneficial to enjoy receiving attention. Possessing good storytelling capabilities is also seen as a favorable quality. This is evident by the statement of Charlie regarding the lack of surprise in the fact that most tourist guides are or have been teachers. The same point is corroborated by Wesley, who describe themselves as possessing these qualities and finding them helpful in the performance of their perceived attitude obligations. The discovered perceptions of a suitable personality for a tour, along with the interviewees’ perceptions of themselves, also align with the findings regarding the personality expectations by the guides’ employer Visit Aalborg.

An interesting finding comes from the statements made by Andy and Leslie. They share that even though they believe that a tourist guide should be extroverted, they themselves are rather introverted, but simultaneously they manage to pull off a character that helps them adapt a persona that fits the perceived extroverted expectations. As per the words of Andy, it is exactly about who the person is, but their ability to become the employee they need to be. These statements once again point out the need for the tourist guides to be adaptive and flexible, in a similar manner to which they approach the act of performance negotiation. Even more intriguing is the argument presented by Leslie. They seem to be able to transfer the characteristics of the extrovert character, created to serve the attitude needs of the job, outside of the work context, into their personal life. This guide feels like they are able to actually learn how to become an extrovert person. Not only that, but they express happiness for their ability to adapt their personality. Instead of feeling exhausted, frustrated or not true to themselves, they feel rather energized by embracing the perceived required extrovertness, as part of their personality. It seems that the tourist guide job allows this person to explore their own personal capabilities, discover new qualities and develop themselves.

Othen the guides' personalities, we also explore their *work motivations*. We want to investigate what drives the tourist guides to do their job.

"I don't know. I mean, I would say the money, but <laughter> it's also meeting new people. [...] Yeah, so I mean, on a good day, if you have a lot of Americans you can double the pay in tips. So yeah that's how you know it's going to be a good day, you get a group of 30 Americans." Andy

"I think we're around 50 now, in all ages, and I think everybody...we do get paid a little bit, but none of us, we don't do this for the money, because it's just... really, really enjoy the job and we're all excited about Aalborg and showing it off to the guests." Charlie

When talking about their work motives, some of the guides mention financial gains. As previously discussed, in the findings' section regarding receiving informal feedback from the guests, in the form of tips, the guides share that they receive tips on a frequent basis. From Andy's comment, it becomes apparent that it is possible to double their salary with getting so much extra money from the tourists. The financial incentive is presented as an alluring characteristic of the job. The statement provided by Charlie, however suggests that people who perform the job of a cruise tourist guide are generally not driven by the pay, but by the passion for the job. This implies that this particular tourist guide perceives that her and her colleagues are interested in the activity of guiding more than a lucrative payment.

5.7 Outcomes of emotional labor

In this section, we present the findings regarding the long-term effects of the tourist guides performing emotional labor. We investigate whether the interviewees refer to their occupation in a positive or negative manner, in order to evaluate their level of satisfaction with the job. Furthermore, we look into signs of frustrations or being worn out from the job, along with the reasoning for any possible negative perceptions.

The tourist guides all express high levels of *job satisfaction*. They refer to their occupation in a very positive manner.

“Well, I love it <laughing>, it is a fun job, is a very fun job and I get the opportunity to share my knowledge about something that I am passionate about, and not all can say that. That is one of the best things about it.” Taylor

“I just talked about that your mood is just being lifted and that you aaa....that you also learn about not only the city but also about how to perform and how to stand up in front of a big audience. It is a lot of skills that I can also use in my primary career somehow...and...that is something I really like.” Leslie

“But you don’t get sick of it the same way than when it’s your full time job, I think. And when it’s more... of course, it’s great to get paid, but, as I said, it’s also very much a hobby to people.” Charlie

As seen in the examples from these participants’ answers, the tourist guides perceive their job as fun, something they are passionate about and brightens up their mood. Leslie talks about the practical new knowledge and skills that this occupation can bring to a person. Meanwhile, Charlie makes a very interesting connection, about the job being only part-time and the satisfaction they experience. As stated above, in the section discussing the job description, all of the tourist guides work on the part-time basis for Visit Aalborg. It is interesting to explore whether there is any relation between performing the guiding job on a seasonal hourly basis and not feeling bored or overwhelmed with it.

As stated earlier, the tourist guide job involves a lot of emotional investment and effort to portray the perceived as congruent, display. Therefore, we want to follow up on the previous point and investigate whether the tourist guides show any signs of feeling **worn out** from this occupation.

“Sometimes I get that feeling that’s... at first, it was more like a physical tiredness when coming home, because you walk a lot and you don’t walk fast, you have to take it slow with the people you have. So at first, I was like, this is even physically hard. But now, it’s more of... it’s the same thing and I have it, everything I need to say. [...] So that’s pretty much... what wears me out most is the repetitiveness and... yeah. And people with bad attitude, as I’ve said before.” Andy

“Yeah, I would say, for sure. It drains your energy levels. But for me, worn out is when and you’re just like: “I cannot do this again!” And I’ve never felt like that. It’s mostly that you feel tired and you need to have a beer or a coffee or something, and put your feet up, and just relax for the rest of the evening. So it’s mostly about energy levels, but I would also say that I’m not an extrovert and I’m not an introvert. I need to have some time at home and some time alone to, sort of, get my energy back, unlike extroverts, who get their energy by being out and amongst people. So, for me, I definitely get tired. But worn out-no. Not in that way.” Jaime

“Um...most of the time I feel very relieved and glad afterwards. Aaa... because 19 out of 20 times it is a really good experience and the guests are very glad...” Leslie

Overall, there are no signs of the tourist guides being significantly worn out by their job. The physical toll caused by extensive walking around the city of Aalborg is mentioned by many of the participants. Repetitiveness of the tours and rude tourists are also stated from time to time as a source of emotional depletion, as stated in the example of Andy. There is an interesting perspective shared by Jaime, regarding the difference between feeling worn out and physically or psychologically tired. Their comments implies that an employee who is truly worn out would not be motivated to perform their job. However, as seen from the earlier examples in this finding section, the interviewed guides share a feeling of great job satisfaction. All of them express enthusiasm when asked about their occupation and duties and relate to it as fun, energizing, cool, etc.

Therefore, we suggest that the tourist guides are not showing signs of feeling worn out and there is a lack of any kind of indication regarding them feeling burned out. Even though the guides face challenges such as bad weather, rude customers and having to portray a persona to fulfill the perceived attitude requirements, there are also many benefits, such as feeling happy, fulfilled, passionate and encountering new people and cultures, in a positive work environment. Looking at the accumulation of descriptions, motivations and influencing factors of emotional labor, we suppose that the interviewees recognize more positives than negatives regarding their job.

6. Discussion & Conclusion

The aim of this project is to examine the perception, conduction and management of emotional labor of tourist guides. This qualitative study is investigated in the context of cruise tourist guides, operating in Aalborg. For the purposes of discovering what are the interpretations and processes behind the emotional labor efforts of this sample group we apply the three lens model of Grandey (et al. 2012), who divide the understanding of emotional labor into three perspectives (job expectations, emotional display and intrapsychic experiences). Grandey (et al. 2012) suggests that the best holistic view of studying emotional labor is achieved by investigating a combination of the employer and the employee's perspectives. However, this study is focused strictly on the perspective of the tourist guides, themselves, and how they perceive the performance of emotional labor. Therefore, the findings and conclusions regarding what is expected of these employees and how they achieve it is taken only from the point of view of the tourist guides.

From the collected findings, we can see that the tourists' needs and expectations align with the guides' job and attitude perception as well as VisitAalborg's view and requirements on how tour guiding should be conducted in Aalborg. The guides seem to adopt many roles, such as communicative, social, the role of entertainer and a representative of Aalborg. However, there is no single role that strongly predominates over the rest. The demand from the tourist guides to perform a multitude of roles at the same time leads to role-strain. We would argue that role strain has significant negative consequences on the guide's emotional state as it may lead to anxiety, stress and implicitly the need to act in front of the audience in order to hide these emotions. This strain is also observed when the guides talk about negotiating their performance, or in other words, adjusting their actions and attitudes to serve the interest of the guests. Along with that, physical exhaustion is another impactful factor that affects the work of these employees.

Expectations are communicated by the employer, VisitAalborg, through the provided training, where they emphasize the importance of the tourist guides' abilities in being successful storytellers and welcoming hosts for the guests. The interviewees perceive that there is a specific screening process, which carefully sieves through the candidates and only admits employees whose personality is seen as congruent to the position of a tourist guide. Furthermore, feedback, in the form of questionnaires, is collected from the guests and is

examined, in order to improve the quality of the service. The guests view the presence of feedback in a positive light. They also feel supported by the positive work environment of VisitAalborg's cruise guide workforce, in the face of friendly coworkers and a supportive supervisor.

The character and the interactions with the tourists plays a major role in the emotion management of the tourist guides. Described as friendly, elderly Americans, the interviewees view their audience positively. The guests affect the guide's work, as these professionals have to adjust their performance to fit the needs of different types of tourists. Furthermore, they often have to negotiate the distribution of power within the group and themselves. This is due to the fact that the guides perceive it as important to take the role of a leader and navigate the tourists through the city with minimal tension and interruption. The informal feedback the hosts receive from the guests, in the form of comments, compliments and tips are viewed as a positive incentive for delivering a good service.

Regarding the techniques used by the tourist guides to manage their emotions at the workplace, putting on a mask is a strategy shared by all interviewees. It serves a purpose of portraying a congruent display when faced with challenges, which they see as part of their tourist guide duties. Another strategy is compartmentalization between stressors coming from the private life of the employees and performing the act, as required by their occupation.

From the guides' statements, a suitable personality for this job position is a positive person who is an extrovert, outgoing, comfortable with being the center of attention and with a passion for talking and presenting. Although not all interviewees perceive themselves as extroverts, they are able to adapt their persona to fit the characteristics of the job. An interesting finding is that the tourist guides who share that they have to change their personality to fit the criteria are not strained from this adjustment, but share that they benefit from becoming more open in their personal life, as well. Common work motives stationed by the tourist guides include financial gains, but more predominantly, as passion for the tourist guide job.

Although there is a combination of emotional and physical strain from performing the duties of a tourist guide, the interviewees are very satisfied with their work. There are so significant signs of being worn out, other than some physical strain and a small amount of short-term emotional exhaustion. The interviewees show no signs of burnout. This could be explained by perception that the tourist guide occupation is providing them with more benefits (good work

environment, positive interactions with tourists, work they are passionate about) than negatives (stress from role strain, putting on a mask, physical and emotional exhaustion).

In the following subsections, we are examining how the findings from the interviewees relate and can be explained by the theory on the topic of emotional labor. We are viewing emotional labor as per Grandey's (et al. 2012) model of the three lenses. We believe that using the collected data to illustrate this model provides us with a layered view regarding the characteristics and conduction of management of emotions at the workplace.

6.1 Emotional labor as job requirements

Studying the job perception of the cruise tourist guides in Aalborg allows us to draw a series of conclusions in relation to the important concepts of this paper. Firstly, it gives us insights into what are the most predominant roles, the job requirements put in place by VisitAalborg and their impact on the emotional labor of the cruise guides. It is apparent from our findings that the cruise guides have an understanding of what behavior is expected from them, which we explained through the roles they employ and the attitudes they display. In accordance with the previous scholars (Holloway 1981, Cohen 1985, Weiler and Davis 1993) investigating the roles of the tourist guides, our findings show the existence of a multiplicity of roles and sub-roles that the guides have to perform during a tour from which, Communicative Role, Social Role, Instrumental Role and Interactional Role (Cohen 1985).

We identify a slight tendency of the guides to emphasize the Communicative role and more precisely the interpretation/storytelling component of it. The guides believe that through storytelling they convey a message that reveals meanings and builds relationships with the tourists. In order to do so, they have reported the need of having complementary knowledge not only about what the tour consists of but also about the society, politics, personal stories, local and national news etc. Unlike Holloway (1981) who refers to the complementary knowledge of the tourist guides as often working against their role and creating conflicts, we would argue that the complementary knowledge is tailored to the tourists' wishes and needs, hence for the cruise guides in Aalborg is of significant importance for the successful conduction of their job. The guides also see themselves as performing the role of an actor who puts up a performance according to the needs and wishes of the audience (Cohen 1985, Holloway 1981).

Furthermore, the guides see themselves as performing the role of a host. This particular term has not yet been categorized as a role within the tour guiding literature, nevertheless, is the role that our tourist guides consider one of the most important as it comes across all the interviews multiple times. We would argue that the role of the host is built upon elements of both the communicative and social role. It is described as the responsibility to serve, to make guests feel welcome and to establish a personal connection. Communicating with the guests in such ways requires from the tourist guides to be perceptive about the tourists' behavior, in order to act in a fitting manner. This ability could be referred to the emotional intelligence of the guides, which is not included in this investigation. Bonanno (et al. 2004) suggest the level of an employee's emotional intelligence could show how well they perceive social cues, hence how well they would apply the display of emotions, or emotion regulation strategies, when responding during a social interaction. However, the measurement of emotional intelligence is conducted by utilizing a quantitative methodology, which does not fit within our ontological understanding. As the performance of the communicative and social roles of a tourist guide could be affected by the employee's emotional intelligence, we suggest that future studies should take this factor into consideration. We believe that evaluating this emotional ability of cruise guides would provide additional information about their perception and capabilities to perform the emotional labor part of their social and communicative roles.

We also discover that for the cruise tourist guides, the performance is not just the personal connection to the people, but also to the place. The guides serve as a representative of the destination and our study indicates that a personal connection to the place (i.e. hometown) can serve as a strong motivator to perform the job of the tour guide as well as it is less emotionally demanding as the guides are naturally happy and proud of introducing their "home" to other people.

The role of the host is highly emphasized in the training offered by VisitAalborg, which indicates a tight connection between the training offered by the employer and the primary roles perceived by the guides (Holloway 1981). What is more, our findings suggest that the role of a host is used as a strategy by VisitAalborg to focus on delivering a memorable experience and compensate for the lack of internationally known touristic sites (Hochschild 1983). The ranking of Aalborg as the 2nd best destination within the Baltic area serves as an indicator that focusing on experience and more specifically on hosting tourists should be considered an important component in contemporary cruise guiding.

The expectations of emotional labor are communicated by VisitAalborg through the initial training and reinforced through formal feedback and pep talks before every tour. In the pep talk before the tourist guides have expressed that their supervisor reminds them to smile, to be positive and to welcome the guests. There are also indirect ways of expressing the management's expectations. Guides explained that sometimes, the supervisors would participate in their informal meeting after the tour where they share stories about what happened on that particular day and provide solutions to the problems that guides may discuss. The solutions offered by the supervisors were an expression of the management's expectations and a reminder to the guides on what their priority should be during the tours (Morris & Feldman 1996, Hochschild 1983). These are not written down rules, therefore VisitAalborg empowers the guides to improvise, adjust to the group and find their own unique way of guiding. Ultimately, the role of the cruise guides in Aalborg depends on the perspective the guides have on their job. This means that there are no clearly defined guidelines on how the guides should conduct the job, which is in line with Holloway's (1981) and Cohen's (1985) view who argues that the job of the tourist guide is semi-professionalized. In our paper, the semi-professionalized nature of the tourist guide job though, does not only have negative connotations as the guides explain that being able to be themselves and improvise gives them the opportunity to deliver a better experience to the tourists.

Furthermore, our findings support Holloway's (1981) views, as from the perspective of the guides, tourists engage in performative resistance. This comes mainly in the form of loud behavior, challenging questions or tourists leaving the group. It develops as a cause of different political views or as a contest of knowledge between the guide and the tourists. This is not a desirable behavior and rarely guides lose morale and are irritated by such actions. Nevertheless, they have developed techniques to overcome such situations (deflection, acting). These actions are the effort of the cruise guides to negotiate the power with their guests, in order to be able to lead the tour smoothly (de Certeau 1984). One possible reason behind the guides' ability to overcome such situations is the training offered by VisitAalborg which prepared them and taught them that they are not to be taken personally.

While Holloway (1981) portrays the tourists as passive actors to the narratives of the guides, our findings show that the guides perceive tourists' contribution as a key component in the delivery of a memorable experience. Not only that the tourists have the power to make or break a tour, but according to our findings, they also have the power to influence the guide's

emotional state both during and after the tour as well as their job satisfaction. A high level of engagement, curiosity and kindness from the tourists are correlated with a more successful tour as well as a better day overall for the guides. Besides that, the tourists' mood can also have an impact on the guide's emotional state as guides reported that having a bad day can immediately change if they perform to happy and positive groups. In contemporary guiding tourists should not be seen as passive but as co-creators of the touristic experience. We would argue that tourists do not only co-create the experience of being on a tour, but also contribute for the co-creation of the emotional state. The emotional state is not to be seen independently for the tourists and the guide, but it should be rather referred to as a joint emotional state of the group with both parties actively contributing to it (Lee et al. 2012). We suggest that more research is needed on the exact nature of the co-creation process of the emotional state in the context of tour guiding. In contemporary guiding tourists should not be seen as passive but as co-creators of the touristic experience. We would argue that tourists do not only co-create the experience of being on a tour, but also contribute to the co-creation of the emotional state. The emotional state is not to be seen independently for the tourists and the guide, but it should be rather referred to as a joint emotional state of the group with both parties actively contributing to it (Lee et al. 2019). We suggest that more research is needed on the exact nature of the co-creation process of the emotional state in the context of tour guiding

We would argue that the type of destination and the features of the destinations that the guides represent also plays an important role in their emotional labor demands. For example, Aalborg is a small destination with not so many attractions, therefore the guides and their performance are perceived as the core of the destination's offerings. This is reflected by the roles they emphasize such as communication, entertainment, storytelling, hosting. Therefore, it would be interesting to conduct a similar study in order to investigate how the guides perceive their emotional labor in a destination with more internationally known touristic objectives and whether their job demands such high emotional involvement.

6.2 Emotional labor as emotional display

Our aim was to understand how the cruise tourist guides in Aalborg feel being observed by others and receiving feedback. There is a general consensus from the perspective of the guides that they are expected to be smiling, be positive and welcoming to the guests, which is in line

with VisitAalborg's expectations. Yet, these expectations are not set in stone or seen as strict rules as VisitAalborg values the employee's perspective and they empower them to adjust and improvise as required in order to deliver a more unique experience. As a result, even though they recognize the importance of the above-mentioned attitude requirements, several guides have also highlighted the importance of playing a variety of different feelings that are tailored to the story and particular context. This is not a requirement by VisitAalborg but it is a consequence of the interaction with the tourists and the guide's own judgment, which is enabled by the trust the employer, puts in their employees when it comes to the emotional display. This freedom of expression requires much less effort, and could relieve the tension on the employees of constantly having to keep up with a specific display (Grandey & Gordberg 2007). A possible reason for the trust VisitAalborg has on its employees to display the right emotions is the screening process where they are rather strict to hiring specific employees which they consider capable of delivering the right experience. (Hochschild 1983)

Therefore, we would argue that the cruise guides in Aalborg are in emotional harmony as their emotional display is consistent with the requirements from VisitAalborg. As Rafaeli & Sutton (1987) suggest, the management of VisitAalborg views the emotion display as part of the performance, therefore they emphasize the importance of the context in which the employee displays the emotions in order to meet the display expectations, more adequately.

Being in emotional harmony and displaying congruent emotions with their job description, is identified to yield a very positive emotional outcome for the cruise guides in Aalborg. Satisfied American tourists are not shy to express their feelings; therefore, a cruise guide in emotional harmony is rewarded with tips. Tips are identified as informal feedback that has a positive impact on the guide's job satisfaction and willingness to do a good job. Besides tips, the guides receive feedback in the form of handshakes, compliments and even sometimes invitations to the tourists' home. This is identified as improving the psychological well-being of the guides as they feel happy, satisfied and successful as a result of the validation received from the tourists which is in line with the findings of Rafaeli & Sutton (1987). We would argue that there is a strong connection between the feedback received by the tourist guides and their emotional labor. However, further clarification is needed on the relation of different types of feedback (i.e. formal/informal) and their respective influence and relation with the emotional labor, which could be the scope of further studies on this subject.

Even though in the ideal scenario both the management and the employees would want the latter to be in a state of emotional harmony, our findings show that there are a series of factors from which the weather, troublesome tourists, moody supervisors or private life events that can negatively influence the emotions of the guides. The guides show awareness of the job requirements and as well as understanding of the negative effect that negative emotions would have on the tourists, therefore they embrace acting to hide these emotions (Morris & Feldman 1996). There are also factors that positively affect the emotions of the guides, facilitating emotional harmony and implicitly reducing the need to act. Guides have reported instances when for example the happy mood and attitude of the tourists dropped on them as well, even though they had a bad day and would have normally been forced to act.

6.3 Emotional labor as intrapsychic experiences

The findings point out that the tourist guides frequently express emotions that are not in sync with their internal emotional state. This type of acting aligns with the definition of surface acting. The interviewees express the perception of a need to portray a specific display of being constantly happy and welcoming, which is not what they always feel on the inside (Hochschild 1983). The tourist guides see surface acting as part of their job obligations and do not perceive it negatively, by itself. We would argue that they choose to “fake in good faith” as their expressed emotions that are not congruent with their internal feelings are seen as part of the job description (Rafaeli & Sutton 1987). There are no particular instances of described deep acting. Although the actors practice surface acting most of the time, they do not express feeling burned out by the job (Hochschild 1983, Grandey 2000). Possible reasoning and further discussion regarding the lack of signs of burnout are discussed in the outcomes of performing emotional labor.

There are additional techniques, mentioned by the tourist guides, which are of great assistance for the management of emotions on the job. Based on the collected data it is apparent that the interviewees practice compartmentalization, where they distinguish between their personal and professional life. Examples from the findings show that the tourist guides apply this strategy, in order to enter a mindset that would enable them to disregard personal life issues, which may come in the way of expressing congruent emotions in the workplace. They apply a whole other persona, which is suited for the job. That could be a roundabout way for the hosts to avoid

experiencing emotional deviance while at work (Rafaeli & Sutton 1987). By entering a “work” state of mind, they disregard the personal life reality that is causing them distress, and take on the role of being welcoming hosts. That way they could remain truthful about their positive emotional state by eliminating the source of their distress. In this sense, the act of compartmentalization could be helping the tourist guides to express genuine emotions (Ashforth & Humphrey 1996, Diefendorf et al. 2005) at the workplace, as they truly embrace the role of a welcoming host, as part of themselves. In this study, it is apparent that the cruise tourist guides apply compartmentalization as an emotion regulation strategy; in order to prevent their personal life struggles to affect their work obligations. This confirms that there is a specific relationship between the personal and work life of their employees, as suggested by Grandey & Gabriel (2015). However, other than distinguishing between the two contexts, in order to be able to portray a congruent emotional display, our findings do not provide specific information on how one context affects the other. Therefore, we suggest that future research on emotional labor in tourist guiding should study in detail how personal life events affect the performance of emotional labor.

Another recognized strategy for emotion regulation is performative negotiation. The term refers to the adjustment of the service performance, according to the needs of the particular audience (Tucker 2007). Other than negotiating their roles as tourist guides, the interviewees’ testimony also reveals that they adjust the emotions they portray in accordance to the tourists’ characteristics. The tourist guides point out the importance of being able to sense the mood, or the atmosphere and to compose themselves accordingly. Adjusting the performance to the different cultural characteristics is also mentioned. The acts of compartmentalization and performative negotiation also aligns with Diefendorf’s (et al. 2008) suggestion that employees’ emotional management strategies extend further than deep and surface acting, and are rather dictated by considering the needs of the work context. In previous works, the performative negotiation has not been addressed in connection to the specific roles of the tourist guides but as a more general characteristic of the tourist guide. However, this study indicates that some roles might be more negotiable than others might. For example, the role of the tourist guide to follow a predetermined route and to control the duration of the tour (instrumental role) is seen as less negotiable than roles such as the communicative or the social role.

6.4 Antecedents of emotional labor

Most of the tourist guides describe their personality in a way that would be seen as suited for the occupation: extroverted, smiling, positive, etc. They also share that VisitAalborg has a particular screening process, where they hire only people who seem to fit the characteristics of a tourist guide. Most of the interviewees mention this when discussing the tourist guide training provided by the DMO, which concludes with practical exams. During the interviews, many examples were given, where potential employees do not pass their exams, due to being too stiff, or treating guiding as giving a school lecture. According to the guides, these characteristics are not acceptable for VisitAalborg, and they would not hire people who portray them. From these examples, it becomes clear that there is a certain standard for the personality of a tourist guide and the interviewed guides mostly share the perception of VisitAalborg (Grandey and Gabriel, 2015). As suggested by Hülshager and Schewe (2011), the organization is hiring employees, whose personality is perceived as fit for the occupation of a tourist guide.

More interestingly, regarding the nature of a congruent tourist guide personality, two of the guides (Andy and Leslie) share that they are not particularly extroverted, but they manage to adapt their personality to fit the role. They take on a persona, who has the characteristics, they feel they are missing. Instead of feeling inauthentic and uncomfortable, these two guides share that they enjoy the fact that they can develop their personality, in a way. They see this adjustment of the personality as a way to cultivate their social interaction skills. This an illustration of how even though being extroverted is seen as a requirement of the tourist guide job (Maxwell 2016), it is possible for more introverted people to develop the social skills and open approach to people and adapt their whole personality. As discussed earlier in the section, regarding the use of compartmentalization to manage one's emotions, guides also share about taking on a work mode, where they are in a state of mind that is ready to serve the guests. These findings signify that the employee is able to willingly adapt their personality to fit the character of a tourist guide. There are many possible explanations for this. It could be the positive work environment, created by VisitAalborg and the colleagues of the tourist guides, which predisposes them to get in the mood for the job. Regardless of the source for motivation, the result is that these employees not only acquire extrovertness to serve the purpose of their job, but according to the guides' testimonies, some are able to take these new social skills and apply them into their personal life. This is another example of the relationship between personal and

work life, which was discussed earlier. In this case, the work life enables the cruise tourist guides to change their personal life, by introducing a developed social skillset.

This also aligns with the suggestion by Grandey & Gabriel (2015) that performing emotional labor could lead to a resource gain for the employee. By performing the perceived emotional labor requirement of being an extrovert, some guides are able to adapt that to their personal life. We also want to point out that in this particular study, the guides who shared to have adapted their personality, also express high job satisfaction and motivation to perform their work. Based on these conclusions on the adaptation of personality, suggest that the resource gain through emotional labor has the potential to reveal findings that are more important and should be studied further. It would be of interest to investigate further what conditions contribute or deter the gain of resources, in the context of personal and social development.

More explanations for personality adaptation are discovered when discussing the work motivations of the tourist guides (Grandey & Gabriel 2015). The interviewees relate their motivations to sources such as the interaction with the tourists, along with gratification the guides feel towards the tips, compliments and other informal feedback they receive from their guests. Most of the interviewed tourist guides share that financial rewards are not a major motivation factor for them. An appreciation for the job is frequently stated as a motivator. There can be observed a relationship between the personality, the execution of emotional labor and the feedback the cruise guides receive from the tourists. By taking on a congruent personality, the tourist guides are able to portray a congruent display of being extroverted happy servers. As a result, they receive positive feedback from the guests in the form of tips and compliments. The satisfaction they feel from the result of interacting with guests creates motivation for performing the job. This motivation perpetuates those personal characteristics of the cruise guides, which would lead to responses that are more positive from the guests. As a result, a positive reinforcement loop is created, which regulates the guides attitudes and behavior at work.

The tourist guides show signs of being highly motivated to perform their duties. From what we have gathered, from their own perspective the guides also seem to share the goals of VisitAalborg, which is providing a good experience and service to the guests, who visit the destination. According to Grandey & Gabriel (2015), the combination of a customer oriented personality, together with sharing the goals of the organization, could be a predecessor of deep acting from the tourist guides. Even though there are no recorded instances of the interviewees

giving examples of deep acting, the adoption of a persona that allows them to portray an authentic positive display could be its equivalent in the context of this study. In a similar fashion to the process of deep acting, the performer changes their internal emotional state in order to portray a congruent attitude. Therefore, in terms of Grandey and Gabriel's (2015) understanding of the relationship between work motivations and the execution of emotional labor, there is a well-established alignment between the views of the VisitAalborg and the perceptions and opinions of the sampled cruise tourist guides.

6.5 Outcomes of emotional labor

The conduction of emotional labor has short and long-term effects on the employees (Grandey & Gabriel 2015). According to the tourist guides, they experience great job satisfaction with their occupation (Ashforth & Humphrey 1993). The interviewees refer to their job as being fun and something they are passionate about. They show enthusiasm when talking about being a tourist guide. Some of the guides share that the part-time nature of their job plays a factor in their positive perception of the occupation. Since they are not required to adjust their emotional display and to portray a congruent personality all year round, but only on a seasonal basis, the tourist guides perceive that they do not get as emotionally exhausted. This sense of novelty is pointed as a source of job satisfaction.

The interviewees show no signs of burnout, despite frequently engaging in surface acting, or on their words, putting on a mask (Grandey 2000, Hochschild 1983). There can be many explanations, which we have already discussed above. There is a positive work environment, creating a good context for working, according to the tourist guides. Furthermore, the interviewees' ability to express their personality is giving them a freedom of expression, which has also been connected to a positive job outlook, according to previous research (Alrawadie et al. 2020). The seasonal part-time nature of cruise tour guiding in Aalborg, is also stated as a factor, which brings the tourist guides the sense of novelty, and hence potentially reducing the chance for experiencing a burnout. We suggest that there is a need of further research of the suggestion that the part-time nature of the cruise tourist guide job is positively affecting the job satisfaction and negatively affecting the levels of burnout. We believe that there could be a connection between the duration of the work and the levels of satisfaction and emotional

drain, but there is a need for further investigation to map out the specific details of this relationship.

Getting into “work mode”, adapting a tourist guide persona, which would help the employees experience and display congruent emotions could be a way to decrease the instances of emotional dissonance and eventually burnout. Tourist guides being able to adapt their personality to become more extroverted so they can easily interact with big tourist groups, also aligns with Grandey & Gabriel’s (2015) suggestion regarding personal resource gain caused by the performance of emotional labor. In this current study, this is observed in the statements of the tourist guides who notice that they have learned to act in an extroverted fashion, as part of their job, but later on carrying this new social skill to their personal life. This resource gain could be another reason for the high rate of job satisfaction among the tourist guides. The negative consequences, which the tourist guides shared, during the interview include a short-term emotion depletion and physical exhaustion from the active nature of the job.

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8. Appendix

8.1 Appendix 1 - Interview Andy

I1: Alright.

I2: Alriiight. Thank you so much for doing this interview! So excited! Okay.

Andy: Of course!

I1: Okay! Let's just start with the questions. We begin with a very easy one. Can you tell us a few words about yourself? Um... your age, what you work, are you studying?

Andy: Um... I am 27 years old, almost 28, and I'm a Master student at the university [Aalborg University] too. Hopefully done in a couple of months. Um...And then, you know, when I'm doing my studies, I just have a part-time job as a tour guide just to earn a little bit of extra money. You guys know how it is. <smiles>

I2: Yeah. <laughs>

Andy: Um... yeah...Other than that, you know, I just try to catch up with friends and family, all that normal stuff.

I2: Yeah, of course.

Andy: Yeah.

I2: Um... How long have you been a tour guide?

Andy: Well... Since... I count... Since 2016.

I2: Okay.

Andy: For four seasons so far.

I2: Wow! Is it a part time... You said it's part time... Has it always been part time?

Andy: Yeah, because there's a... there is a limited number of ships that come in, at least in Aalborg every year. Um... So it really can only be part time, at least money wise.

I2: And it is seasonal, right?

Andy: Yeah, it... it differs from year to year, but it usually is from mid-to-late April and then 'til late September or October.

I2: Okay, okay. Now we go a little more specified. Are you educated in any way to be a tour guide? Do you -

Andy: Yeah, well, at least in Aalborg we go through... um... a training and we take classes, we have to pass an exam.

I2: Wow! That's so [inaudible]

Andy: There's like a... there's a bunch of classes. Well, personally I skipped most of them, because I kind of came in after the training was done, the year I started, because they didn't have enough tour guides... um... and then I just did the exam later but I knew most of the stuff they teach in the classes, so... I just went straight to the exams, which is a bus tour, that you get a certain section of the bus tour and then you just go from that and then there's a walking tour as well, that you kind of have to go through and then you just assigned a random part of the tour... um... so you just have to stay ready.

I2: That sounds so exciting! You said that you knew what to do for the exam, even though you haven't been to the classes. How did you know, like, how you have to prepare for them?

Andy: Well, that's from earlier. The earlier years that I was doing the job pretty much is... the most important thing is just really knowing what to do... like... our place in a group, and where to stand and, you know, position yourself within the group and whatever you talk about, you know, those little things, had a mini exam... to call it... the year that I started, just so they can make sure that I wasn't going to blow it completely <smiles> And then the rest of it is just knowledge about the city and whatever you are talking about, so...

I2: Yeah, yeah. How would you describe your job as a tour guide? If you had to say it in, like, simple words, what exactly are you doing as a tour guide?

Andy: Um... well, there's two different types of tours, but the most common one is the walking tour, which is just a tour in the old city centre of Aalborg and just... showing a group around,

giving them information and trying to...well, it's very much just selling the city, right? So you kind of have to do that during the tour, kind of... build in there, but discreetly. So, that's pretty much what it is.

I2: Yeah. Could you walk us through a regular day or like a guide that you have had?

Andy: Yeah, sure, um... Well, we get.... It usually it's either a morning or afternoon shift so it only... the walking tours are two and half hours and we show up 30 minutes before work, so depending of where you come from, for me, I live closer to the waterfront, so I'll leave home about 10 minutes before I have to be there and I'll walk there. Um... we will get information in case there's anything going on in the city. If there's one of the music festivals or, you know, whatever that may be, we'll get information from our boss about that and then he'll call us out. The groups will be assigned by people from the ship. Um... and then we'll just going to get a little signal, when we are ready to leave. Then we just take the group around the city. And make it as smooth as possible, there's a lot of groups out at the same time. When we come back you [...]... get your tips. And then, you know, if anyone wants to go back to the city, you show them the direction and take the rest of the group back to the ship, so... That's pretty much it. And it's all done in the matter of three, three and half hours tops.

I2: Wow! What type of tours do you usually guide? Are they the walking tours or some other?

Andy: I'm sorry, you cut out, can you say that again?

I2: Yes, of course! What type of tours do you usually guide? Is it the walking tour in the city?

Andy: I do that one mostly, yeah. The bus tours they... in the beginning they give them mostly to the more experienced, because it can be a challenge. 'Cause, when you're walking it's easier to keep a conversation going and for them to ask questions, rather than if you're sitting at the front of the bus and [...] into the microphone.

I2: Okay, yes. I can see that. What do you usually do to prepare for a tour? So before you go to the tour what do you have to do, usually?

Andy: Well, it is very different now, from when I first started. When I first started I would go through all my material...um... just the night before, or in the morning, if it was an afternoon

tour, just to make sure that I had all the numbers and everything in my head. But now it's pretty much stuck there, because the tour doesn't change that much... um... I'll just... if I'm unsure about something, or if I made a mistake last time, I'll check up, or just kind of go through it in my mind, just to see, you know, how I can improve that part...um... But of course, like, all tours are different, so that's something you have to remember. Um... like what kind of jokes work and which won't....that kind of stuff. Well, yeah, if I need to I'll go through the material, otherwise it's just pretty much a normal day, wake up, get your breakfast, get going.

I2: Yeah. Talking about the jokes and everything... uh... what kind of tourist do you usually guide?

Andy: Well, the ones that we get in Aalborg are mostly seniors, first of all. I'd say at least 50 to 55+, probably most of them are 60+. Um... and the majority, my guess is around 90% are Americans.

I2: Okay.

I1: Okay.

Guide1: Yeah. So that, you have to... you know, at least I try to make my jokes more American friendly, sometimes... because I know that that is the majority of my audience. But you can always hear in a tour, like, where they're from cause they got an American accent, Australians... Sometimes we'll have a few Chinese and few British sometimes too, but the Americans are the majority. So I try to cater more to them, also because, I mean, to be honest, those are ones that tip the most.

I2: Okaay. <laughter>

Andy: Pretty much what it comes down to, because the pay is... maybe not as...

I2: Glamorous? <laughter>

I1: Yeah, I think we are familiar with the tourism industry here.

Andy: Yes.

I1: Yeah, you know, it's well known for not having the greatest pay. Per say...

Andy: Exactly. Yeah, so I mean, on a good day, if you have a lot of Americans you can double the pay in tips. So yeah that's how you know it's going to be a good day, you get a group of 30 Americans.

I2: Okay.

I1: [inaudible]... to the American audience. Sure.

I2: Alright. If you had to choose one thing that you do as a tour guide what would you say is the most important thing when you're guiding?

Andy: Most important thing... Um... Honestly, look them in the eye and keep the conversation going, because... You have to know when you have to stay silent, because if you just talk and talk and talk for two and half hours they are going to get tired. You also don't want long, awkward pauses. It's just like any conversation. Really, that's it. And then just, you know, be service minded, really, that's what it's all about, being service minded.

I2: Yes, yeah.

I1: Nice.

I2: Very nicely put. And what do you think is expected of you as a tour guide?

Andy: Um... I mean, I know the official expectations, you know just-

I1: You can talk about both, like what do you think your employer expects from you or what do you know your expects from you? [inaudible] Yeah.

Andy: Yeah, I mean, that is part of this, you know, pre-tour briefing. You know, keep smiling, and stay focused on your guests, and just always be service minded, try to sell the... because we sell, there's a little, kind of like a little shed, that it's kind of set up with a little tent and everything, down at the waterfront when the ship comes in. And we sell some souvenirs and stuff... We don't really have souvenir shops in the city, you know. Um.... so, we sell there and you know, that's always... just try discreetly, indirectly to get them there after the tour. That's part of it, you know. And then there's always the parts that you have to do to pass the exam is: don't turn your back on the guests, you know. If you can walk backwards, do that as much as possible, without it looking awkward. Um... yeah, you know, just all that service. Whatever

comes on, you're just service minded. Always remember that. It's kind of the most important things.

I2: It's very interesting. Okay, so how much of your tour is scripted? How much can you go "off script" and how much can you improvise?

Andy: There's no script for us to follow. We know which aspect of the tour we have to do, like the stops, what we have to include in a stop, but there's no script, so however you want to tell it, that's how you do it. Um... when I first started out, I had a script in my mind, you know?

I2: Yes. <laughs>

Andy: So otherwise.... I would forget something, I would come back from a tour, I would go "Oh, I forgot that, forgot that..." But now it's stuck. And I even, I don't do it on purpose, but I can come home from a tour and think "I think I said exactly the same thing I did last time."

I2: Oh, I know. I am the same when I prepare something. <laughs>

Andy: Yeah, exactly. I mean sometimes it ends up like that. But then other times, you'll have a group that would ask a lot of questions. And then of course, you're going to adapt. And then sometimes you'll get to one of the sites and it will be closed, even though it's not supposed to be. You know, someone from whatever it is, didn't show up and didn't open where we needed to go and then you just have to think on the fly and be ready to adapt and I find that a whole lot easier now, then, I mean... I was lucky it didn't really happen my first season and a half, because I probably would have panicked. <laughter> So... I didn't find... it's happened a few times the last couple of seasons, but it hasn't really been something that has struck me too much, you know, because at this point I'm used to it. And used to the groups. And I have this little extra story in the back of my mind in case I need it.

I2: Okay.

Andy: Yeah.

I2: How do you feel when that happens? When something is closed, like what do you do in this situation?

Andy: Um... well, usually I'll try to make a joke out of it. You know? Keep them smiling, keep them laughing, that always helps. I'll just try and make a joke of it and be like, "I guess I'll

send that message on!” and “Hopefully it will be open the next time!”. I always try to tell them, if it’s not too far from the ship that they can always come back later, after the tour, because usually they have an hour or two and if it’s something they find really interesting, I’ll still tell the story and everything there is to know about that place and if they want to go back and see it inside they can always do that, because I mean, Aalborg is not really that big, so... <laughter>

I2: Yeah. What type of person do you think you have to be, like, what type of person do you think will fit most the position of a tour guide?

Andy: Well that.... You know, the most obvious answer would be someone that’s very outgoing, but me, I’m actually a very type of [inaudible]

I2: Okay.

Andy: I don’t usually do well with new people, but doing my job it’s kind of... I wouldn’t say a character, because some people would make it into a character, but that’s now who I am. I can’t do that. But you put on a mask, you know, that’s who you are... and then you wear that mask for two and a half a hours and you do your job and then I can go back to being myself, you know.

I1 and I2: Yeah.

Andy: When I’m done.

I2: Why do you feel the need to put on the mask? Do you feel like this is more suited for the job?

Andy: Well, it is. Because I normally don’t... you know... I’m shy around new people and I don’t talk too much, but that’s not really an option in my job <laughter> So you know, that’s just how it is. I have to be... even if you’re having a horrible day, you know, you can’t go down there and let them know. So... me just being there putting a mask, it helps them get used to it. [inaudible]

I2: Can you try and say something?

Andy: Is there what....

I2: Okay, nevermind. So you do feel that you have to have a certain attitude, like, doing the tour, being a tour guide?

Andy: Yeah, at least for me. Some of the other guides are different types of personalities, I mean, it's probably easier for the ones that are naturally more outgoing and open to new people, but you don't have to be that type of person. You can be anybody if you know how to be "on" and be there for the tour.

I2: Yes. And how do you know that? How do you know the way that you should act with the tourists?

Andy: Say that again? <chuckles>

I2: How do you know the way that you should act with the tourists?

Andy: Um... trial and error, I guess. Because, again, you know the type of jokes that would work. Most of the time it's the same jokes that work and being that type of person, of course you get to [inaudible] You're always told "Don't talk about politics." as like a "no go". But sometimes, some guests, they want to go there and they want to talk about politics and they want to know what do Danish people think about Trump . So then you have to be diplomatic, right? You kind of read your audience, because you may have half of the group that will be "okay" with you saying "Danish people, they don't like Trump." and then you have another half that might think [inaudible]. So, then you have to find out the diplomatic answer And you just, you have to try and read it, it's not really an answer, I know that, but you have to read your audience, really. Because you'll see the same type of people. Usually you just... over the years I see when they come to me, in the beginning of the tour, I can see what type of people they're going to be and are they... even when they talk, you can hear their accents, because I used to live the US [United States of America], so I have a pretty good understanding of what what accent belongs where, so I know "Okay, these people are Southern, they are most likely to be Republican. These people are New Yorkers, most likely going to be Democrats." You know, those kind of things, you can kind of

I2: So you profile them, so you can adjust.

Andy: Well yeah, because it makes it easier. It's this... yeah, so that's kind of what you have to do. So, I mean, if you want to earn tips, because again, you want to get the most tips, because if you screw up and say something, that can cost in tips, so... yeah.

I2: That's very interesting, yeah. So you do think that your attitude affects the tourists?

Andy: Oh, for sure, for sure.

I2: Yeah. Okay. But what affects your attitude at work? Like, your mood.

Andy: Well, I had... it takes a lot to rattle me at this point, but I did have a guest once, who needed a restroom, and these are older people, so usually we know when they need a restroom and usually we have to know ahead of time. And this lady, she asked for the restroom and I told her "You have to go in there and it's in the back of the church" And this lady goes to the front of the church and in the meantime other people come and stand in line. So then she is last in line and she will, kind of, bring me a little bit and tell that this is my fault that she didn't get in front of the line, bla-bla, and I was like "Well, ma'am, I am sorry that you didn't find the restroom." You just kind of, you have to be service minded, you know, someone might be like tick you off with their attitude. You have to keep smiling and you have to just... you have to be firm, I guess, because you can't let them walk all over you. Because then you'll have three or four people that will talk about the tour and the rest won't be able to hear what you're saying. But that's also, you know, simply put, Americans that would say things like that and act like that. Which I put on the cultural sake of it. That's just how it is and that's what they're used to and that's how Americans many times are. So yeah, but people with attitudes, I try to laugh it off. <laughter> And then luckily, sometimes, I have to actually walk and look where I'm going and then I can go and [inaudible] and be like <makes rumbling noise and an angry face> to myself, so they don't see it. And then that takes five seconds, I can turn around and out my smile back on.

I2: Okay, so you just let it out there quickly and-

Andy: Yeah, you know and I will complain to my friends and my family.

I2: Yes. yeah, but it's really nice that you can just separate them, like saying "Oh, yeah, they are just Americans", you know and yeah...

Andy: Well yeah, you always have to because many times it's nothing personal, it's just this lady, for example, was annoyed that she didn't get to the bathroom first, so it is what it is. Even though her attitude kind of put a little bit of a damper on the whole group, you know, ruined the mood there for a little bit, because my goal is always the better the mood they're in, the better the tour can go. That's just how it is.

I2: What do you think your supervisor would say in this situation to do? What do you think they'll advise you? Like "You have a rude customer, this is what you should do."

Andy: Yeah, I've been lucky that this is kind of the worst experience, I guess you could say that I've had, but some of the other tour guides... We always come back, like 5 or 6 at a time and we kind of exchange stories like that and I know some of them have had really rude guests a few times. And then he really just tells us, usually people handle it pretty well, you kind of have to be service minded and still remember the rest of the group, but still, you know that there is a certain limit to where they can take their attitude. I've never heard of anything going completely out of hand, yeah.

I2: That's good. I mean, it's a city tour...

Andy: [inaudible] ...keep your cool and you know, not let it get you too much.

I2: Okay, yeah. So, do you feel, we just talked about that sometimes you have to fake your attitude in front of the customers. Do you feel it like faking? Because you have to smile and they're being rude-

Andy: Well, I mean, yeah, sometimes, but I mean, I like my job. That makes it a whole lot easier, but sometimes... everyday can't be a good day, so sometimes you just have to put on that smile no matter if you would rather just stay home all day or it can be the weather. You know, because it can be rainy, it can be pouring, we've had that happen last season, we had a couple of days, where it was just crazy pouring, all day long and you just have to get through it and find a few places, where there's a little bit of shelter, make a joke of it, again, that always helps. I usually know, if it's raining, I'll usually say "Well, this is a n authentic Danish summer." That one is, you know... make them laugh. Always make them laugh.

I2: Yes. Do you feel that you have to fake your attitude sometimes, why do you feel the need to have an attitude that's not authentic? For example, why do you think it's not okay

to show them they you're troubled with what they're doing. Let's say with the lady with the restroom, it was obviously an uncomfortable situation.

Andy: It really is about providing a good experience for everyone. I can't let one lady ruin the entire tour for the rest of the group or I can't let myself ruin the tour, because these people paid a ton of money, because they do. On these tours they spend a ton of money to come here and a tour guide that is not in the mood and is kind of sulking around, that's not going to be a good experience for anybody. And again, it's about selling the city, too and you're not going to do that if you're not in a good mood. And we do hand out surveys, they answer, kind of review, it's not like a report card, but we do get them back sometimes, if there's a lot of positive comments, that kind of stuff, so we know that we're doing a good job. That's just, you have to provide a good experience. Otherwise they're going leave a be like "Oh, that Aalborg, that wasn't a really good place." And they are going to say the same when they come home, to all their friends. So it's about providing the experience that makes them want to come back.

I2: And how do you feel being reviewed from the customers? You know, they are always watching, and then they are going to write in the questionnaire.

Andy: Well, yeah, some of them do it, but we hand out to every couple, because usually they come in couples and every couple gets a survey and so you have 30 people, that's 15 surveys, maybe 6 or 7 are going to hand them in. And usually you can tell on tour who that is going to be. Because those are the ones that ask the most questions and the ones that engage the most with me, are usually the ones that are going to submit. Sometimes you'll get some, that will be that quiet couple that are probably shy people themselves, they don't want to ask questions, but they're just taking it in. Sometimes they'll leave a review, too. The reviews are fine, I mean, honestly, I've never heard that I've gotten any bad reviews, not even from the restroom lady, but mostly I've gotten good reviews. And also you can see it in the tips. They tip you well, you know you're going to get a good review.

I2: Yeah, that's true. And now a little bit more general stuff. How did you decide to become a tour guide?

Andy: Um... I needed a study job, you know, just to earn a little extra money and one girl from my Bachelor's class had gone through the training the year that I started and she posted in one of our study program groups like "We're looking for for 2 guides" Because everyone spoke English, it was an English program, so it wasn't an issue. Plus I've been to the US, and I've

actually been to a guide school program of 5 weeks, right after I finished high school, years and years ago. So I was like “This is me, I can do this, this is easy.” So I texted her and she forwarded by email to my boss and I sent an application and we did do an interview with this other guy. A short interview, and then a short exam, final exam. And then we both got the job. That was pretty much how I got into.

I2: Yeah, but you say that you have been to guide school before. Before this whole ordeal. And how was that? And where was that?

Andy: It was in Spain. It was 5 weeks, I think 30 mins North from Barcelona, and it was this Danish, not even Danish, Scandinavian, Nordic... it's called Service and Co. They do, at least back in then, I don't know how it is, back then they did training, guide schools for 5 weeks. So I got on one of them and it was a lot of... that was school, too, they did a lot of schooling us, but also a lot of experiences. I've walked on coal <smiling>, yeah, that was so many blisters, but that was a lot of experiences. I went to see, I think Barcelona and Chelsea Champions League Game, that was included too, a whole bunch of experiences. That was... you learn about yourself and you learn about the tour stuff too, so it just made it really easy for me.

I2: Wow! Yeah, that sounds incredible! What do you like the most about being a tour guide?

Andy: I don't know. I mean, I would say the money, but <laughter> it's also meeting new people. I mean some of these guests, they have added me on Facebook afterwards. Yeah, it's really cute, because it's these older people that they'll add you on Facebook, and some of them are actually really good connections. I had one that I did a study abroad semester in Hawaii and on the way back me and my friend was there with me and we stopped for a few days in California and one couple that were my guests the year before that, they live in Los Angeles, so they took us out to dinner and showed us around Los Angeles a little bit. So that, you can get that from it too, so you can make some really good connections. People have come up to me with their business card “If you're ever in...”, wherever they live “...give us a call, if you need a place to stay.” Because a lot of them are usually... those are some of the, you know, wealthier people who have a big house and they'll have an extra bedroom and “If you need to stay here, let us know, we have a room for you”. So yeah, a whole lot of connections in it, too. And it's just fun. I like doing it, I mean, yeah, I'm a shy person, but these people from different cultures are so interesting. Even though I lived in the US for about 2 years in total, but I still

learn new things about people. Of course we all have our stereotypes about certain people from certain places, but sometimes they prove true, which is always funny, but sometimes... other things about people from new places, that you didn't really expect.

I2: It's a new perspective. Yeah, so what do you dislike the most about being a tour guide?

Andy: Uff.... um... I'm not really a morning person, so the early tours, where I have to be down at the ship around 7:45, those are not my favorite. But, I don't know, it really is... when you have one of those people that are just kind of putting a damper on the whole tour, that's really the worst part, pretty much. And the rain. The rain doesn't make the job easier.

I2: Of course, yeah. Then you have to think around it, and then uhh...

Andy: Yeah.

I2: What did you think about the tour guide job before you became one? Did anything change after you became a tour guide?

Andy: Um... I don't know, I guess I never realized the amount of information you have to be able to keep in your mind, you know. And I guess I was always: "Tip them a couple of dollars, or whatever, and that's fine.", but when you get into the mindset and you know how much you have to know and adapting and keeping on the fly and it actually takes more than it really looks like at first, so definitely I have a bigger appreciation for people that do the job. And I don't do tours very often, but when I do, I just, I know what I want in guest and I try to be that guest for other people.

I2: Okay, yeah. You can only get that when you've been on the other side.

Andy: Exactly, exactly. So that's kind of what I try to do now.

I2: Yeah, okay. Before the last question, that's general, I1, do we have any other questions that we need to ask right now?

I1: Actually, you talk a lot about emotion, being able to put up a face, you know, sometimes trying to fake, or show another attitude. Do you ever feel like you're "worn out" from doing this? Like worn out from the job?

Andy: I mean sometimes. Sometimes I get that feeling that's... at first, it was more like a physical tiredness when coming home, because you walk a lot and you don't walk fast, you have to take it slow with the people you have. So at first, I was like, this is even physically hard. But now, it's more of... it's the same thing and I have it, everything I need to say. I could go out and do a tour right now. Because I know exactly what to say and when to say it, so I guess the repetitiveness can get a little bitt... yeah...but then again, you can always sign up to do a bus tour, that's...I don't think I am the type of person to do that, because again, if I can't interact with people face to face then I go quiet and that's not a good thing. So that's pretty much... what wears me out most is the repetitiveness and... yeah. And people with bad attitude, as I've said before. That is what it is. But the fact that it hasn't really changed too much is probably.. Yeah...

I2: What helps you the most in these situations when you feel worn out of the repetitiveness, the rude customers, and how do you best deal with that?

Andy: I guess like I said before, I just, I always try to keep my face on, when I'm on the job and then I will just complain to my boyfriend or my family. Because the first thing on my list is to make sure that as many people as possible have a good tour and have a good experience. I know how much money they paid for it and I know if I paid that much money for a trip and I went on tour and I had a horrible experience like that, it would kind of put me off for the rest of the tour. We can tell that, too. If they come from a place, where their tour guide wasn't very good or they couldn't understand them or just... anything, like, we know, they'll even tell us. When they've had a bad in ... "Oh, the one in..." I don't know, "... we couldn't understand what they said" or "We didn't get to go inside, we just stayed outside, looking at big buildings." Whatever it is, they'll tell us. They'll let us know what they didn't like about their tours.

I2: How does that make you feel like? Does it make you nervous, like "Oh, I don't want to mess up that thing, because that ticked them off", or?

Andy: Well, sometimes there will be people, and I always try the walking pace is important to them, because they are older people and some of them have whether it is a cane or whatever it is they need to help them walk. Some will be in a wheelchair, whatever it is, if I can see I have a group of fresh, they all walk pretty fast, then I can speed up the tour, too. Because I can share more information with them, if I can do that. But if I can see that have even just one person that is going to be a slow walker I've got to slow it down as much as possible without annoying

everyone else. So, yeah, I did it once and other guests came up to me and were actually complimenting me on the fact that I was taking care of this one person, who was this older lady, who, I mean, she was probably 80 or something like that and she was so sweet, but she was so slow, and it was even frustrating to me. But the other people in group could see that I was really trying to make sure that she was still with the group, because 30 people, they'll spread out, often in pretty large areas sometimes, but as long as you make sure that you still have the group with you, other guests can see that and they actually appreciate it. And they will even put that on the review card after: "Oh, this guide, she was so caring and she made sure everyone was still on the tour and alright." If they come and they complain about another tour guide that was walking too fast, then I'll adapt, even if I can't see it and it's not obvious to me. Again, when you've done it for so long, if they complain about something from a different tour, it means you to adapt on your own floor.

I2: Yeah, but you are very service minded. It is obvious from your answers that you really think of the job and the people. I think that those are our related questions. Right?

I1: Yeah, I think we covered everything.

I2: Yes. And now we have the last one and how do you feel about being interviewed on Skype?

Andy: Well, I guess at this point with everything going on it makes sense, so I don't really think too much of it. Plus, I think being a student sometimes you have these interviews, and I've got to do my own interviews next week, so I know how it is. I mean, Skype is cool, I would speak rather face to face and everything. Considering what's going on, Skype is always good. Plus, I've been Skyping a lot, living in the US, I've been Skyping a lot. For me Skype is never an issue.

I2: Yeah. Those were all the questions. This was a great interview, you had very thoughtful and thorough answers. Thank you for that.

Andy: Oh, I try my best. <laughter>

I2: Yes, we wish you good luck with your interviews and with your Thesis.

Andy: Thanks.

I2: And yes, I think this is all.

Andy: Okay. I hope you guys got what you needed.

I2: Yes, we did.

I1: Well, I can say that we got more than we needed, but it's always good, right? Thank you so much!

Andy: Yeah, you're welcome! And good luck!

I2: You too! Have a nice day! Bye!

Andy: Bye, you too!

8.2 Appendix 2 - Interview Charlie

I2: Are you ready to begin the interview?

Charlie: Yeah, sure!

I2: Okay, great! First, a very easy question. Can you tell us something about yourself, like your age, what do you work?

Charlie: Aha! I am 34 and I am from Aalborg and my primary job is working as a freelance translator from home. So I translate from English, Spanish, Swedish, Norwegian, into Danish. And during summer I have a very cool summer job at the harbour, where I work as a cruise guide for Visit Aalborg. So I do tours, I do walking tours. Oh, now I hear myself? (there is an echo on the line)

I2: Oh, yeah, what's up with that?

I1: No, your sound is good. Very good.

Charlie: Yeah. I Do walking tours, bike tours, and occasionally I do bus tours as well, around the centre of Aalborg.

I2: Wow, okay! For how long have you been a tour guide?

Charlie: For 3 years now. Yeah, my first season was in 2017.

I2: Yes. Has it always been part-time?

Charlie: Yes. The season goes mostly from the beginning of April, until October.

I2: Okay, yeah. Are you educated in being a tour guide or any other related educations?

Charlie: Well, yeah... I am certified from Visit Aalborg, because Visit Aalborg has their own program, their own guide education, because they're very specific about how they want the guides to act. Because in Aalborg we don't have any world heritage sites, so they put a lot of emphasis on hospitality and they just want to make sure that the guests that come here, they have a really nice time, because we don't have any major sites to show them, but they still have to leave Aalborg with a really good impression.

I2: Yes.

I1: So they try to compensate with the service and experience.

Charlie: Exactly! <chuckles>

I1: Alright, that's interesting.

I2: Yeah! How would you describe your job as a tour guide?

Charlie: It's a great job! Um... I was actually surprised, because I am from Aalborg and I haven't lived here my entire life, but I've lived here most of my life and during the education I actually learned so many things about Aalborg that I didn't know. And now you get to convey all those things to the guests as well. And I think for me, personally, the most important thing is that I have this personal connection to the town. Because I don't think I would actually like to show something that I didn't have a personal connection with. So I wouldn't want to go to another destination, for example, and be a tour guide there. For me it's very important that I actually care about this place that I am showing people.

I1: Yes.

I2: Could you tell us a little bit about the education?

Charlie: Could you please repeat that?

I2: Could you tell us about the education?

Charlie: The education? Yes. You have a little bit of an echo right now <laughter> So the education they do at Visit Aalborg. It's sort of a mix of hospitality classes and the first part is a lot about the cruise industry, how it works, what characterizes the guests. Because it is kind of special segment, you could say. So we learn a lot about the cruise industry in general, too. And then, of course, a lot of hospitality and then a lot of classes about Aalborg, the history of Aalborg and within the guide community we are actually very good at sharing info with each other. And we also do our own events, because people always know someone and they're able to... we can go to different places and learn about them and we're very good at sharing information. And they're quite strict with the education, because it's really important for them that we've got good guides. And also the language level is quite important. We don't really want any guides that are really poor at English, because that kind of affects the whole experience.

I2: Yes, of course.

Charlie: So no [inaudible] <laughter>

I1: So whether it's a bus tour, or a waking tour, or whatever kind of tour it is, the guests are mainly cruise tourists, right?

Charlie: Yes!

I1: Okay. So you only work with cruise tourists?

Charlie: Yes!

I1: Alright!

I2: Alright! Okay. Could you walk us through a regular day of being a tour guide?

Charlie: Yep! So I mostly do bike tours at the moment. So on the bike tours we have a maximum of 15 guests and most of them are senior Americans. <laughs> Some of them have some bike experience and some of them don't. <laughs> But the tour is 3 hours and we go, well, we do a tour of the harbour area and then we cross the bridge and we go over to

Noerresundby. And we have a small coffee break on the tour, where we have some traditional Danish cake and some coffee. And we have a little stop, where we have an Aquavit, so it's a lot of.... Of course, then we have some stops along the way, where I tell them things but I think most people there, especially the cruise tourists, for them it's very important that they're also, they just have a good time. Because mostly, if you tell them a lot of facts and lot of years, and numbers they won't remember anything.

I2: Yeah.

I1: You don't put so much emphasis on giving information-

Charlie: No, no.

I1:... but more making sure they're in a good mood and are having a good time.

Charlie: Yes, yes. And that's also related to having a personal connection with the place that you're showing off, because you're able to tell a lot more personal stories. And the guests, they always like to get to... they also ask a lot of questions about your life and how things work in Denmark, and they're very interested in that, because they are, I think a lot of times when they go to other destinations they might have a foreign person doing the tour, or the tour guide might be a foreigner. And then, for them, when they come here, you might be the only Danish person that they actually get to meet. They always have a lot of personal questions.

I2: Yes. Isn't a little bit harder to keep socializing with your guests when you're all on bikes?

Charlie: Um... Yeah, sometimes. We do have, I have a headset, they have headsets as well, so they can actually hear everything that I say. And that's a big advantage also for traffic and just to give them some warmings. <laughs> So they have a headset as well, and then we have the stops along the way. And I think it's actually, it's alright. You know, 15 people is a relatively small group. Because when we do the walking tours we might have 25 or 30 people. But I think it's actually, it might actually be easier to socialize with them on the bike tour.

I2: Yes. Well, the headset makes a lot of sense. <laughs>

Charlie: Yes, definitely. <laughs>

I2: Now I can picture it. How do you usually prepare for a tour?

Charlie: In the beginning of the season I would do a lot of preparation, because I like to be overly prepared, so in the beginning I would make a list of each stop and I would almost type down exactly what I was going to say. And also, it's always important to have a little bit, I would rather have too much to say than too little, because you don't always... maybe sometimes they'll ask questions and sometimes they won't. But most of the time I feel like I don't have enough time on the tour because they will start asking a lot of questions, we will spend more time on each stop than you want to. So I kind of have a problem of keeping time. But I think the more experienced you get the more relaxed you can be on the tour and then, of course, then I don't prepare as much on the tour, because now I know almost... You kind of have this routine that you know exactly what you're going to say on each stop and you kind of also know now which questions you can expect. So, with the routine, that gets a lot easier. With the beginning of each season I always have to catch up. And next year it's going to be even more terrible, because we're not doing any tours this summer. <laughs> So we'll see. But in general, I do a lot of preparation in the beginning and it kind of just... because if you do a tour, you maybe do the same tour twice or maybe three times a week and then it kind of just gets stuck in your mind. <laughs>

I2: Yeah.

I1: Yeah.

I2: That's great! If you had to choose one thing, what would you say is the most important thing you do as a tour guide?

Charlie: I think the most important thing I do is that I show the guests a part of Denmark that they wouldn't know anything about. Because when they come here, most of the time they've never heard of Aalborg and they don't know what it is. So they don't have any expectations, which is also a good thing because then you can surprise them. And usually they leave here very pleased. But I think that's the most important thing that... of course, I get to show off a place that I love and then hopefully they'll know a little bit more about... maybe give them a more authentic experience and teach them something about the Danish way of life. Because when they're in Copenhagen, they'll just go and see the sites, the major sites and... Because sometimes when they come here, we also like to tell them a lot about the Danish welfare system and they always ask a lot of questions about that. And I always assume that they've heard

something about it, if they were coming from Copenhagen. And a lot of the times they don't actually know anything, because maybe they just went on a major sites tour.

I2: Yeah. What do you think is expected of you, then, as a tour guide?

Charlie: Um... Hm, that's a good question. <smiles> I think here, for us, in Aalborg, it's easier, because I don't think they have a lot of... I don't think they know what to expect when they come here, because they don't know the place. They don't know what we have. So I think they maybe don't expect much of the tour guide, but they expect something from the tour they booked. And then if you're being kind and you're being open, and you don't mind... I think it's very important that you're not afraid to share something of yourself. And I think they really appreciate that. But I don't think that they necessarily expect it, because they've come... maybe they've travelled to some other towns or major cities and they had a tour guide that they do this job for a living and maybe they do five tours every day and they're just sick of doing tours. <laughs> And they don't get that when they come to Aalborg, because we don't do a lot of tours and we're all super excited to do it. So I think that's the most important thing, that you're open, and you're happy, and they can kind of sense that you're excited about the thing that you're showing them. Because maybe they didn't get that in other places. <laughter>

I2: Yeah. How much of the tours are scripted? How much can you improvise?

Charlie: Uh, okay. So we actually have a... at Visit Aalborg there's a very strict rule that we cannot do any scripting. So, of course, when you do your own preparation, you can do your own little script, like the way I did it. But you're not allowed to do a tour that sounds scripted. That being said, of course, you do say a lot of the same things at different stops, but you have to memorise everything and... I would say we're not allowed to use scripting whatsoever. But of course you prepare what you're going to say at each stop.

I2: How do you feel about not being able to use a script?

Charlie: I think that's a good thing. Because I think for some people, it's difficult, but there's nothing worse than going on a tour, where it sounds like the guide is in another place and is just reading from a piece of paper. And I think in order to be a very good tour guide you have to be able to improvise, because you never know what kind of questions people might ask. And you also have to kind of sense the group. We talk a lot about... for us, we always investigate, or when we prepare for the tour we always check if it's the beginning of cruise or if people are

coming towards the end of a cruise. Because, if they come towards the end, they've already seen a lot of things and maybe they're not very excited to see any more churches and any more facts, they just want to have a good time. Sometimes they're a little bit harder to get started, because they're coming towards the end and they've had enough. <laughs> But if they come in the beginning of the cruise they're still super excited and they want to learn things and you have to consider that as well.

I2: Yeah, that's a very interesting point. What type of person do you think will be the most fit to be a tour guide? What's very important for the personality of a tour guide?

Charlie: I think you definitely have to be a very open person, of course happy person, positive mind set. My boss always says: "Oh, you're all, all the guides, they're super extrovert." And I don't think that's necessarily true, but just have to learn how to extrovert in the situation. You don't have to be an extrovert person, in general.

I2: Okay.

Charlie: But definitely. You have to be open minded and you certainly shouldn't be afraid of speaking to people that you don't know. And you shouldn't be afraid of people approaching you with strange questions. Also, not being afraid of sharing something from your own life.

I2: Yeah. Would you say that you need to have a specific attitude at work?

Charlie: Yeah, yeah. We're always told that even if you... maybe you've had a bad day or yeah... but when you go on a tour you kind of just forget about all that and you just "push the button" and <laughs> So you have to be... you can't take your bad mood or any problems you might have, you can't take that and bring it on the tour, because people will sense it and they paid to get a certain experience. So you definitely have to be able to put all that aside and turn on your "guide mood". <laughs>

I2: Yeah, I see. How do you know the way that you should act when you're with the tourists? Where do you get this impression "This is the right way."?

Charlie: Um... that's a difficult question. Also, if you do walking tour you're not able to interact with all the members of the group. And there's always maybe a couple of people, where they're very approaching or they have a million questions, or they make jokes. And then there's the other people who like to stand quietly in the background and just listen. And you kind of

sense where you have this... they're like these typical types. And you know if you have the comedians of the group you can mess around a little bit more with them and then other people, they prefer just to tag along and they don't really want to talk to you. And a lot of times people would come to you if they have questions. And you try to engage everyone, but of course... Sometimes we also tell people that... because sometimes people, they'll just leave from the tour, because when you go into Aalborg and then they see a store and they want to go shopping and maybe they want to go have a coffee, instead of following the tour. And a lot of times the walking tours that we do they're included in the price, so they haven't paid extra for those. So sometimes people will leave and that's fine. We always tell them just to tell us when they leave, because we want to keep track of how many people we take on the tour. <laughs>

I2: Of course.

I1: That'll be nice, yeah. Does it a sense bother or does it, I don't know, mess with your confidence, in a way, that you see people leaving? Does it affect you in any way?

Charlie: Uh... No. Not if they come up and tell you that, oh, they decided that they wanted to do something else and that's also something we're thought during the course, that we shouldn't take it personally, because it happens every time. They don't have a lot of time to spend here, in Aalborg, and sometimes they only have maybe 5 hours. And then if they have to spend 2-3 hours doing a tour, that doesn't leave a lot of time for anything else. And if they want to do shopping, well, that's fine with me. I don't think... Usually we don't take it personally. It's only if someone comes up to you saying "Oh, I don't like this tour. I am going to do something else." But I don't think I've ever had that. But sometimes you just have people, that have decided that they're going to ruin someone else's day <laughs> But it's usually not a problem.

I1: Okay.

I2: Talking about the tourists, do you think that your attitude affects the tourists in any way? How you act.

Charlie: Yeah. Definitely. Because if you're happy, if they can sense that you're happy and you're excited about the place that you're showing them, I think it rubs off on them in some way. It doesn't always rub off. Sometimes people are just being... well, they're just there because it's free and they had to go <laughs> But, yeah, I think definitely. But also because,

again, very often when they come here they don't here know what to expect, because they haven't heard about the place. So I think it's quite easy to surprise them in a good way.

I2: What about you? What affects your attitude at work?

Charlie: Definitely my colleagues. Because we have a really good group of guides. I think we're around 50 now, in all ages, and I think everybody...we do get paid a little bit, but none of us, we don't do this for the money, because it's just... really, really enjoy the job and we're all excited about Aalborg and showing it off to the guests. So that definitely affects me, because once you get to the harbour and everybody is super psyched to get out on the tours. <laughs> And then, of course, if you get a good group and you kind of sense from the beginning that they're excited and you can joke around with them. Then it's the weather. <chuckles> The weather is very important, when you do tours. <laughs> So a lot of things, I would say. I am actually always a bit nervous when I leave home, because you never know what they day will bring. Sometimes you also have technical issues with the bikes. We've had some crashes on the bikes. <laughs> Not so serious, in my case, but we've had a couple of crashes. You never really know what to expect and ... In the beginning I might be a little bit nervous but then when you get the group, and then you're ready to you, you just kind of forget about it and then it's just... it's fun.

I2: Yeah. What about your supervisors? Do they influence your attitude in some way?

Charlie: Could you repeat the last part?

I2: Your supervisors. Do you they influence your attitude in some way?

Charlie: Yeah, definitely, definitely. We have a good boss, but he can also be a bit moody sometimes. <laughter> And you know, when he's under pressure, and he is very often, it's kind of... It's a stressful job, managing all of the tours. So if you kind of sense that he's stressed out, well, okay, you shouldn't ask too many questions. But usually, supervisors, they are all in a really good mood and they have fun and they joke around with us, but definitely, if they're having a stressful day and they accidentally let it out on the guides... Maybe someone came in 5 minutes late or... Sometimes, but I don't think it's too bad.

I2: Yeah, yeah.

I1: How do you feel like, working a job, where you're always in the middle of... I would say, where people's attention is always turned towards you?

Charlie: I think that's probably also a very important thing about working as a guide. That you have to enjoy. <laughs> You have to like the attention. And that's also something we work with, during the course. We do this... communication and storytelling (8.3; 8.2) and I think you definitely have to, you have to like that. If you don't like that, you shouldn't become a tour guide. <laughs>

I1: Hum, interesting.

Charlie: We actually have a lot of teachers that are tour guides, and that's probably not a coincidence.

I2: Yes.

I1: Fair enough. What about troublesome tourists? Have you had troublesome tourists, I don't know, like rude tourists, or stuff like that and how do you deal with them?

Charlie: Yeah. I think you will have maybe a couple, maybe 1 or 2 during a season. Sometimes people feel like they're not getting the tour that they expected. And very often it's because they haven't read the tour description... <laughs>... well enough. And then, sometimes you just get a person that has decided to be difficult. And the interesting thing is that, because I try to just... sometimes you can't just do anything about it and you just have to leave that person alone. A lot of times, you actually get the support of the other guests. And they will come up to you and say: "You know what? Let it go, don't worry about it. That person has been difficult during the entire cruise." Or "You're doing a great job." So I think a lot of times you'll actually get the support of the rest of the group, which is very cool. <laughs>

I1: It actually is.

Guide 1: And you can't... just because you have 1 or 2 troublesome people in the group, you can't let that affect the tour, because it will affect the entire group. And, of course, you have to decide in the situation: Is this criticism? Is it valid? Or is it just because this person has decided to be a pain in the ass? <laughter>

I2: Well, yeah.

I1: Yes. Do you sometimes feel that your attitude towards the tourists doesn't actually match how you feel inside?

Charlie: Yeah, yeah. Yeah, I think so. As I said, sometimes, maybe you had a difficult day or something like that, but then you kind of, you do forget about it, when you're in the situation. And then you don't think about it until afterwards. <laughs> But I think... I don't know. I think when you're in, when you're doing the tour, you're kind of just focused on that and most of the time, of course. Sometimes, especially when I've done bus tours, as I've said I'm not very good at keeping time, always. So sometimes I might be a bit anxious that "Oh, we left too late from some place and we have to be at another place! And I might be a bit anxious that "Okay, we're spending too much time or getting late, or... ". And of course I won't tell people about that. I won't show then that I am anxious about keeping time and maybe that I've lost a bit of control over time. <laughs> And you kind of try to catch up and sometimes you just have a difficult situation. I've done a tour in the pouring rain and you just have to make the best of the situation and maybe tell some jokes about it and yeah... Sometimes it's just difficult.

I2: Yeah.

I1: Um... Does this, in a sense, build up? Do you ever feel "worn out" doing this? Like trying sometimes to put up a face, that, maybe not yours or...?

Charlie: Um... I don't think it's too bad. I think for us, there's a big difference with people who do tour guiding for a living and as I said maybe they'll do... If you're working in a major capital somewhere, you might be doing at least 5 tours a day. And I can certainly understand that that will wear you out, but here... Because the season is relatively short and we do only 2-3 tours during a week, sometimes we don't have any during a week, so... For us, it's exciting, every time we do it we have maybe 1 or 2 days within a season, where we have 2 tours on 1 day. But then, most of the time it's not that often. We don't get sick of it in the same way. <laughter> Of course, towards the end of the season I might feel like: "Oh, you know what? You've told the same story a 1000 times!" But you don't get sick of it the same way than when it's your full time job, I think. And when it's more... of course, it's great to get paid, but, as I said, it's also very much a hobby to people.

I1: Okay. So when did you decide to become a tour guide?

Charlie: It was actually a bit of a coincidence, because I was living in Copenhagen for 3 years and I came back to Aalborg 4 years ago and I was doing to freelance translating and that was fine but as I work from home, alone, most of the time, it's actually not really...<laughs> It doesn't really suit my personality, because I'm a very social person and so I wanted to find something to do on the side. And then, my brother, he came across this job, as a cruise guide. And I went to the interview, I got it, I did the course and I passed the exam. So that's how it happened. It was just... It's a great thing, it's a great job.

I1: Nice. Can you tell us what you like the most about being a tour guide and what you dislike the most? <laughter>

Charlie: As I said, I think the best thing is getting to show people a place, that you really care about and hopefully they get to know the place a little bit, or at least when they go back to the states, or wherever they go, now they know that there's a place in the world called Aalborg, and it's really cool. And, yeah, the worst part... I think the worst part is that it's unpredictable. And you never really know what you're going to get. If you're going to get a great group or of they are going to be a little bit more difficult. Then, you don't know if you're going to have any technical problems or maybe there are not enough bikes, when you get to the harbour. <laughs> So I think it's all the unpredictable stuff.

I2: Yes.

I1: Good. What did you think about the job of a tour guide, before you became a tour guide, and whether that has changed now?

Charlie: Mhm. I think I didn't think it was anything I was ever going to do. <laughs> Because, you know, you have to know... I think I had this impression that you have to know everything about everything. But then, here in Aalborg, as I said, we don't focus so much on the facts. Of course, we tell people facts, as well, but we focus a lot more on the hospitality part. And that's also why I think I wouldn't consider being a tour guide anywhere else. Because I wouldn't want to show off a place that I didn't have a personal connection with. So I think that's very important for me. And that's the only reason probably that I would take this job.

I1: Well, I think we've got everything we wanted. There's just one more last question. How do you feel about being interviewed on Skype? Because this should have been a face to face interview-

Charlie: Aha.

I1: ... but because of the circumstances, we have to do it this way. What do you, if you have some thoughts about it?

Charlie: I think it's quite well. It worked well and I think it also saves you some time, because you don't have to go somewhere and yeah, it worked pretty well. <chuckles> I would do it again.

I1: We think so too!

I2: Yes.

I1: Alright! It was a very great interview, I think. We actually got more than we expected.

I2: Yeah!

Charlie: Good for that!

I1: Thank you so much for this!

I2: Thank you!

I1: Yeah, and have a great day!

Charlie: Thank you, you too! Good luck with the project!

I2: Thank you!

I1: Thank you so much!

8.3 Appendix 3 - Interview Evan

I2: Hi! Thank you so much for doing this interview!

Evan: That's okay!

I1: Shall we start?

Evan: Yep!

I2: Yep!

I1: So can you start by telling us a little bit about yourself? Like your age and what do you do for a living?

Evan: Yeah, right now I am at the age of 52 and I recently started a new education, because I couldn't get work with the bachelor at the Sport and Event Management. I am just starting a new education for 3 years. So, fresh start again! Hopefully, I am never going to have to look for a job afterwards. And I am living together with my boyfriend and we have together 5 kids.

I1: Wow! That's very nice!

Evan: <laughs> Yeah, but they're almost grown up, everyone, so we're just having fun each weekend, instead of each day <chuckling> I've been living here in Aalborg since 1971/2, so I have a lot of experience regarding the changes that Aalborg has been through. And that is what I have used very much in order to give a good tour, because I have experienced it on my own. It's nothing that I just read in the books, but I have experienced it on my own body. So that is why I have enjoyed it very much. I am not doing it anymore, because it got too much, together with the other job I had. But, yeah, I will never forget it, it was a perfect job, you know?

I1: Yeah. You worked as part-time, right?

Evan: Yeah, you know, you have an almost full-time, because we had about 32 calls. So we had more than 1 each week almost, throughout the summer. That is why it got too much with the other job. I worked as a waiter at a big café here, in Aalborg, as well. So it got all too much with the school, with the waiter job and then the 32 calls.

I2: Yeah!

I1: Yep!

Evan: That's why...

I1: Yeah. Did you take any education to become a tour guide?

Evan: Yep! If you have to be a tour guide in Aalborg you have to have an education for it. And that is what Visit Aalborg is providing for you. You're not going to have to pay for it or anything. You just sign up for it and if you're admitted, you go into and interview and if they think they can use you, you are going through with to education and you get a diploma and everything. There's several exams and there's several areas that you're getting the education within, history, together with hosting and all those areas.

I1: Yeah, nice! If you were to describe the job as a tour guide, how would you describe it?

Evan: It was more hard than I expected. Because here in Aalborg, the tour guides, one of the criteria for us is to host as it were in our home. So you're using a lot of yourself. You're using a lot of your own history, and so on. So it's not just history, you're not just rambling on, so it's not the same from time, to time, to time. So in that area, I have a lot of myself, so it was more hard that way. Because you have to entertain each time. You just don't have the pamphlet; you just don't have da-da-da-da-da. But you use, every time, new things, because you're familiar around the route, so you get experience from that and you can include that in the tour.

I1: Okay.

Evan: So It was more hard, but also very giving. Because the tourists, they very happy about it. Because they could feel that it was not just a routine, but they got a very personal tour.

I1: Oh, nice!

Evan: So that was very important for Visit Aalborg to point out to us that we have to be hosts, not guides, but hosts.

I2: Okay!

I1: Okay!

Evan: So they feel like: "This was only for you, my friend!"... feeling. And it's a thing, if you could sing, or if you could do anything out of the extraordinary, that gave something extra, that was more than okay. So a lot of us gave a small song on the tour, you know, if it came in right. So I know that we have scored high in Europe. You know that every destination gets rated afterwards?

I2: Yes.

Evan: On board the ship... we give out small papers they have to fill out and then they have to rate the guide, and rate the tour and rate the destination. So we scored rather high throughout Europe. A small port like Aalborg, it scored very high, due to the way we were hosts, instead of guides.

I1: Nice!

I2: May I ask a question? How do you feel about being rated? The fact that the tourists are giving you reviews, how do you feel about that?

Evan: That's my job, so that's a part of my job. And I think that it gave me a pinpoint regarding how I was doing. So what can I... It was not taken personally. I would not take it personally like that, because it was their experience and I can never be in their shoes. So if I do the very best I can, each time, I cannot be responsible for how it would be taken on the other end, because people are different. And if they have had a very bad experience, for example in Copenhagen, they would be negative upfront and you would have to work harder to get a positive feedback. But we did that. I they do it still, because I know it's important for Lars. Lars is the one responsible for the guides in Aalborg. I know it's one of his... you know...

I1: Missions, yeah...

I2: Yes.

Evan: Yeah. That we have to have tourists to remember Aalborg with the warmth and smiles and all that. And that is... you can only do that by being there, in the moment.

I2: Yes. Yes, of course. Could you walk us through a regular day of you as a tour guide?

Evan: Yeah, of course! The guided tour would take about... what was it... 1 and half hours, 2 hours. Because most of the time they weren't in Aalborg for so very long. But we would have to be at the waterfront about half an hour prior to the time we would have to be there, because there would be... a briefing. Because you need briefing each time, because could be work in around the inner city that had to complicate our tours... or different kind of information that would tell us throughout. Then, we could have a look at paper, we could see when it was our turn to go and who we were teaming up with, because, you know, we were about 30 guides

that had to go through the morning or the afternoon. Because there were maybe a 1000 or 2000 that had to have the tour. Because the guided visits, the tour that I went on, that was the city walk in the inner city, and that was an included tour in their... all tour throughout Baltic. They had paid for it, so they need to have it, and many of the tourists, they were elderly, and they had... when they had paid for... they were also rather high education wise. So if they had paid for it, they knew what they needed to have back, in order to get their money worth. So, we were always expected to be on time, All expected to be fully informed. And always with a smile, even if it rained. And when we had these meeting, we were all in the same uniform... Just hang on a second...

I2: Yes!

I1: No problem!

Evan: So we went to this enclosed area. Have you seen at the water front, where they are docking?

I2 & I1: Yes.

Evan: So you get within the other side of the fence, and there was security there, so we had to have a driver's licence or a passport, in order to show that we were the right person. Because the security is very high. And then when we were briefed and we got out lollipop... and we got the... I can't remember what it's called... you know the phones, that we had the speaker.

I2: Yes, a speaker, yeah.

I1: Yes.

Evan: And we got that, and we had to test it that it was okay, and then we went outside the fence and was placed in order, so the tourists could find us easily. Because, even though there were 25-30 groups that would have to have the walk, in addition to that, there were maybe 5-6 buses that had to go on their tour and then there were tourists that were going on their own. So there was a lot of different tours going on, so it was very important that you had your lollipop up high, and with a high, clear, happy voice say: "Group la-la-la-la, over here!" And then just giving the max. and then when you have about 25-30 tourists per group, you have them close by you, and you have help from the ship, in order to secure that everybody was on the right channel, so they could hear me. And then, when all that was done, and you had to collect all

their vouchers, they all had vouchers, so that I could see that it was right that they were with me. And not on another... because sometimes they have: "Oh, this is the wrong ticket. You have to go by bus 15, instead. This is a walk, this is not a bus".

I1: Yeah.

I2: Yeah.

Evan: You know, cruise tourists live in their own bubble. So you have to wake them up. And especially in Denmark, especially in Copenhagen and especially here in Aalborg, because we have a lot of bicycles. They are not used to them. So when we are passing over a street, and we are going over on the sidewalk and then they think... they just walk out on the bicycle path, because they don't know what it is. So you always have to be sure, sure, sure that everybody is in a long tail behind you. Or you go behind them and just direct them from there, because then you know you have everyone with you. And then we have 2 tours- A tour and a B tour. And all together like that is one big tour. Because we have to start one group in that direction and another group in the other direction. And we have time slots. We had about, estimated, 20 visits throughout in the city, 20 checkpoints, whatever.

I1: Okay.

I2: Alright.

Evan: And you had to learn how much time you would use at every place and how long time it takes to come, to walk from A to B. And that is very difficult, because some elderly are...

I1: Slow?

Evan: Yeah, precisely. <laughs> Or they are in the wheelchair or all different kinds... So you cannot just say: "It takes 5 minutes to come from here to there." Because maybe you have guests that are even slower or then, you know, you have a lot of Chinese, maybe, they have to take pictures everywhere <smiles> And that takes time. So, that was almost the most difficult – to get the time table, because you have to push on. And you have several places that are more interesting than other places and you have to push people through, when you feel like they would actually like to be there a little longer. So you have to be the guide that takes on the more informal (formal) voice to say: "Group 26, we have to leave now." Because, for example, within a church, we cannot be 150 people in there, and they would like to see it a little bit more,

because it's a very nice church, but you have to push them through, because if we need to get them out before the other ones come in.

I2: Yeah.

Evan: So you go out throughout the tour, and you meet a lot of the other ones, and you go say: "Hi!" And make jokes with each other, the guides that we pass. Because then the tourists get the feeling that we're happy, we're a happy group. And we know each other, so that gives also a sense of comfort and welcomeness and all that, because... On the way down we have some of the last checkpoints, where we are starting to introduce that we are almost throughout with the tour and "Remember da-da, da-da, da-da. And you have to be at the ship da-da, da-da, da-da, because they leave without you." And also different informations regarding... "If you need to find an ATM, if you need to..." Also handing out the papers that they have to rate the tour and have a talk about that. And then you're almost back at the ship and then, yeah. Hopefully ever-so-happy <laughter> Actually you earn a lot of tips, because Americans are used to tip, tipping guides and waiters, and so on. And also Australians, New Zealands, Chinese, they are used to tip. So you could actually earn double up your wage by the tip. It was always given very discreet. They had maybe folded in a dollar, or ten, or Euro, or whatever, in their hand, and did just this <imitates handshake> "Thank you!" And then "pum" and slide it over. You don't have to see it <laughter> And then they're back on ship. And afterwards, here in Aalborg, we have a very, very good at meeting "at the office" afterwards. And the office by the Aalborg Guided tours are John Bull, you know John Bull? The pub.

I1: Yeah.

I2: Mhm.

Evan: That is "The Office" <gestures quotations>

I1: Okay. <laughter>

I2: Okaay.

Evan: So we always make a joke with the tourists: "If you need to talk to us again, then meet us at the office! I'll be at the office after tour and you're more than welcome to come and ask, if you have any additional questions, or whatever." So yeah. And then we will sit at "the office" and have a beer and then just round everything up and then ready for next time.

I1: Cool!

I2: Yeah. If you had one thing to choose that's the most important thing to be as a tour guide, what would you say it is?

Evan: Authentic.

I2: Okay.

I1: Nice!

Evan: Yeah.

I2: How much of the tours are scripted?

Evan: I'm sorry, I can't hear you.

I2: <to I1> Can you ask?

I1: It's like, how much of the tours were scripted? Were you given certain things that you had to say or?

Evan: Yeah. One of the guides, he is an English man, and he lived and had been living in Aalborg for... ever. He had made a small book, a pamphlet, regarding the checkpoints we had. Because we had learned by heart many of the most important things, but you always have to consider. Doing it not by heart, but by the moment, if you understand what I mean by that.

I1: Yep.

I2: Yeah.

Evan: Because, otherwise, it just sounds like bla-bla, you just are rambling it one. You have to consider the group you're in, or who is... you can get the sense what they have their interest for. And then put more information in that direction and then forget some of the other stuff. Because there's a lot of years to remember, because Aalborg is so old. So we learn that it's not that important if you get the right year, if it's 1900 or 1100 B.C., or whatever, it's not that important. It's the story that's important.

I2: Yeah.

Evan: And we didn't mention specific years. We can say 1800, 1500, and then you're always right. <laughter>

I1: Yeah.

I2: That's true.

Evan: Because some of them then Google you and then they get back, and then "That's not right! You said so-and-so." So you also have to estimate, guestimate and so on. Don't ever be pin-point specific, if you don't know by... you know.

I2: Yeah.

I1: Yeah.

Evan: Because some of the things you know, this was in 1944-1945, it's regarding the War. But if you go back in the 1400, you know, you don't have the specific year.

I1: Yeah, true.

Evan: It doesn't matter, because the story is also good, anyway. So you know you're in the 1400, you know "These buildings were so-and-so-and-so, and these were not there, and you can see bla-bla-bla." Then the specific year is not important.

I1: Alright, cool!

Evan: And then I think that if you know Aalborg and then you can always relate back in time from the development. When you can remember some of those stuff and can point them out, some of the tourists can also relate to that, with what happened throughout the world at that time.

I2: Yeah, that's true.

I1: Right.

Evan: Because they're very curious about the social welfare system that we have. The way our society is built. They can almost not grab how well we have it here... <laughter> ...in Denmark. That you can study here, without paying for it, and you can get allowance, if you have a study job and so on. They can't get it. It's too much, almost. <laughter>

I2: Yeah.

I1: It's too good to be true, right? <laughter>

Evan: Yeah! But I have always seen it like this. When a lot of students come here from abroad, I always told my tourists that that is very good thing, because in Baltic they have, maybe, a little bit behind, education wise. And if you then get the students to Denmark and upgrade them, and they go back, we are helping the borders in Europe to get up in standard. And that can always only be well. Because then they can see... if every country is rated higher, then they can help each other.

I2: Yes. That is true. What type of person you think would be the most fit for the job of a tour guide?

Evan: Once again, please.

I1: Yeah, I'll say it. <laughter> What type of person do you think is the most suitable to be a tour guide? You have to be a certain type of person...

Evan: Outgoing. But how are you outgoing? It can variate with age, also with generation to generation. How are you outgoing? And how are you meeting people? First of all, I think, you have to have love for the destination. So you can give the proper, authentic view of what they're seeing. Of course, you have to be outgoing, you have to be kind of an entertainer. Not be afraid to burst out in a song, or... Because we have to cross the road some places throughout the city. You know, the green light is not there for very long and I have to get about 30 people over in 1 go, and that's difficult. And I actually trained my tourists to get into a competition. So I made competitions each time we at crossing, because "Oh, we are not approaching a crossing again and we don't have much time, so... who's first?" <laughter> "I will give a hug, or a kiss, kiss, if you dare, for the one that's first over." And if the group is the one of those who can take some fun "And a pad in the butt, if you're late!" <laughter>

I1: That's a good one!

Evan: Yeah! And then we go up to the crossing, for example, and then we're counting down "Get set! Get ready! 1,2,3, Go!" And they're very good at hurrying slowly.

I1: Yeah.

I2: That sounds amazing!

Evan: Yeah. Small things like that – they love it. And then the first one needs to have the hug. And then the last one need to get the... <motions a paddle> Yeah. <laughter> So you have to... And that's the entertainer. And you can entertain in a lot of different ways.

I1: Nice! What attitude do you think your employers, which in this case was Visit Aalborg, expect from you, as a tour guide, to have, like...? If they have that you have to be in that specific way.

Evan: They do tell you. They do tell what they expect from us and what is the most important. And that is the storytelling, how you are spicing up the storytelling to make it authentic and fun.

I2: Mhm.

I1: Alright. So they give you the liberty to improvise and to do it yourself, how you think it's fit.

Evan: Yeah.

I2: Yeah.

I1: Okay. Interesting.

Evan: Yeah, because then you give the tourists their... then the tourists can feel you, right? Because then it's not just something that you're just reading out of a book. Because if you do that they almost can do it themselves, just going around Aalborg and read out from... But that is not it! They need to have something more and something different, so they will remember where they were.

I1: Yep! What would you say that affects your attitude at work? Could be... I don't know...

Evan: The weather. (9.1)

I1: The weather, okay. <laughter>

Evan: You know, we were trained that: “Don’t ever mention the weather when it’s bad, because then you are contagious.” You know?

I1: Yeah, project.

I2: Mhm.

Evan: Because then you just give out that this like “Duhhh...” But turn it around and make it fun! We have several times been so wet, that you won’t believe how wet we can be. But then you just jump in the puts and say <singing> “I’m siiinging in the rain...”. So, yeah.

I1: Yeah. What do you feel about... I know you’re not working anymore as a tour guide, but how was it, always having these tourists always paying attention to what you say and what you do, basically?

Evan: Yeah. That is something you need to be comfortable with. I think you have to be at least [inaudible] a little bit. If you understand what I mean.

I1: I think you cut off a little bit. You have to be...?

Evan: Kind of a leader.

I2: Yeah.

I1: A leader? Okay.

Evan: That you would like the focus, the attention, and you can demand it, in a natural way. Because you have to have a kind of personal leadership within you, because if you don’t have that, they will not follow you.

I1: Okay.

Evan: In the sense of: “Oh, she’s in control, she knows what she is doing! I can be comfortable here. I can be safe here. I can just relax and then just listen and enjoy the tour.” But if you’re rambling, if you’re insecure, you give that back to the group. So, that is one of the most important things about your personality, as well, I think, is to be a kind of a leader. Because you need to be comfortable with all the attention. And you also have a very big responsibility. Because you know about Americans, right? They can sue you for anything. <laughter> So, we had safety papers. If they they fall, or anything, we have to note it down on a paper. Time, the

name of the passenger, the cabin, where she or he is living, and so on, and then give it back to the ship, because if they come afterwards and saying: “Da, da-da, da-da...”; “Yeah, we know that, and this is what happened...”. So you have to consider all these things. So it’s just not walk a tour with a bunch of people and then... yeah.

I2: Yeah.

I1: Have you ever had troublesome tourists? Like rude tourists, or... I don’t know... tourists that basically cause problems. And how did you deal with that?

Evan: I haven’t had that much. I had a... no, actually... Most of them was quite nice. And I say it’s because we do it kind of way, it’s so personal, it’s almost 1-to-1, kind of tour. They are not that easy or likely to be negative. But I think it is also depending which guide you ask. You know, I have my age with me, that gives me a natural, kind of, respect. I would think that if you get an interview with a guide, that is around 20, they would say something else. Because, if they are telling the tourists a lot of things, maybe the tourist would question more about all of the years and all of the information, because they know this is something they have to have read it somewhere, and have fully control of what they know. But they would not question me like that because I am a mom, I am older, elderly in their eyes, so they would not question me the same kind of way that they would with one that is 20.

I1: Nice!

I2: Yes.

I1: Do you sometimes feel, while being a tour guide, do you sometimes feel that the attitude that you put out while you’re conducting a tour, does not really match how you feel inside?

Evan: Yeah. That is the hardest. Because you can have a shitty day and you have to hide it. For example, at one point I had a daughter that was very sick, and she was sick, and she was in Dublin, and I was in Denmark, and I had to fly over the day after, because she was very sick. But I had to do the tour, and I was not there in my mind, in my heart, in my soul. It took so much of me to leave Hanne at the port and then be the guide on the tour. And then I could pick up Hanne when I went back. Oh my God, I was so tired! You have to put back all the personal things that you have with you and be the guide.

I1: So, from what you're saying, you did have sometimes these feelings of... you felt worn out of doing the job? Like you were worn out...

Evan: I was not worn out from the job, I was worn out, because... I was worn out before I got to the job. So it was not the job that wore me out, it was the state I was in before I got down to doing the job. Because if my daughter was not sick, I was was happy-go-lucky kind of girl, right? But due to things in my private life I was not, but that has nothing to do with the job.

I2: Yes.

I1: Right. But in a sense, it makes it more difficult for you to conduct your job, or do your job. If it does, does it?

Evan: Mmm... It takes more out of you. I have to put the private person back at home and then when you meet up at the harbour, you have to take on the professional side. And then, don't let the tourists know that you feel sh*tty. <laughter> And then actually, it's hard to get start on the tour, but when you get started, you kind of forget the sh*t stuff. Because then you're in the moment, and then, when you're done, it comes to hit with that train and "Boom!" Then you're tired. Does that make sense?

I2: Yes!

I1: Yes, it really does! I think we have only 2 questions left. Why did you decide to become a tour guide? Was it, like, the dream job, or?

Evan: I was headhunted. <laughs>

I1: Okay!

Evan: Yeah! I was at my first year as a... I was taking Service economics, like Hotel and Restaurant Management and they need guides, like, seriously. So, Lars (tour guide supervisor), he turned to Lars (head of the university program), I think, at UCN, and asked him: "Do you know anybody that could... might do this job?" And then we were 4, from the class I was in, that was pointed out. And then we got the job.

I2: Nice!

Evan: Yep! And then, that first year they didn't have the education, but they got it the year after. So during the winter, we had to study for it.

I1: Yep. You told us a lot about what you like about being a tour guide, but is there something you dislike about it? If there is something you don't like about being a tour guide.

Evan: No. <pause> No. The only thing I actually had was not related to actually being a tour guide, itself, but it was related to the planning, the organization. Because I would have loved to take 1 or 2 or 3 tours throughout the summer, but the way they have to book the guides in, because there are so many ships coming in, they have to use every guide more than once, several times, each time. So I cannot upfront say that I can do this and this throughout this year. But you have to take more and at that year I couldn't do. Because if I had said that I would like... "I can take this ship on Wednesday. I can do this." But if I come up a week or two before and I can see that this is not manageable for me, I couldn't get off the shift, or out of the tour. It was very locked. And I can understand why, because there was so much work to do, but I can't work with it. So that was actually why.

I2: Mhm.

I1: Yes. What did you think about the tour guide job before you became a tour guide and whether that has changed after, or, you know...?

Evan: Who hasn't laughed at the guides going around with the lollipop, right?

I2: Yeah.

Evan: I think we have all smiled when we have been into a street and seen the guides coming with their lollipops, or umbrella, or... and I had the same attitude when I had seen some in Aalborg, or Copenhagen, or Dublin, or wherever I've been. But that changed. Because I saw why it's so important that everybody can see where I am. So, of course, we made fun of the lollipop, we did, because we all know how we're thinking. Because I've met some of my friends: "Oh, you're running around with a lollipop! Ha-ha-ha!" So, of course, people think that. And I did so, too. But now I know what it takes. It's much more than just running around. It's so much more.

I1: Alright!

Evan: Because think about it, I have had maybe 50 tours or more, and on each tour I've had about 25 to 30 people. I've had the responsibility for them to remember Denmark and Aalborg, in specific. So they will remember me forever, right? Hopefully. <laughs>

I2: True.

I1: Right!

Evan: Right? So that's a very important job. Because hopefully, they will return to Denmark, to Aalborg and place more money.

I2: True.

I1: Right!

Evan: In the end, it all comes down to money, right? Each time with the job, and why do we do the job? Because we need people to get back. To talk nicely about Denmark and maybe in such a way, that other people get curious and they need to go to Denmark. More money.

I2: Yep! True.

I1: Yes. Alright, I think that we have gotten everything we needed. There's just one more thing we want to ask, which is not related to the tour guiding job. This interview should have been face-to-face, but there was some issues, so how did you feel about being interviewed on Skype? What do you think about it?

Evan: I would have preferred to be in person, but that's not possible.

I2: Yes.

I1: Okay.

Evan: Because I am studying right now, I am online studying, so this is normal for me. I have online communication every day and I have online encounters with my group, we work online, and so on. So, this is not odd for me, at all. This was a good experience, as well.

I1: Well, we are happy to hear that!

I2: Yes.

I1: Thank you!

Evan: You're welcome!

I1: Yeah! I think we're all good! Thanks so much!

Evan: You are so welcome! And I hope the best for your assignments!

I2: We hope the best for your education, as well, and your insights will be very, very helpful for us.

Evan: If you come to a point, where you need more, just write, okay?

I2: Oh, thank you so much!

Evan: I know that sometimes extra question pops up. We can turn to get one more, okay?

I2: Yes!

I1: Thank you so much! Have a wonderful day!

Evan: Yep! Same to you, bye!

I2: Bye!

8.4 Appendix 4 - Interview Jaime

I2: Hi!

Jaime: Unfortunately, I'm not currently of possession of a webcam, so you can't see me. I don't know if that's a problem or not.

I2: That's okay.

I1: That's okay.

Jaime: Cool!

I1: Perfect! Well, first of all, thank you very much for agreeing to talk to us. We've got around 25 questions. If there's something you don't understand, just let us know, so we'll do our best to explain.

Jaime: Yeah, sure.

I1: So, first of all, we would like to tell us a little bit about yourself. Just, I don't know, your age and do you do for a living.

Jaime: Yep, sure. I'm 30 years old. 31 years old. That's relatively new. Sorry. <chuckles> And I'm currently finishing my Master degree in Global communication, Culture and Globalization at Aalborg University, as well. But I have also already found employment, so I'm currently also working full time as a team leader in Internet and communication management.

I1: That sounds cool!

Jaime: Yep. That's what I do. I don't know, like, if you want to know anything about nationality or anything, or...

I1: Yeah, it's fine. I mean, yeah. I think we already know that. <laughter> For how long have you been a tour guide?

Jaime: I have been a tour guide for two and half years now.

I1: In Aalborg?

Jaime: Yes, yes.

I1: And that is full-time or part-time, or? How does it work here?

Jaime: Well, as a tour guide in Aalborg, the vast majority of me and my colleagues are hired on sort of as a... it's kind of like a consultancy basis. So it's not really part-time, but during the summer months, normally, when we don't have the situation as now, and there are a lot of cruise ships, then you do have quite a few hours, during most weeks in the high summer. So it would approach, like, I would say, in the busy week you have roughly 20 hours of work.

I1: Alright. Cool. Have you taken any kind of education to become a tour guide?

Jaime: Visit Aalborg have their own tour guiding education and schooling, so to say. But it's a non-official one that they conduct in a collaboration with their own partners, basically. For instance, they focus a lot on tour guiding for cruise ships, and that meant that the people from the cruise ship and the cruise ship hospitality managers, they would come to Aalborg and they would help conduct the education of tour guides, basically.

I2: Okay.

I1: Nice. I2, do you want to ask something more about the education?

I2: Yes. I wanted to ask what exactly do they focus on during this education?

Jaime: Well, it's kind of split up into different parts, but I would say the primary focus is on hospitality and the sort of presence as a person, when you do tour guiding. Of course, there's a lot of information that you need know, in terms of historical facts and nice stories and all of those things. And also practical, okay, so how do you manage when you actually have a large group going around, down town, and there're a lot of people out on holiday, as well, and stuff like that. But the primary focus is definitely on being a host, like, how do you do it well. And tips and tricks, and that sort of perspective.

I2: So would you say that they have some particular way that they would want you to act during a tour?

Jaime: Well, in my specific case, there is sort of like a code of conduct in terms of the fact that 90 to 95% of our guests are older Americans. So obviously there is some way of behaving that they like and some ways that they dislike a little bit. So it's mostly... It's not that much that they try to make us all uniform, because they focus a lot on us, being able to be ourselves, because that's the way you host the best, basically. So the personality definitely needs to be felt. But it's obviously a focus on when it's older people don't use slang too much. With younger people sometimes you can maybe put in a swear word or two, but with the older generation try to minimize it. It's mostly that sort of thing. But I would say that, and that's not only Visit Aalborg, but also the cruise ship crew and so on, they also say: "Make sure that you are yourself." And they don't expect to have the same tour, because they would go to the same places, but the way that we deliver and talk and attract is basically down to our individual personalities. So no tours are the same.

I1: Nice. Okay. Could you walk us through a regular day as a tour guide?

Jaime: Yeah, I would say the regular day, it would be... you would get up in the morning. For the busy days you'll get up fairly early in the morning and you'll be at the harbour front before the ships come in, or the buses arrive. And then we would have a small briefing, going over practicalities, if there's road work going on, or if there's special events with certain streets, something cut off and we need to take different routes than what is normally planned, and so on, and so forth. So those practical things. Then we started implementing, from last season, KPIs, key performance indicators, in terms of having a focused 1 or 2 weeks, where it's a lot about, okay, we need to be a little better on the greeting, or you need to make sure that you focus on telling a story about some of the Aalborg merchandise that you can get in Aalborg, that you can't get anywhere else. And those kind of things. Then you would be given your guide number and you would pick up your guide bag, with the little lollipop sign that you walk around with, so that you don't lose your group. Typically, you'll have 10-15 minutes before you go and get to the assembly point. And then the staff from the cruise ships, or the busses, or whichever tourism company that they were going with, would start to make sure that groups would get filled up. And then you get send off in intervals so you everyone don't go at the same time and we're all going to walk up each other, basically.

I1: Alright.

Jaime: You will then conduct your tour. And typically, I would finish off talking to some of the guests, one to one, or maybe in a smaller group, because when the tour is over some people always want to do their own thing, but some people are interested in talking more and sometimes more personally, as well. And they would usually hang back. So you would talk a little bit. But then before you go back for a very short debriefing, just a quick chat about how did it go? What was good? What was bad? What was the group like? Because that's obviously never the same. And then you would get ready for either the next tour, if it's one of the busier days or your day will be concluded. And typically, the entire sort of thing would take 5 to 6 hours, I would say, 5 to 6 hours.

I1: Alright.

Jaime: Depending on where you go.

I1: Yeah. So what type of tourists do you usually guide? Is it walking tours, or is it...?

Jaime: Yeah. I've done both walking tours and bus tours. We do have cycling tours, as well, which is a relatively new thing. But because it's so new and the audience is a little bit older, we don't have a lot of guides that actually do that. So what we do is that most new guides, well, all new guides, they do the walking tour. Then the more experienced guides, they get to do some of the more, some of the different, other tours. So we have a variety of different bus tours we do, as well. So I would say, probably, 90% of what I've been doing is walking tours and then I've been doing a few bus tours, as well.

I1: Right. And all these tours, they're all with cruise tourists.

Jaime: Er.... Yes, almost all of it, yeah. 95% of what I've been doing, 98, actually.

I1: Yeah, cool. If you had to choose 1 thing, what would you say is the most important thing you do when guiding a tour?

Jaime: <deep breath> Engage. Definitely. Engage the guests. Because it's different guests every time the thing is that in Aalborg, a lot of the tour guides are not people who necessarily study history or who necessarily have lived in the city for a long time, or all their lives. Which means that we have a unique opportunity to interact in a different way with our guides and not come across- or our guests, and not come across as a little bit robotic. The best sort of example I can give you is, we actually measure a lot and we get a lot of feedback, as well. And even from the tourism companies, because they collect feedback afterwards, as well. And last year, we were second in the Baltic area, only to Stavanger in Norway. We were ahead of Saint Petersburg and Stockholm and Berlin, and that was because of our guides, basically. That's what we were told.

I1: Nice!

I2: Wow!

Jaime: Because, obviously, those are great cities, there's a lot to see and it's beautiful, but a lot of the guides, they get there very trained and focused on the content, rather than the form, if you understand what I mean?

I2: Yes. That's a very interesting point. How do you feel about being evaluated like this?

Jaime: I think it's good because it actually gives you an opportunity to... First of all, you get positive feedback, which is always nice. And I actually always made a point of saying that if they had any constructive criticism... of course, I would love for them to write it down, because we need to know, but also to tell me, personally. Because it helps you adapt and become even better. I think most of my colleagues feel that way, as well, and I would definitely tell it's something that we do well, here in Aalborg. Obviously, I don't know how that works in other cities, but that's definitely how we did it.

I1: Yeah.

I2: Yeah, we're focused on exactly how you do it here, so that's quite alright.

I1: What type of person do you think would be the most fit to do the job of a tour guide? What qualities do you think it's important to have?

Jaime: Hm, yeah. I would not necessarily say that you needed to be an extrovert, but you need to thrive in the center of attention, in a way. I would say with having a decent amount of humor, and not taking yourself too seriously, as well. Definitely good qualities. And then... the sort of... umm... what is the word for that in English... a natural way of engaging with other people. If you find it easy to make a joke, or add a quick comment to something someone else said, that's a really good way of breaking the ice. So, if you have that sort of social skill, basically.

I1: Yeah, you could say it's a little bit of charisma, right?

Jaime: Yeah, definitely.

I1: Nice! Yeah, I2, please go on.

I2: Do you feel like you need to have a certain attitude at work, as a tour guide?

Jaime: Yeah, absolutely. You need to be positive and obviously, as human beings, all days are not necessarily great days, so... I have days, where you show up and feel "F*ck it!" Sorry. <chuckles>

I2: That's okay.

I1: It's alright.

Jaime: For that day, you know. But you sort of have to put it away and go through it. And fortunately, I would say 9 times out of 10, even when you have a pretty bad morning, or you're in a bad mood, then you have a good tour and that actually, really lightens your day, as well, so that's nice. But I would also say, some of the days when you feel a little bit less energetic and you have two or three tours in a day, you feel drained afterwards. Like, not in a bad way, but you do feel tired, because you are in the spotlight, so to say. So it is a performance, in a way. Even when you're natural, you're still "on".

I1: Yep.

I2: Yes. How do you know the way that you should act with the tourists when you're on tour?

Jaime: How I know?

I2: Like, did someone tell you, or do you know it from common sense? What is the source of "This is the right way to act."?

Jaime: <deep breath> I would say, of course, part of the education is about this hosting aspect, but it's very much focused on bringing out the host in you. So when I attended the tour guide education there were a few that actually got... kicked out is not the right word to use, but they actually got denied to become tour guides, because they didn't have that natural, sort of, clicking into being a host, in their own way. They were great people, and they knew their stuff, but they were not guides, if you understand where I'm going with this.

I2: Yeah.

Jaime: So, there's a very clear distinction from Visit Aalborg side, at least, in terms of what they want and the personality is, by far, the most important. Of course you need to know your stuff, but if you have the right personality and they believe that you can learn your stuff, that's more important.

I1: Yeah.

I2: So they do sort out through people that they don't consider to be fit for tour guides?

Jaime: Yes. Absolutely. And I remember, without mentioning any names, I remember one guy, he had lived in Aalborg all his life, he was quite a bit older than I am, and he knew so much

and he had a lot of stories, but he was not a fit with the personality. He was much more in a sort of old school, teacher kind of way, and when he was delivered... We have a guiding script, of course, and then we adapt it, so then it first the way that we want to tell the story or the flow that we want for the walk, and he would be very, very meticulous with, like... boom, boom, boom, point, point, point. And you don't have that natural sort of energy. So they do do that, yes. Absolutely.

I1: So it's important in a sense... so, there is a script for the tour?

Jaime: Yes.

I1: And you were expected to improvise and adjust.

Jaime: Absolutely. And the script is mostly to be understood as a sort of the guideline. So, let's say, for instance you have 10 stops on a tour, but you have a fixed amount of time to walk the tour, then you decide which spots you want to use the most time on, depending on which stories you think are best, or the ones that you're best at delivering, or the specific interest of the group, that if you pick something up that they seem like they are interested in, because a lot of the time people actually ask a lot of questions, specifically related to politics, or religion, or history. And then you know, okay, these are the places that I need to spend extra time to accommodate the wishes of... (the group).

I2: Yes.

I1: Alright. Do you think your attitude, while conducting the job affects the tourists and how do you think it affects them?

Jaime: I would absolutely say yes! Both, from the tour guide perspective, having tried that, but also because I've tried walking tours in other cities around Europe, where it's been raining and you feel "Eh..." before you get there as a guest. And the tour guide just manages to sort of lift it up and make the best of a bad situation and for me, if you show that you acknowledge, for instance, if it's really raining heavily. If you acknowledge that it's kind of shitty, as a guide, and you make a little bit of fun with it, that usually livens the spirits, for the guests, as well, because they feel "Okay, you know that this is not ideal, but hell, you've got a positive attitude, so we're going to go with you and see where this goes. And normally, I would say that works out really well, so yeah, definitely. You can definitely affect each other. But I would also say

that a really bad group, I haven't had one. But I know a few colleagues that have, it can also affect you negatively. So it's people, it's different.

I1: Yeah, so, you've mentioned a bad group can affect your attitude, and the weather, is there something else that you think affects your attitude at work?

Jaime: Well, I would say, of course, a personal situation, and otherwise work, study situation, if it's really heavy at the time, yeah, of course, that affects you. But I would say that's also the point, where a certain level of professionalism should enter. So either you are able to, sort of, put this aside and put on a show, or you call in sick and you make sure that can actually get someone who can deliver. That's what I would say.

I1: Alright. Sure. Have you even had, let's say, troublesome tourists and I don't know, it could be rude tourists, it could be tourists that, I don't know... but tourists that cause problems-

Jaime: Deliberately or unintentionally?

I2: Both.

I1: I don't know. I would say deliberately, because unintentionally, it's more like a mistake, it's not... what do you say I2? Does unintentionally count?

I2: If you can think of an example with both, that would be perfect.

I1: Yeah.

I2: How do you deal with it in general, with such people?

Jaime: Okay. I would say I only a few times have experienced someone, where I would say that it was... I wouldn't necessarily call it and say that they caused trouble, but they were slightly disruptive. And it would typically be older men, who would feel the necessity to be heard, and would be very loud, and when you would tell a story, or make a point, or something, that for some way didn't fit with their, let's call it, worldview, they would make some stupid remark about something not being like in Texas, or something like that, but never anything major. And typically I would say that these are also the type of people that if you make a joke, like directed towards them, in a well-meaning fashion, that would, sort of, find that charming, as well, so it's fairly easy to manage. In terms of unintentional, I would say that sometimes, of

course, we are on walking tours in Aalborg, and there are a lot of cobblestone streets and stuff, and we do have people in wheelchairs and with strollers and stuff, so sometimes you do have to accommodate that, as well. And be like: “Okay, so we do have to go in a different way, or a different route that I would only do, so everyone could go.” And sometimes they would feel that they were slowing down people, but normally, if you’re open about it and say: “Look, it’s really just one other street, right next to the normal one, so you won’t miss anything, I promise!” And then it’s okay. So, yeah, I would say I have a little bit of experience with it, but not a lot, fortunately.

I2: Wonderful!

I1: Do you sometimes feel that your attitude, towards the tourists, doesn’t actually match how you feel inside?

Jaime: Um... <deep breath> Yeah, I would say, yeah, definitely. I mean... it’s hard to answer, because in general, I actually like almost all of the guests I’ve ever had on tour, even when you feel massively different. And seeing as 90-95% of the guests we have are Americans, Americans are probably the Western people I have the hardest time connecting with, on a personal level. Because for me, it’s just, they are so different. I mean, I’ve been invited to come to stay with people and go skiing for 3 weeks in the winter, after having spoken to them for two and a half hours, and stuff like that. And for me that’s very personal, you know. That’s very close to my personal sphere, but I know they don’t do it because they... they don’t mean anything bad with it, of course, otherwise they wouldn’t do it. But for me that’s sometimes a little bit different. And I can’t say: “Look, this is pretty weird. Why would you say this?”. You don’t say that, of course. <laughter> You just smile and say: “That’s so nice! And I promise, if I am ever in Buffalo, then I’ll stop by.” Or something like that. So yeah, I have experienced it, but never in a bad way, I would say.

I2: Okay.

I1: Alright.

I2: Do you sometimes feel “worn out” by the job? You mentioned something like that, that sometimes you-

I1: It drains you out, you know, something like that?

Jaime: Yeah, I would say, for sure. It drains your energy levels. But for me, worn out is when and you're just like: "I cannot do this again!" And I've never felt like that. It's mostly that you feel tired and you need to have a beer or a coffee or something, and put your feet up, and just relax for the rest of the evening. So it's mostly about energy levels, but I would also say that I'm not an extrovert and I'm not an introvert. I need to have some time at home and some time alone to, sort of, get my energy back, unlike extroverts, who get their energy by being out and amongst people. So, for me, I definitely get tired. But worn out- no. Not in that way.

I2: Yeah. That's great!

I1: Cool!

I2: Um... yep.

I1: Let's see. Have we covered... yep! Why did you decide to become a tour guide?

Jaime: Yeah, well, I used to work in a pub, here in Aalborg, and one of my colleagues was a tour guide, and I've always been very history interested. And as I've mentioned, I've been on a few guided tours, myself, when I go travelling, as well, and I've always liked it. And I found out that one of my colleagues was a tour guide and I just asked him if they needed someone more to help them do the tours. And he made a recommendation and I ended up guiding. I actually ended up guiding before I even had the formal education, because there was a shortage of guides that year, so I did almost a full season before I took my education for the second season.

I1: Alright.

I2: Okay.

I1: What do you like the most about the tour guide job? And also, if you can tell us what you dislike the most? If there is something, of course.

Jaime: Um... What do you like the most... <deep breath> I like that you're able to share a story and you're sort of giving insight into... I really love Aalborg. I actually don't live in Aalborg permanently, anymore, but I really love the city. And I just enjoyed being able to walk around and give people some insight that even people who have lived here for 25 years don't know anything about. So being able to deliver that sort of experience, where you just see people being: "Wow!" Even though it's such a small place, that for no reason should anyone know

what Aalborg is, out there in the world, from a very “Alborgasian” point of view. <laughter> So I would say that’s definitely the best part, for sure. The worst part... <deep breath> I don’t know. I don’t think there are any really bad parts about tour guiding. I thoroughly enjoyed it, I would say. Okay, so the worst part would probably be those days that actually end up having 3 tours, or sometimes 4, if you have a shortage of guides, or something like that, then it can become a little bit tedious. But I would also say that’s also probably because your energy levels don’t stay high up enough for doing that many tours in a day. So I would say that was the worst. But fortunately it was fairly rarely that that would happen.

I1: Alright. So what did you think about the tour guide job before becoming a tour guide and whether that opinion has changed now, after you’ve done it?

Jaime: Hm... <deep breath> I would say that there’s actually a lot more thought that goes through it, from an organizational point of view, that I had previously expected. A lot more administration. But in terms of the actual job, I would say that it pretty much just delivered on my expectations. Which was a good thing, because I expected it to be fun and enriching, in a way, and it definitely is, yeah.

I1: Well, yes. Well, I2, do you have something else, because I think we’ve covered everything that-

I2: I also think we’ve covered everything.

I1: It’s just one last question, which is not related to tour guiding, but... How do you feel about being interviewed on Skype? In comparison, for example, to the face-to-face interviews. Because this should have probably been a face-to-face interview, but, you know...

Jaime: I would say I definitely prefer face-to-face interviews. But, in general I prefer face-to-face interactions. In my work, right now, I actually work in Vietnam, so I conduct quite a few meetings over Skype and it works fine, there’s nothing with that. But it’s just not the same, I definitely prefer face-to-face, yeah. But it’s okay, for these times... yeah, sure, why not. <chuckles>

I1: Yeah. Alright. Well, I think we’ve got everything we wanted. Actually more than that.

I2: Yeah, mhm.

Jaime: Yeah.

I1: So thank you very much for the insights and for agreeing to share your knowledge with us. I think it will be of great help.

Jaime: Yeps. Well, I am happy to help, my pleasure!

I2: Good luck with your studies and with your work.

I1: Yeah. Good luck with your thesis, as well. And, yeah, have a great day!

Jaime: Yeah! Thank you! And to you guys, as well. Bye-bye!

I1: Bye!

I2: Bye!

8.5 Appendix 5 - Interview Leslie

I1: Hey!

I2: Hey

Leslie: Hey!

I1: Thank you so much for doing this interview with us

Leslie: Yes, sure, no problem.

I1: Um...Okay...aaa, so we should begin or?

I2: Alright, so could you start by telling us a little bit about yourself, like your age and what do you do for a living?

Leslie: Yea, I am 25 years old, and I study Urban Planning and Management which is a master education here in Aalborg, at Aalborg University and I am finishing my education this summer, looking forward to it. And along with my education I had different part time jobs, and this guide thing, was one of these jobs.

I2: Alright, and...do you still work as a tour guide?

Leslie: Yes, I do, but due to the corona there are no ships this summer, so we haven't really been out on the harbor front, I am still a part of the team.

I2: Yea, um..have you taken any education to become a tour guide?

Leslie: aaa...yes, VisitAalborg, each season they will find selected few which they would like to offer this education. It is a series of different subjects like how to set up a story, make storytelling, which skills do you need as a tour guide and aaa..how to present and use your body language, like different subjects put together in a course and then there is an exam in the end of it and then some of the these participants are becoming tour guides and some are denied. So it is like a certification, that's what they call it.

I2: Uhum

I1: I have a quick question, related to this. After you have the education and they give you a certificate, do they keep track of how you do, or whether you use..for example, are you observed by a supervisor during some of the walks or how do they make sure that you use those methods during the tour.

Leslie: Umm....It is not that they are checking up on us, like one to one, but there is one person that is just a part of VisitAalborg who is able to go...to follow us on tours if they want to. It's not to keep track on us, it's more to see if there is something we can improve and to help evaluate it. I guess that's more the focus rather than making sure that we are doing a good job because this team of guides is aaa....is very community based so it's like doing this job together and um..we learn a lot from each other, if that makes sense. So I think is more about having a desire for the job, and being very keen on doing a good job, and also the guests are filling out a form to evaluate each tour, so thereby they can also write if they had a very excellent tour <laughs>, they can write your name... so thereby the company not VisitAalborg but Viking Cruises or the other cruise lines have the ability to evaluate us.

I2: Could you walk us through a regular day as a tour guide.

Leslie: Yea, I can try. Normally, we are scheduled to start the tour at different intervals, so the first of us will already be at the harbor before the shift will arrive, and then we have to be there 30 minutes before my tour will departure um...then I will meet up and meet with maybe five

other tour guides and our boss and then will give us a motivational speech to get us into the mood to aa...forget about what you left at home and sort of bring us into this mood that now we are going to welcome all these guests and give them an excellent experience in Aalborg today and have you seen the beautiful weather and blablabla ...and then we are equipped with our microphones and our bag with different ...yea...what do you call the small...like the maps and so on. Then we stand out on the harbor front and we are also equipped with this aa..we call it lolly pop with a number so that the guests can identify which group they are going to. And then we normally have about thirty guests per guide and I will welcome them and introduce myself and make sure that they are up for a walking tour in Aalborg city center..that they haven't signed up for a different tour, of course. And then we have about 2.5 hours of tour around the city, it is a planned tour, you gonna have it for one way around or the other way around the center and... there are different destinations that I will drop by and tell them about and give them a lot of entertainment and stories and answer all their questions and so on. So there is dialog based mostly, it is not just me being a guide, it is more of..we are in this together.

I2: Alright, so you talk about entertainment, is that an important part of your job. Because basically you are going to all these touristic objectives and is it important that besides just giving these information about objectives, Is it important that you keep them engaged or entertained

Leslie: Yea, I would say that maybe entertainment is not the best word but it is important that they are engaged and they are having a good experience at least, we are not guides to present a lot of dry historical facts, it is much more about relations and they also have this idea of or...sense that they are getting to know Aalborg and Denmark, and the Danish culture through me as a guide, so thereby I become representative for Denmark and Aalborg, and so on....so we are sort of asked to share part of ourselves, and my daily life and my understanding of what we are seeing and experiencing.

I2: So..what types of tours do you usually guide?

Leslie: I only do walking tours with more or less historical focus, that is the type of tour I have been trained in, um...but of course I could choose to go for something different and do biking tours and bus tours and so on.

I2: And what kind of tourists do you usually have?

Leslie: Like nationalities?

I2: Like..yea, for example. Or age groups , or...yea.

Leslie: I work mostly with the Viking Cruises, these are the ships that are present here in Aalborg, and these are mostly senior American tourists, also a few Canadians , Swedish, Norwegian, New Zealand, Australia. I would say that the average age is 65+, of course there are young people as well, but that is rare.

I2: If you had to choose one thing, what do you think is the most important thing you do when guiding a tour?

Leslie: Um...I really like the idea of being this representative, and aaa...and also reflect how I really like the city, and also to reflect how much I like the job. I think that needs to shine through, aaa...otherwise I don't think it would be interesting for the tourists to come along a tour. So I think....I guess that is also, that...like you talk about this emotional aspect of being a tour guide, I think that is the most important thing that I can leave the bad stuff behind and then take on this...I wouldn't say a mask but I guess you understand what I mean. I cannot stand there and have a bad day I..I need to deliver and I need to show the guests that we are here for them, absolutely, and that we are glad to receive them and to welcome them. I guess that is the most important thing, to receive them in that way...

I2: So do you think you have to be certain kind of person to do this? Like what type of person do you think would be the most suited to be a tour guide?

Leslie: Aaa....you need to somehow be extrovert and if not extrovert then you need to sort of..be able to squeeze into being an extrovert um...I'm not extrovert myself, I'm a bit..something in between but I guess that I have learned uhm..being trained to be very extrovert to these guests, if that makes sense. To like, aaa...I've learned to stand out in front of these groups and of course it wasn't easy the first ..maybe 10 times and I was really tired after a shift um..but now it really gives me a lot of energy, so it's about learning this thing and becoming extrovert somehow, in some sense, to do this job.

I2: How do you know, the way you should act when you are in a tour? Is it common sense, or your employer taught you, or?

Leslie: Umm...I guess we are....it is not to generalize, but I think part of the certification is very focused at finding your way of doing this, finding your tour guide, so if you look at the different tour guides in this company, you will also find a lot of different and I think I have found my way of doing it by accepting that I am 25, I am not 60 years old so I cannot tell them a lot about how I experienced Aalborg in the 90's and aaa..how Aalborg was in the past and how much I love having my morning tea with the other grannys and so on <smiles>, if you know what I mean. I can only take my sense in this by telling them from my experiences and I think that this uniqueness and this self-reflection <smiles>.... if you can use that term as well, is very important for the job that we are doing um....also I have found that a sort of...comfort of being my type of tour guide by being very...<pause> somehow accessible, that they feel free to ask me questions, and they also get the sense that we can make a bit fun of each other. I can also ask for help, like....if there is someone in the group who stands a bit out, it can be 2 meters tall or if he is talking a lot or something, then I can give him a nickname. There is room for having this humoristic, distance to each other, we can include each other, they can make a bit fun of me and I can make fun of them. Um...but of course you need to sort of pay attention to each group, so once again we cannot really generalize one or all tours, but I need to sort of feel the mood and take the temperature somehow, of each group. So it is about being a reflexive tour guide I guess.

I2: Nice, so how do you think your attitude as a tour guide affects the tourists?

Leslie: I hope < smiles > that is affecting them in a very good way, um...one of the objectives for me is to deliver them, or take them through the city and then deliver them back to the harbor front in a better mood than they were before we started and they should be inspired or entertained or interested in this culture and so on. Um...but of course I also pay a lot of attention in not being false or like not having too much of the mask on because they also need to see through this mask...does it make sense?

I1&I2: Yea totally

Leslie: Yea, because they can see it, they can see if I am just entertaining them and not being myself um...they can totally see through it. And I also think is important to stress that they are not forced on the tour, and they are not forced to go with me around for two and a half hours. If they think after half an hour that "Oh my God, she is horrible!" < smiles > and she is putting on a mask, we cannot really take this, we will experience Aalborg on ourselves. Thank you,

but no thank you!” < smiles >. They can really say “no, thank you”, they can leave the tour, so thereby I also think is important to see all of them, and to include as best as I can all of them.

I2: Right, has that ever happened to you? Like people leaving your group?

Leslie: aaaa...Yes but due to different circumstances. Um...either it can be a fantastic day with a lot of sunshine and a lot of activities taking place in Aalborg, it can be around the carnival or it can be with jazz concerts around and so on and then it is almost an objective for me to make them leave the tour, because then I almost sold Aalborg and promoted Aalborg, and then they will go out and experience themselves because that would be awesome. It is not that we don't want to go with you, but we want to experience the city, and we have a lot of things to do. Of course I have also experienced that they leave the tour because they expected something different, or also if they are not in a good condition, it can either be a bad mood or a physical problem, that can be an explanation as well. Um...especially that part with people not in a mood for a tour, imagine that you are on a cruise then there for next nine days in a row you have to go out and see a new place, a new city and a new face of a tour guide and so on, then I guess that you can say well ok, I will skip this city, I don't even know where I am so I don't care so I will just go out and relax this afternoon and then sail to Norway or < laughs > wherever

I2: Yea, um....what do you think affects your attitude at work?

Leslie: The guests, yea...I think that is the number 1. If I can tell from the first 10 minutes maybe that ok, they are very eager to see Aalborg, they are curious about who is this guide, and what are these monuments and buildings that they are seeing. If it is very dialog based, it really affects my performance as well. Um...I would also say the weather, aa...if you have to do a tour in pouring rain that the guests will not be very fond of it either < laughs >, of course it should not affect me and my performance, but of course it will somehow. It is not the same, if you are standing in sunshine and everything is good, and you can also feel it in the atmosphere in the city, or if it is pouring rain, and windy and..yea...Danish summer < smiles>

I2: Cool.. Do you think your supervisors influence your attitude?

Leslie: Umm...< pause > a bit...but it is not the biggest thing at all, because I also feel a bit that the pep talk, get into the mood speech we have in the beginning, or before the shift...is a big <pause> um....how do you call it, like something that they learn and it is just...it is always the same that we do every time, and it doesn't really affect me that much. Of course, because

they are present at the harbor, and they're also receiving me as I come back and deliver my equipment back and they ask how was your tour today, so of course then....then I also want to do a good job and to tell them well it was really good today, everything went well and so on.

I2: Uhm...how do you feel about working a job where tourists are constantly paying attention to what you are saying and what you are doing?

<pause>

I2:How does, that make you feel?

Leslie: Yea.. < pause > I think at first , I have two full seasons so far. At first season when I had to learn things, I think it took a lot of energy, that I was very ...aa, I was paying a lot of attention to the fact that they would listen to me all the time, is that what you mean?

I2: Yeah,

Leslie: I think that with becoming more experienced, with the job and becoming more comfortable and calm in this situation, and aa....also somehow you need to accept that this is part of the job and you are in the focus....you are in the spotlight. Also there are some breaks along the tour, I can switch off the microphone, maybe five minutes and tell them: Okay guys we are now walking to X objective, you can now rest your ears for a second, I know I am talking like a chicken < laughs >, or something. And then you also inform that okay, they will not hear anything from you for the next five minutes but when I will turn on the microphone we will reach the cathedral, or something. Then I will not be in the spotlight for all thirty guests, but maybe I will take one to one conversation to the one walking next to me.

I2: Yeah, that is interesting actually. Um..Have you ever had troublesome tourists, tourists that cause problems, and how do you deal with that?

Leslie: Yes... of course I had < laughs >. There are a lot of people you meet throughout the season. Um...it is not something that will ruin each tour or something, most of the tours are very good and with the kindest people, in the mood, like they are on vacation and they are becoming like..we use the term "cruise fatigues", they are almost blind for bad things because they are being taken so good care of, they could just walk straight out of bed to the morning buffet and have their coffee and so on, so...they are mostly in a good mood. But I guess I have experienced it maybe five times, or so..but it is a rare thing, especially with people who like to

discuss politics. Like there are certain topics that we are asked to avoid or minimize, which is attitude to religion and to politics because that is what makes people disagree and I had one tourist was very eager to discuss about aaa.....like fleeing people from Eastern Europe and Iran and Iraq and so on. And he had a very bad attitude to it like : How can you even make them live here and why do you even want to receive some of them, and I really got provoked about it because first of all, I don't know to discuss it on a tour, not in that way, we can discuss politics but in a neutral way, and by an open mindset. But not with this closed mindset that you really thought that this Danish way of receiving immigrants is horrible and how can you do it, they are only making you trouble and so on. And that is very difficult, to manage such person in front of the group and with the microphone on, because you don't want to make it very clear to everybody that you disagree with this person. You don't want to put the spotlight to him, if that makes sense. So it is about calming down the situation and aa....and put it on another trace, or maybe say I can answer these questions but that will be after the tour when we are back at the harbor, then I can maybe discuss with you for a couple of minutes but at this point I don't talk politics. It is very uncomfortable, being at this focus. But it is a very good question and it is something that really affects me as a person, such tour it is not a good experience, it is something I would talk to my colleagues with afterwards to tell them I had this experience, have you had a similar experience? And so on.

I2: Do you sometimes feel that your attitude towards the tourists doesn't match how you feel inside?

Leslie: Um...no, generally I think it matches. Of course I guess everybody will have times or periods of their lives where they are not having that good mood or they are affected by illness or family issues, you have to put that on pause, and then do a tour. But In general I think that it matches. And I also think that if I had the idea that this doesn't really match, I cannot really put on this face and perform a tour, I think I would tell my boss it is not going to happen the next week...um...I am struggling with this and that. Because I think it is a value of my own that I don't want to become this actor or something, it should be me and not someone else.

I2: Um...cool.

I1: Do you ever feel worn out by your job, do you feel sometimes like very emotionally or physically tired by being a tour guide?

Leslie: Um...most of the time I feel very relieved and glad afterwards. Aaa... because 19 out of 20 times it is a really good experience and the guests are very glad and ... They are Americans and Americans are not putting a filter on, they will...If they are happy about your performance then they will tell you. And....especially at the end of the tour, they will just give you a lot of compliments and they will tell you a lot of great things if they had a good experience, they are very thankful. And that is often the emotion that I will walk back at home, then the rest of the day is just very good, because I had a lot of good experiences and good time, that's an important part of it as well. I often become more happy from the guided tours I get, if it feels like a success.

I2: Now, that is actually very interesting, so the tourists help you lift your mood and your attitude...okay.

Leslie: Most of the time.

I2: And it is also a good incentive to doing a good job, right?

Leslie: It is.

I2: Alright, so, why did you decide to become a tour guide?

Leslie: Um....well it was about three years ago, when I finished my bachelor degree in geography, I decided to take 1 year off and then from the summer and to around New Years I had a job and then from New Year to when I should start studying again next summer, um...I had a break and I had a lot of opportunity to fill in something that I would like to become skilled at, or something that I would like to spend my time on. At that time I lived down at the Harbor front and I noticed all these tourists and of course the guides, and I really thought that it could be interesting. What are these guides doing, what is this type of job? Then I started to research a bit how to become a tour guide in Aalborg and I also had a friend of mine who actually was a tour guide at this point and I asked him: How did you become a tour guide? And he gave me the contact information of Visit Aalborg and this department, and then they invited me to a job interview and I became one of these selected few, < Laughing >. I became part of these course attendants and succeeded and practiced a lot < laughing >. Practiced for myself, and in front of the mirror and recording, and ..and I use a lot of time shaping these stories and practicing while also learning from the other colleagues.

I2: So you mention seeing tour guides doing their job kind of started this desire to become a tour guide. Is there a difference in what you thought about the job before becoming a tour guide, and whether that has changed after you became a tour guide?

Leslie: Ehm...I don't think I expected that it would take so much involvement and so much that I needed to invest myself as a person into ... But I more thought about it like oh you have to know about the city, you have to know about this building and the history and what happened here in 1462 andI think it was more like you need to know the facts and the days and so on. So...yes it has surprised me that It was so much about the personal relations and my performance and telling good stories and yea...Yes there is a difference. Yea.

I2: What do you like the most about the tour guide and if you can tell us if there is something you dislike the most?

Leslie: Uhm...I just talked about that your mood is just being lifted and that you aaa....that you also learn about not only the city but also about how to perform and how to stand up in front of a big audience. It is a lot of skills that I can also use in my primary career somehow...and...that is something I really like. And then the fact that you cannot really avoid that sometimes you will have bad experiences as well, that you will meet these troublesome guests, but is a rare thing <pause> ..another thing that I really like about it, is the colleagues. It is a very...like I really enjoy being a part of the team, we are about 60 or 70 people and I am by far one of the youngest. The average age is maybe 60, it is retired teachers and architects and so on, people with a drive for entertaining and telling stories and eager to share their history knowledge and so on. But it is very, very cool team to be a part of because you will learn a lot about ...you will get relations with people who are much elder than you are and ..also the opposite way around, I think that they hopefully also enjoy that I am a part of it. There are also a lot of events throughout the year and it is just a very good team to be part of

I2: Cool, I think we are almost done, there is just one more question that we have which is not tour guide related. But what do you think about being interviewed on skype, because you know compared to let's say face to face interviews.

Leslie: I am actually surprised how good it worked. I am myself in a situation where I am doing interviews like this, for my master thesis so it is I guess something that is necessary at the moment. Ehm...of course there are ups and downsI would like to have met you in person, I think you also get a lot of extra from an interview by sitting in front of each other...and

so on. But...I think it works, quite well, also because we are not more than the three of us here, it should not be more, talking at the same time. Of course it is also quite convenient, it doesn't really take a lot of time, you just turn on skype and yea....

I2: Well, thank you so much for your inputs, it was a fantastic interview and we definitely got a lot from it. Good luck with your thesis !!

I1: Thank you, have a good day! Bye

Leslie: Good luck to you too, and If you can send me the paper when it is done to read it, it would be great!

I2: For sure, we can definitely do that, it will probably be towards the end of June, but we will gladly do it!

Leslie: Thank you, have a good day, bye!

I2&I1: Bye!

8.6 Appendix 6 - Interview Robin

I1: Hello!

I2: Hello, can you hear us?

Robin: Hello, yeah, perfect.

I1: Nice! Okay, so if you are ready, we shall begin! For start, could you tell us a few words about yourself? Like your age and what do you work

Robin: Yeah, umm...my name is Hanne Holme, I suppose you know that, and I am going on 56 and aaa...I was educated as a tour guide, here in Aalborg, by Visit Aalborg. That was back in 2003, aaaa..but this has not been a full time job, only for my spare time, more or less. But

after some, I have an education as a teacher as well, I have an education as graphic worker (typist) and aaa....several, as a sailor, seaman. So after turning around and doing some stuff, I have been working mostly as a compositor, in fact. After I came home, like three years ago, I started developing my business in tourism. So then I got employed at aaa...Albatros, you know them, it is a big company with tours all over the world and so on. I have been working for them for two years, and my destinations are Malta, the Balkans and Morocco.

I1: Sounds very interesting, you seem to do a lot of things

Robin: Yeah, and then I have the north part of Jutland. Uhm....yeah, basically that's about me
<laughing>

I1: Cool, how would you describe your job as a tour guide?

Robin: It is very very different if it's a tour...if it's just a city tour for 1 to 3 hours or is it a bus tour for the whole day or as with Albatros you are with your guests from 7 in the morning to 8 in the night every day for might be 14 days.

I1: Right, but let's put it in the context of Visit Aalborg, as you said you work for visit Aalborg as well.

Robin: We started out to share the different tours between us, but after discussing something about money for holiday stuff and like a union, and now we are called Aalborg guide forening. I am also sort of taking care of all the people getting their wages and booking and stuff like that. So if VisitAalborg needs some of us, they contact us. But they have educated their own guides also, so there is two different types of guides, but they have made just for the cruise ships, VisitAalborg. So they have the cruise ships guides and then we were like guides ...yeah.

I2: Yeah, so you don't work with cruise ships?

Robin: Yes...not all of us, I do. I had the cruise ships education as well, so that is also something different. Now In our group, in our aaa..union, what do you call it? We do a lot of tours with companies who make social events for their workers, for schools, for students like you aaaa..in former times they always had a tour to skagen when the new foreign students came to Aalborg, that sort of things. And we are also in charge of opening the monastery, you know in the town, the monastery Aalborg or the monastery of the holy ghost, and then some of us are

also cruise guides. With VisitAalborg, Is just one/two hours of city tours mostly, or in the monastery of the holy ghost.

I1: What kind of tours are you most experienced with?

Robin: <pause> aaaaa....both, I think with tours in the city and now also the long tours, the weekend tours, but of course everything is dead right now.

I2: unfortunately. Um...could you walk us through, let's say a city tour?

Robin: Yeah, umm..If I know I have to meet a group , I contact them a day before, just to advise that everything is what we have agreed on, aaa, and how many people they still are and if they still want to meet me at the same place or if there is a special place they want to end because maybe they have some kind of appointment with a restaurant or something. Then, often we meet in Nytorv, or sometimes at Budolfi square, it depends, and we have two different types of city tours: in the old town, which we call the Jens Bang tour which is Budolfi church, the old monastery and the center that way and then we have another one which is the old Franciscan monastery and Aalborg castle. That is typical, and then they have some different themes like it could be witches or it could be sometimes...yeah, different.

I2: What about the tour museum tour?

Robin: We have to meet 30 minutes before time, and then we have a uniform and a sign so people can recognize us. It is to appear like I know what I am doing <laughing>. Yes...aaa and always want to contact the person and I appear to say hello to them and then we go for like the walk we have discussed and find out that's what they want and most of it it's likeit's mostly history, but we also need to be a bit of storytellers, you have to be aaa...I think I could call us like the gossip magazine of the middle ages. So all of us have to put in small stories about what we learn and sometimes if you are not certain if it is real real, you say well it is said to be ...something. And yes...we go for the tour, and in the day after I always contact the one who has employed me to check If everything was ok. So that's how we normally do it and we normally have...like in the high season you can have 2 or 3 tours a week, not more. So it is not a way of living.

I2: If you had to choose one thing, what would you say it's the most important thing you do when guiding a tour?

Robin: I have to....be knowing what I am doing, it should be known that I know the history and history also of Europe and the world, because then I can take pieces from everywhere during the same period in Denmark. Also to know a little bit of gossip and also to be looked like I am enthusiastic about what I am doing and that I like what I am doing. It is okay, it is easy when it is only 1.5 hours, aaa..then it's ok. But also to have an overview and to see that everybody is ..is having an ok time and you be aware that you have eye contact with most of your guests. So we don't use headsets, aaa...but sometimes when the bus is in nytorv you have to be shouting very loud but the problem with the headsets is that sometimes go and then you have your group behind you. You can reach longer on the tour, but you don't have the personal contact with your guests. That I don't like, I always stop and then make sure that I have everybody around me and then I start telling. That's...I think that's....I like it best like that.

I2: Are the tours you lead scripted? Or how much of it are scripted?

I1: Can you improvise?

Robin: No, no, when we had the education they gave us some explanations of the places, then each of us made aaa..like a script of this place, but no...you are on your own. You are a lonesome cowboy < laughing > as a tour guide. There's no scripts there's no manuscripts, just that you will walk from A to B to...yes. Everybody is...every guide is different so you have to find your own way, your own style.

I2: What type of person do you think is the most suited to be a tour guide?

Robin: You have to be open minded aaa..and you have to have a good memory <laughing> yes...because everything you tell is just from your head. You don't go with the book or manuscript or anything, and aaa...I think you have to also a person that can be calm when something unexpected shows up. Not so much In short tours but in longer tours, is very, very important that your guests don't feel anything, no nervous or anything, if something happens you have to keep your cool.

I2: You said that you have to be enthusiastic, how does your attitude affects the tourists do you think?

Robin: Of course there are also different types of groups, they could also be architects searching for some...and that might not be...so then you might be cut down the fun part and you go the

fact part or.... <pause> so, it depends , but yes you have to look like you like what you are doing even though it is maybe not your best day but as I said for one and a half hour most of the time you can be on top 10.

I2: Alright, you said you also lead longer tours, is it more difficult to keep this enthusiasm and happiness on the longer tours?

Robin: Yes and No. Aaa, of course sometimes when aaa..the alarm rings at 6 o'clock in the morning and you think Oh my God, I will not be on my own until 8 o'clock in the evening because you have your meals together with the guests..But when you are sitting in the bus and the wheel is driving....yeah, then I always enjoy it. There are no days alike, they are always different, and I see a lot of interesting places...so I am not at all complaining. But I always go very very early to bed because your head is likeyou've been talking on the microphone on all the places, for a whole day, you are totally empty, and is also a good point that the guests are allowed to gossip a little about you, so you go early to bed so they can gossip about me < laughing >.

I2: You say that when you are out on your own basically as a tour guide, how do you know how you should act? Does your employer tell you how you should act or do you just decide yourself?

Robin: That is always a little..not an education but a little script about what they think you should do: Not have like dirty nails or if you are on a big group you have to sit with different people, you have to treat everybody the same way when you have a big group. It is also said that as a tour guide is not so good if you..... You can discuss politics but not in a way that politicians do. Sometimes I say something that, about politics but then I have to say it's more like this and this and happen that because of that. You know I have to be more neutral. Even though we are educated in politics of course, and If you are in a Muslim country you also have to behave in a certain way. But I also think that you have to be honest, because if you are not honest you don'tI don't think people will...what you say, will not trust you...or accept me you know...they think ah...is just small talk, she is not worth the pay. You want people to...not obey you but what do you call it?

I1: Connect with you.

Robin: Yeah, you have to be like...an honest person.

I2: What would you say that affects your attitude at work?

Robin: Yeah.....< pause >. You know I have aa....aaa it's a rule that you find in all society, they call it 80% and the 20%. You know that rule? 20% of your guests take 80% of your time. So if you are with the group for a whole week, then you sometimes have to find your patience..but as I said is very important that people don't feel anything. They are on holiday, they should have a nice time.

I2:What about your supervisors? Do you think your supervisors can influence your attitude?

Robin: No, aa...we don't like supervisors unfortunately. As I said you are a lonesome cowboy but as I was educated by Albatros I had trainee tour, to see where we are going, and then you are on your own. So that's no...but of course I have like a boss or like leader, and I can ask him what about this and that, aaa...but mostly you are very very much on your own. So it's very very nice when you are on a place and you meet a colleague, so you can discuss the guests, < laughing > I have a friend in Malta, Danish girl too but she is living there, so when I am down there we can always meet and have a little drink on the balcony and say good night. So no...it's very very...also you have like...bus drivers but sometimes, in the Balkans they are from Albania so I can't talk to them...so it's difficult.

I2: How do you feel about working a job, where the tourists are constantly paying attention to what you are saying and doing?

Robin: Aaaa...<laughing> yeah...I think you get used to it. Of course the first time I was nervous, but I was educated as a teacher before so I am kind of used to trying to get people to listen to me. <laughing>. So, yes yes, you have to be a person who is not afraid of being, and you also need to be sometimes firm, especially on longer tours because if you are a big group, 30 people and ladies always looking at clothes and old men always running to the toilets, then you have to say it's like this. So you have to be kind of firm when I say here, is here. Because if not, too many people lost a lot of time.

I2: And do tourists usually listen to you?

Robin: Yeah, if theyYes, they do. If they can see the point is giving meaning or something, then they can understand.

I2: Have you ever had tourists that caused you problems?

Robin: Yeah....yes, of course.

I2: Any chance you have an example? How did you deal with that?

Robin: But, like I said the 80/20 rule and ...but most of people you know they are on holiday so they are happy and they are glad but you know sometimes, something with the rooms or something that they cannot hear you orand if I make a mistake I always apologize, and put it on my shoulders. But you need to have a plan B, if something goes wrong...sometimes places are closed because it is Sunday or maybe yes...you know. And the tourists know, if you don't follow the program and people see everything which is noted in the program, you get complains. Sometimes they make a cross, like this this this. So if it is mentioned in the program, you have to do everything, so that is something that you sometimes get complains about it. Most people are nice, but ...and then an example with a mother and a daughter on a tour, and when I came to the local aaa...guide said oh no, these are the most horrible guests ever. So...and ok I was aaa....I had to go and I had to ring to them every morning to get them out of bed, I had to take them from a morning table into the bus and then the daughter could hardly walk, and sometimes it's steep and long tours and then...they have been there..like it was the third time, same tour, third time so in the end I felt sorry for them but I have seen complaints from the years before, some other guests complained that they have ruined their holiday, so It was serious. But I put them in different places and gave them a cup of coffee and said ok it's too hard for you, you can wait here and then we do the rest. But you always forget the bad things.

I2: Do you sometimes think that your attitude towards the tourists doesn't match with how you feel inside?

Robin: Yeah...sometimes, you have to put on aaa...a mask. You are on work so....

I2: So you see it as a part of your work?

Robin: Yeah...yeah it's part of my work and I have to, yea. But as soon as the wheel is running, you are just on.

I2: You talk a lot about having to put on a mask or sometimes you have to look happy, so was there a point when you felt it is too much, in the sense that you got worn out by doing the job basically?

Robin: Not...but I believe if I was doing it more often, like two long tours a month, then I would be worn out, because you are giving a lot of yourself. Energy...I couldn't have energy for like being away all the time, I couldn't. I know some guides are working more, but I am lucky I can go on small tours and that's, only 1.5 hours so that's no big deal, so I can combine it with other jobs. But should I live as a full-time guide? I'm not sure. It would be too much of a routine, and then...yeah, the fun will disappear.

I2: What do you like the most about being a tour guide?

Robin: I am mostly fond of history, politics, people, so...I have been also writing some stuff, a new education for guides in Albatros travel, some historical information and stuff like that. So it's basically, to tell people what I think is interesting, not just that...not just that Jens Bang was living in this house from this year to this year...that is not interesting, but how was the society at that moment, why did he became such, and why did people say about him that, why, etc. With the long tours of course I like travelling, I am adventurer, I have been sailing around the world. It is interesting to have your hobby as your job.

I2: Yeah, I think that's everyone's dream <laughing>

Robin: Yeah <laughing>. But it is also hard....self-discipline is important, because no one is telling you when, where and how to do it.

I2: Is there something about it that you don't like?

Robin: Naaah, not really.

I2: Then I guess you did manage to transform your hobby in a job <laughing>

I2: Okay, we one more question...no, two more questions. So first of all, what did you think about the tour guide job before becoming a tour guide and whether that has changed now after you have done the job yourself?

Robin: No, aaa...not really. And I came into it little by little, so I have been growing with it. So no it's not, but It is different now. I am too old to get <laughing> ..surprised.

I2: Okay, aaa..I think we got everything we needed, and even more. I think your insights and your knowledge you shared are really helpful and they are going to be of...yea, of great help. Just one more question, you know this interview should have been a face to face, but what do you think about being interviewed on Skype?

Robin: I think it's okay and I think in these times is good that you have this way of talk...but it's the same that as I said with the earphone and that's ...you miss a little of contact. And ..but maybe it's more efficient, because it's also more small talk because you get annoyed with " no I cannot hear you". So maybe in the future we don't need to fly so much, maybe we can do a lot of Skype thing <laughing> .

I2: Alright, well, thank you so much, and aa..yea, I think that was it. If you need any other additional information about our project or if you want to read our project afterwards, so you can see

Robin: yea, yea, I think you promised to send me.

I2: yea, for sure.

Robin: So I wish you good luck, when is to be finished?

I2: Around June, the beginning of June,

Robin: And then the exam?

I2: End of June

Robin: okay, but poj poj as we say in Danish <laughing>

I2: poj poj, have a wonderful day, and thank you once again!

I1: Thank you!

8.7 Appendix 7 - Interview Wesley

I1: Hey!

I2: Hello!

Wesley: Hello guys! Pleasure to meet you.

I2: You too!

I2: Alright, we have around 25 questions for you; usually it doesn't take more than 30 minutes. If there is something you don't understand or if you need some examples or whatever, just let us know

Wesley: Yeah, will do

I2: So, can you just tell us very briefly about yourself? Like your age and what do you do for a living?

Wesley: My name is Anders, I am 28, I work as a highschool teacher, I teach history in English, aaa..I have a second job as a cruise guide where I show American tourists, groups of around 30 people around the town, for about 50 times a year. So it is only a part time job I have as a cruise guide.

I2: Alright, and for how long have you been a cruise guide?

Wesley: Um, three years.

I2: Have you taken any kind of education to become a tour guide?

Wesley: Yes, when I became a certified cruise guide here in Aalborg, I had to take an education that took around 50 hours I would say..aaa...and two exams, so that's what it takes to become a cruise guide in the city. I have done some other guiding here in the city, just like freelancing, but yeah...a certified job required an education.

I2: Right...Could you walk us through a regular day for you as a tour guide?

Wesley: Well, I would actually say that I have a ritual around it. So, I would start before the actual tour, aaa...because as a cruise guide at least, there are very high standards, these are luxury cruises that come here to the city, so they require for us to be very well prepared. So the first thing I do, I...well I look up the weather obviously, I need to know what the weather is..but then I also look up both local and national news, because if there is anything big going on in the country aaa..I need to be able to explain it to them aaa...and especially if it's local

news, if there is anything they might see in town I also need you know...to be aware of it. Then I write down my most important points, if I have anything that I would like to say today that I don't usually do I write it down on a piece of paper...just to have everything lined up of what I want to bring to this tour....otherwise the rest is aa....is standard really, or maybe I'm going to make something up in the minute. But then I....so that's my ritual before the actual tour. Then I go to the ship, I have a briefing, and I well..I receive my guests, I count them, I make sure to shake all of their hands and aaa...get their names, try to remember <laughing> ...tough, obviously. And then I do the actual tour. I don't know if you want me to go in depth in the actual tour.

I2: Well....not necessarily in depth, but you know...just like what's the most important thing you do while on a tour?

Wesley: Okay, so..on the actual tour I would say that the most important thing I do is....I serve people...because you need to know your...the culture of your guests really, and American tourists and cruise tourists above all, they need to feel like they are being serviced all the way through, and when I say serviced, I mean you need to hold their hands basically, we call it the cruise bubble...from the second they step off the ship, they need to feel like they are essentially being carried all the way through and then back safe on the ship...nothing ever went wrong and because of this it is incredibly important that you are aware of aaa..the needs of the group, for example if they are old you need to walk a bit slower, you need to talk louder and you need to adjust your jokes...and....and stories accordingly. So the most important thing is actually....totally not the city, the most important thing is that they feel serviced. And....at least when it comes to American tourists and speaking from experience, having shown different places and different kinds of tourists, it is probably again, the most important thing that they feel they are serviced and they have a good time.

I1: Is it VisitAalborg that tells you how American Tourists are?

Wesley: Aaa...yes, so they definitely did teach us on this subject but it also comes in part from having family over there and from my studies from Aalborg University. I did not study tourism, I studied English so I was obviously also told about American culture there...but yes, VisitAalborg they did probably spend at least 10 hours trying to teach us how to cater to American Tourists.

I2: So how much of the tours you lead are scripted? If they are

Wesley: So initially it was very scripted when you have to learn how to do it. At least scripted in the sense that <pause> ...you know what you are going to say about the buildings, etc. And you know what stories they tend to find interesting, so you re-use those a lot. But as you become a more experienced guide, you don't reallyyou don't care so much for the script so to speak. VisitAalborg they initially told us you have to spend aaa...for example 10 minutes at building X, and when experience taught me that they don't find that interesting, I am just gonna walk past it, essentially. You have to mention the building that VisitAalborg tells you to mention because VisitAalborg puts out the tour plans for the tourists, right? So they can see where they're gonna go so...if they say we are going to go by Budolfi Church, you have to go by it, obviously...but that's it from me nowadays....like I tell them what I find interesting and what the experience taught me that they find interesting.

I2: What type of person do you think is the most suitable to be a tour guide?

Wesley: < pause > Okay...aaa I do think that the most suitable person to be a tour guide is first and foremost an extrovert. Aaa..you have to be able to speak in front of groups as large as 50 people, they are usually around 30...but if you cannot get in front of 30 people, that have each paid between 1000 and 1500 kroner to see you aaa...then you cannot handle it and I think extroverted people they are more likely to be able to handle this pressure... but other than that, you also need a person who has got humor, aaa....they need to be able to laugh at themselves but also to entertain, a lot of the cruise guides job is obviously entertainment, like sometimes....sometimes people believe it is more educational, but I would argue that a good guide is entertaining rather than educational. Obviously bonus points for combining the two, right? But yeah...that is my answer to it really: Extroverted, capable of entertaining, obviously also to educate, but also adapting on the moment I would actually say....you need to be able to adapt to your group.

I1: From what you are saying, it seems like you need to have a certain attitude while you are a tour guide.

Wesley: Yes, for sure..aaaa, if you want me to elaborate on it, when VisitAalborg, ...There is aa....It is quite, I don't know if I want to say it's hard to become a tour guide at VisitAalborg, but last year I believe, half of the class didn't actually pass the exam I think. There were a lot of people last year, but from my year, we were quite a lot that passed. But they are more than willing to not pass people because of the attitude, even after they have spent 50 unpaid hours

being educated. So they take it very seriously, it is obviously a lot of money for the town too, and our boss he always says that he only looks for extroverted people. So that's very important for him obviously.

I2: Do you think that your attitude at work affects the tourists in a certain way?

Wesley: Oh for sure, aaa..so obviously we are taught to be happy and smiley, but I would also say that the better cruise guides, they learn to play a whole variety of feelings as we are going along, right? So, in certain places you...you obviously are just yourself and cheerful and try to tell good jokes but in other places you actually try to almost create this somber mood when you are telling about a dark past in Denmark or....even a personal story and stuff like that...it makes you human, and it creates the most in the guests or in the tourists, like when I guide I live by this saying, I think it goes something like aaa...they will not remember anything about the city, but they will remember how they felt while they were there. So you try to make them feel as much as possible, but obviously, try to stay happy.

I2: What would you say that affects your attitude at work?

Wesley: Uhm....well, the weather I'm not gonna lie, but that's also because if it's raining, obviously you have to try extra hard...but, if it's raining, you can do the best work you've ever done as a guide, some people will still leave, just because of the fact that it's raining. And when you see your group gradually becoming smaller, it's not very motivating obviously <laughing>, but ...so the weather is a big deal...otherwise, how many questions they ask I would also say that actually affects my attitude, because the more questions my group asks, because the more questions my group asks, the better opportunity I have of delivering a good product.

I2: So the more engaged your audience..or the people you guide, the better the tour becomes in your opinion.

Wesley: Exactly, yeah..

I1: I have a question, you say that you are being taught to smile and be cheerful, by your supervisors, how often would you say that you are asked to do that? And is it directly? They tell you, you should be smiling etc.

Wesley: Well during the actual education, they do teach you to smile and use your body while you are communicating, aaa...but when you finish, I would say they only essentially ask it of

you during the briefing, like “Put a smile on, go out and have fun.! And stuff like that”. It’s nothing, aaa.. they are not oppressive in any way, trying to force it down upon us, but it’s expected, it is definitely expected... also because we do receive...or we have to hand out feedback sheets during the tour, so our employer is gonna get straight feedback on how we are performing, so obviously people try their best.

I2: Yeah, uhm...how do you feel about working a job where tourists are basically constantly paying attention to what you are saying and what you are doing?

Wesley: Obviously you have to be a certain type of person to handle it, aaa...and I suppose that I have always liked being listened to, I know how it sounds, but <laughing>...but I, I just find that if I can deliver what I call an entertaining and educational tour, it makes me incredibly happy as a person, because if I can see these people have had a good time and I believe they learned something, that makes me personally very happy, obviously they constantly....they give you feedback, straight afterwards...One thing is this feedback sheet sure, but most of these people they go up and shake your hand and say “that was very good” but they are also not afraid of saying aaa...” I didn’t really like that”. They are fairly open, obviously that doesn’t happen that much, the easiest way to see that are those people that just take off...obviously. But you get this instant feedback all the time while you’re doing it.

I2: Does it motivate you, when you know you could get a personal thank you ?

Wesley: Oh yes for sure, it motivates me very much. I’m not gonna lie, my favorite tourists are the American tourists because of two things. They are in general extremely nice people, that speak their mind, but obviously they tend to be very polite..aaa, and it’s always nice to be told something nice, I think we can all agree on that. When people say, you know what...I like you, that makes you happy, that’s a big motivating factor. But they main way that Americans tend to show this, is through tips. So you actually get a number on how much they appreciating you <laughing>. So obviously some are richer than others and they tend to give more tips which makes sense, but when you have given a tour where....let’s say you have fifteen people, seven couples or something like that, and you receive let’s say six or seven 10’s or 20’s, you know that each couple had a great time. Whenever you get more than 10 per couple you know you’ve done a really nice job. So that’s incredibly motivating. And if you entertain them and educate them I don’t see the bad part in doing it <laughing>.

I2: Does it work the other way around as well? In the sense that when people come and tell you, it wasn't really what I expected or it wasn't such a good tour? Does it bring your mood down or something?

Wesley: Uhm....So you're asking me if I get motivated from constructive criticism?

I2: Well you could get motivated, you could get demotivated, you know...I mean people react differently I guess.

Wesley: I would say that it's not something I've struggled with a lot, I have had a few tours where I didn'tat the end there were not that many people left, and aaa...they weren't that talkative. It tends to happen when the weather is not that nice. If the weather is very warm and sunny it's to keep them happy, but to answer shortly I would say that it would definitely demotivate me, but it's not something that I have experienced a lot. As long as the majority is happy, that's the most important thing, then you can brush that one freak off <laughing>

I2: But have you ever had troublesome tourists? I don't know, tourists that caused you any kind of problems? And how did you deal with that? Or how do you usually deal with it?

Wesley: I have been fairly fortunate, I've had ...I do remember once I had two gentlemen who...I was a bike guide, I both do walking tours and tours on bikes, and I had two gentlemen who had essentially just signed up for this tour to borrow the bike and bike off on their own. And aaa...to begin with I was a little apprehensive of this because aaa...we are supposed to keep them safe in a way, and I am actually not at liberty to say to them, you know what, just go off, because if anything happen to them that would come back to me....so we had to get a bunch together and try to waving all the responsibility away from me, so if anything happens to them it was on themselves...but they just put up a fight during this....they are adult people of course they can bike by themselves but aaa...yeah, I just remember them being rude about it. But then I also had another guy who kept questioning my knowledge, he was aaa...he was really a diehard republican and when I mentioned free education here in Denmark, he took that as something incredibly negative, it was very obvious for me that in his world education is a bad thing...so whenever I stated something he often shouted, or sometimes he just asks any super random questions, as like...when was Poland invaded during the WW2....just to challenge me, you know..and that's annoying but just kill them with kindness really aaa..that's all you gotta do.

I2: So you try to be....how do you answer to these things? Do you try to be diplomatic or?

Wesley: Obviously I try to be diplomatic, in the sense of these two older gentlemen who just wanted to rent the bike, I wanted to make it clear to them that I was not gonna be the one in their way for them having ...getting what they were actually seeking, right? I just cannot make this decision, there is something higher in the food chain that needs to make this decision so I had to mediate this discussion aaa...and in the other case like I said is just a matter of killing them with kindness, if they are challenging you just answer politely and just make sure to show that you are not the threat, maybe they do not agree with what I say, but that's not me who is the problem here...so if you can make them feel that, then it's gonna be good.

I2: Do you sometimes feel that your attitude towards tourists doesn't match how you feel inside? Or maybe your mood during the tour?

Wesley: Uhm....no actually, it is a good question but I actually don't feel that I have experienced this...at least not for prolonged period of time, right? I had obviously less than ideal days, where is like oh my god, I don't feel like this right now, but they actually usually bring you in a better mood...because you got to remember you are with 15 to 30 people who are currently on vacation, they are...they come out usually in a good mood and obviously that drops off on me aaa....and even if I'm faking it, quickly becomes real, so...

I2: Alrighty, I think we have just a few more <laughing>. So why did you decide to become a tour guide? We haven't talked about that

Wesley: Well, like I told you my job is....I'm a teacher, I teach history in English...so what do you do as a tour guide? It's in English..and I teach history <laughing>. So honestly, it was purely because it looked good on my CV, It's actually very hard to become a high school teacher, nowadays in Denmark, aaa especially with my subject, there are so many of us so....I needed an advantage there. But I stayed because I love it...like my workplace was very accommodating when it comes to it, that that is very nice.

I2: What do you like the most about being a tour guide?

Wesley: Uhm...the people. I met some amazing people already and aaa....I just <pause> , I can just explain my general feeling about it with one person, with one example. So, one day,

there was this couple who came from, they live in Florida, but the husband he had been stationed in Germany for most of his life, he was actually a Lieutenant Colonel in the American Army, so he is up there, very successful man, and he was very impressive to listen to and very impressive to talk to...we kept on playing this ping-pong, so when you are a bike guide, there are actually several opportunities to talk to the tourists one on one and I kept aaa...talking with this guy and he had been married in Denmark, not that far from here with his German wife and...we just started liking each other so much that he actually invited me over there to stay with them in Florida for a week...he got me car and contact information and everything...And is just....when you build these relationships in such short amount of time it's ...aaa...that's a strong feeling that it's very addictive <laughing>

I2: What about if there are some bad parts about it? If there is something you dislike about being a tour guide

Wesley: If there is something I dislike about it, it's I would say there are probably two things. Number one, when you get home after a successful tour, you are f*****g drained, it is actually hard work, like it looks easy, but you are performing...and you are performing for three hours straight, and that's very draining.

I2: Like physical or emotional or?

Wesley: I would say mentally drained aaa...not like physical, but you are mentally drained because you are prepared for all kinds of questions, you are talking all the time, you are making sure that everybody is safe, is everybody here, etc. So it's mentally draining when you are finished for sure. And the second thing, what's called.....your schedule. Like you have to be back at the ship when it says on the paper, it is always +/- 5 mins it's usually alright, but it's not unheard of that you get these tourists that are like.. "We were supposed to be back at the ship at 14:30, we are not back at the ship at 14:30, I have a concert on the ship at bla bla and I need my nap and tea beforehand or whatever"...right? So you need to be respectful of that, so you need to be on time. Likewise, you will find the other customers like... "We paid for 2 and a half hours of tour and we have just spent two hours and twenty minutes, I saved for this trip me entire life" and you are here cheating me of 10 minutes... right? It's actually hard work to be that punctual aaa...especially when you are maneuvering with that many people and you do not know when someone has to pee (<laughing> . So, yeah, you just need to handle it....adapt as you go alone.

I2: What did you think about the tour guide job before becoming a tour guide and whether that perception has changed now after you have done the job yourself?

Wesley: A lot...a lot. First and foremost, before I was a tour guide, I always thought it was a job that I should probably get into just because of my interest but...beforehand, one of the big things I thought was....what on earth are they doing here, in little Aalborg, in nothing Denmark....So I thought what would you do here and...they must be bored like hell, right? But then I learned what it means to be a good guide, and how important it is. Like it is absolutely Alpha Omega for a city like Aalborg that the guides know how to do their job. The guides in Aalborg make the experience that is just period for me. Uhm....but after I became a guide I also learned to see the beauty in the city, and when you get better at seeing the beauty in the city it also gets easier to communicate it to them and now I actually notice as I walk around the city that I see the beauty in the city more often myself and also communicate that to friends and family... so it has changed a lot.

I1: I have question, you may have told this but I just want to make sure that we have it on record. What are the most often types of tours that you do? Like is it cycling or walking?

Wesley: Well, I didn't mention but the first year, I did primarily walking tours, and then I transitioned during the end of the year to doing biking. They are vastly different kinds of tours I would say, they require different skill sets. It's hard for me to say what I like the most,

I1: I think that was it from me.

I2: Yeah, well you know I think it was a fantastic interview. We basically covered everything and I think it was amazing, like your stories and your...how to say, perspective on the tour guide job and on our questions, I think it was very great. So that was it about tour guide, we have 1 more question though, because this interview should have been you know, face to face preferably but because of whatever is going around, we had to do it on Skype. What do you think about being interviewed on Skype, compared to let's say a face to face interviews?

Wesley: Uhm...Well, I would always prefer face to face contact obviously, but Skype is doable, with my old job I am meeting online every day now, so it's becoming more and more common obviously. I would say it works and it's aa...as long as we see each other, I have no

problem with it personally. If I wasn't able to see you, I wouldn't have enjoyed it personally, because it's just not that personal, you know?

I2: Yeah, I think that was it from us!

I1: Very great interview!

Wesley: Well I am happy that you could use it. Is it possible for me to probably receive the report or something when you are finished?

I2: Yeah obviously, it's going to be around the beginning of June. Actually I am not sure if we can send it before we actually have the exam. Which is at the end of June...so it might be end of June, I am not sure.

I1: The latest is going to be the end of June,

I2: We will definitely send it to you

Wesley: Well I am looking forward to hearing from you ten!

I2: For sure! Thank you once again and have a great day!

Guide7: You too guys, and good luck with your report!

I1&I2: Thank you!

Wesley: Bye!

8.8 Appendix 8 - Interview Taylor

I2: Hello!

I1: Hey!

Taylor: Hello!

I2: Can you hear us?

Taylor: Yes I can hear you.

I2: Well thank you so much for agreeing to talk to us! You're really helping us a lot, so yeah, I think if you are ready we shall begin!

Taylor: Okay.

I2: Okay, can you tell us just a few words about yourself? Such as your age and where you work?

Taylor: Well, I am 35 years old, I am native from Denmark, and I work here and there so to speak, I am a guide at three different places at the moment. I am a cruise guide in Aalborg with the local DMO and I am also a hiking guide for Nordic Destinations, and I also work as a museum guide at the local museum in Aalborg.

I2: That sounds interesting! For how long have you been a tour guide?

Taylor: Well I've been a tour guide for approximately 2.5 years now.

I2: Are you educated to being a tour guide?

Taylor: Yes, I am a certified cruise guide which is a two weeks aaa...education, in hospitality, storytelling, and so forth.

I2: Is that from VisitAalborg or?

Taylor: Yes, that is from Visit Aalborg.

I1: What exactly do they focus in this education?

Taylor: Mainly in this education they focus on the storytelling part, because in their opinion the storytelling guide is the best guide. The fact loving guide is a secondary trait aaa...but also they focus a lot on the crowd management part of being a guide. And that's mainly because in Aalborg when the cruise guests come in, there are a lot of people that the guides need to control a bit. So, mass control, that is a big thing, but storytelling is the main part.

I2: How would you describe your job as a tour guide?

Taylor: Well, I love it <laughing>, it is a fun job, is a very fun job and I get the opportunity to share my knowledge about something that I am passionate about, and not all can say that. That is one of the best things about it.

I2: Could you walk us through a regular day for you as a tour guide?

Taylor: Well, as I said before I got three different guide jobs so they are all different. But let's start with the cruise. So when the cruise ships come into harbor and dock, the guides, as being me, mainly, will be there about 30 minutes before hand on the booked tour. So we get a booking beforehand and we meet the DMO at the spot and get a pep talk. Just to prepare us for the day, so we can get in the mood of being guides today. And then we take our lollypops, those signs with the number of the group tours and then we stand aaa...ready, to receive our guests. And when we do that, we just wait and greet them in a proper fashion and with the corona crisis now I am pretty sure that this will be a different experience afterwards...then we do the presentations about the tours and about who I am as a guide and just walk, a tour with our guests. That is on the walking tour of course, but that is the primary thing I am doing. Aaa...and that is about 2.5 hours tour, then getting back to the ship, delivering my guests back to the ship or to the city, depending on their own preferences, saying goodbye and that is the day. If you take the museum tour, I have to be there 10 minutes beforehand and just...more or less the same aaa...you can be either at the museum or a walking tour around the city, and that is also almost the same thing. The main difference here is that at the museum, is very much fact based, the reason is most of the tours of the museums are school classes, so they actually use it in their education, therefore, much more fact based than storytelling based. And with the hiking tour..that is a whole different story because I have to be there around 1.5 hours before the guests come, and then instead of being knowledgeable of storytelling, I have to be the pathfinder aaa..and therefore I have about 30 guests that I am going to show a bit of things, but the main thing is that they like the quiet...so not much talking, but a lot of hiking. Usually around 20 km tours, up and downhill so..that's fun <laughing>. When we are done with that, I am just saying goodbye and go home to rest my feet.

I2: In the walking tour with the cruise tourists, what do you think is the most important thing you do while on the tour?

Taylor: That depends on whose glasses you are wearing, aaa..if it's my own glasses I would say that I am engaging my guests, making sure they want to listen to me..because If I get bored,

it won't be fun for any of us, but if they are engaged and happy about it, it will be a great tour for us all.

I2: What do you think is expected from you as a guide? It could be from the tourists' point of view or it could be from your employer's point of view.

Taylor: Well from the tourists' point of view the most common comment about what they want is that they want the guide to be engaging and they want them to be knowledgeable. They want to trust in us, so they also want us to be trustworthy, but...it is easy for them because they don't know us, so we haven't lied to them yet <laughing>, so that's why most tourists would like a trustworthy guide, but they really don't know if they are or not, just the illusion of being trustworthy.

I2: How much of the tours you lead are scripted?

Taylor: Well, aaa...when I walk for VisitAalborg, the DMO has the idea that no tours should be scripted, because the tourists are not there for a lecture, they are there for a guide that can share his or her unique experience, or perspective. At the museum, about 98% of the tours are scripted.

I2: What kind of person do you think would be the most suitable to do the job of a tour guide?

Taylor: Well, the easy answer is an extrovert. But I would say that it has to be a person that is willing to talk about something that he or she is passionate about. And...he or she would also need to have more than common knowledge of the area, but besides that, almost anybody can be a guide, is just a matter of training and experience.

I2: Do you feel like you need to have a certain attitude as part of being a tour guide?

Taylor: I would say....that aaaa....my pre-knowledge about this would have been that I would have thought that you would have to be a smiley guy to be good, but these part years' experience I have come to the conclusion that is not a prerequisite that you have to smile...aaa...but not all can pull it off, but we have a couple of guides who actually don't smile and in my opinion isn't that fun either look or hear....but, they pull it off, and it works and the guides' comments from the tourists are almost always good. So I would say it's not a certain kind of person you have to be or you don't have to be in a specific mood, you just need to own

the mood. And I would also say that you have to be a special kind of person, to be gloomy, moody, person...when you have tourists around. But some can do it, I would not be able to at all..so for me I need to be the smiling guide, I need to be the funny guide that can make my crowd laugh, and I think it is a nice thing to see.

I2: And do you think that this attitude...of course you said that you don't necessarily have to be happy or smiley, but do you think that this attitude affects the tourists?

Taylor: I would say that it does quite a lot affect the tourists and I would say that is also a thing about culture, because if we have an American guest, tour group primarily of American guests, they expect a smiley guide...they expect to be treated in a certain way and they need to have humor. But if we do the same thing with a group with primarily German tourists, they are more fact-based, very much fact-based, and almost all are German guides, have this serious face...that they guide with. Even though the American guides, that are smiley guides, when they do the German tours, they are more serious, more calm, more stern...and they present the facts in another way. So it's very much culture based.

I2: So what would you say that affects your attitude at work?

Taylor: You mean like the weather?

I2: It could be the weather yeah...or anything that you think that affects your mood or the way you conduct your job

Taylor: Well, it does, but we don't have to show it to the guests that it affects us..because of course rainy weather and loud noise, crowds going by it all affects us in some way, but we have to just own it in our way....for example with the weather, nobody likes rain, that is just a common fact...nobody loves it and definitely would not like to get caught in the rain. But if you are on a 2.5 hours tour and it rains from start to end, then we need to have some time in the rain...but we should just try to own it and say well..this is Aalborg, this is Denmark, it rains every other day in Denmark and you happen to be here on another day <laughing> .

I2: So you have some specific techniques that you trying to bring up the mood of the group?

Taylor: Well, we get a lot of hints and tricks by networking with the other guides, just...trying to see what works with them and if it works with me too, I would like to use it. So...of course,

we do that a lot. And...well, the weather is always the topic so it's easy to talk about the weather.

I2: What about your supervisors? Do you think your supervisors influence your attitude?

Taylor: Well....aaa, at the cruise job I would say that it does very much affect it....the pep talk and the attitude from my supervisor is very big deal...and the 30 minutes beforehand the guests is also a prepping for this make up the right attitude, make up the smile....get in the mood, and try to be fact oriented if it is the Germans, or try to be funny ...let's start up in that way...so we also get a lot of preparations in order to accommodate the guests... so we also know what has been a topic for them for example, if they come from Norway and we know that it rained in their last harbor and it doesn't here, we say it's a good weather, have you had a shower yesterday and so on? In that way it makes a lot of difference, and we are more prepared.

I2: How do you feel about working a job where the tourists are constantly paying attention to what you are saying and what you are doing.

Taylor: Well, I would say that I love it, aaa..because it is like acting and an actor needs an audience. So when I do my guiding part, I love being the center of the universe because that's more or less what I am, but I would say that sometimes is not that fun. Mainly if I get questions about something I don't know anything about, then it's not fun being the center of the universe.... But again is not that often because the tour is very specific and most of what they can see on the tour I have knowledge bank about, so I know quite a bit about it and....I'm not used to getting caught off guard. But when it happens, it turns the situation a bit around, but then again....then I just dig in my backpack and dig up the techniques for deflecting questions, or lie in the worst case scenario, but again...it is not that often, and when I say lying I don't mean a big lie of course...because again, I want to be trustworthy also...so the guests of course won't have to know anything about it but if I can give them a small lie to make sure that they are either satisfied or at least get the questions and feel that some kind of response has been made, aaa...it is better than nothing.

I2: Have you ever had tourists that caused you problems?

Taylor: Well....it depends a bit about what trouble is ...some guys say that aaa...when guests get dizzy for example...can't continue the tour...they're a problem. If they are slow walkers, they are a problem...but again, I don't feel that way. But I may....once I had a guest that was

very loud and aa...he hijacked the narrative along the way and that's quite annoying. But again, it's something that happens, and <pause> well the way to tackle that would be to try and acknowledge that he knows something about it but just tell him more or less and the group that I have probably a better story about it. That's just one example, of course.

I2: Good. Do you sometimes feel that your mood or your attitude towards the tourists doesn't match how you feel inside?

Taylor: Well...I haven't come to the point where I am tired of doing what I do, so I would say that I have not tried to be aaa...being showing an attitude that I don't feel. So, that's just lucky I guess. When I talk to some of the guys, sometimes they are in the mood where they say they just really don't want to do this today but it is the job and...yeah, it is a necessary evil for them, so they just have to put on the smile and be there. So it happens, I would just say I haven't tried to be there, yet.

I2: Why did you decide to become a tour guide?

Taylor: Well I've always liked to tell stories, and being part of that, I didn't know that I wanted to be a tour guide, but then I got an internship at the local DMO working with the guides and when I saw what they do, it was just a spark that I needed and I took the education and passed the bar, and I love it.

I2: Is there something...you talked about you like being in the center of attention, and you like telling stories, so there are a lot of things you like about being a tour guide, but is there something you don't like?

Taylor: Well, I would say that...I think actually the thing that I don't like about being a tour guide is that everybody has got an opinion about what I have to tell, in some way...either being the guests that want to spin the narrative in their direction for example, or the supervisor that wants to have specific topic coming in. Let's just say that we are in the end of May, and my supervisor wants me to talk about the Carnival...well, I am not going to talk about the carnival if it doesn't make sense for my story..aaa...but that's just one of the things. I don't like being controlled in that way.

I1: So there are some topics that you have to cover during the tour?

Taylor: Well...yes there is, aaa...mainly because of the tour itself, it has a couple of key point indicators that we need to come around, but again, that is not a problem because the tour itself is the passion, so more or less from my point of view is the trouble of leaving the stories out and that I don't have the time for.

I2: So what did you think about the tour guide job before becoming a tour guide, and whether that has changed now after you've done the job yourself?

Taylor: Well...I may have had a picture of it a bit like <pause> how to say this...I thought it would be a more glamorous job, so to speak ..than it is. But really, it is a factory so to speak, a factory with individual workers that got their own little tweaks about it...but being in the cruise industry, you need to deliver more or less the same product for every guide, it just has to be personalized guide..so the experience itself has to be the same for everybody, but the guide that shows the experience and also therefore being part of the experience a little bit, has to be different and I didn't actually know that beforehand...I thought it was more of an easier job.

I2: One last question, not related to tour guiding. But what do you think about being interviewed on skype, compared to let's say face to face interviews?

Taylor: I would say that Skype meeting it's a necessary evil and it works, but I do prefer the personal contact.

I2: Well, I think we have covered everything, we wanted to cover, and even more. I think it was a great interview so thank you so much for willing to share your knowledge with us, is definitely of great help! If you want to read our paper we can send it to you when it's ready

Taylor: I would really like to!!

I2: For sure! Thank you once again and good luck with your career! Bye

Taylor: Thank you and good luck with your exams!

I1: Bye!

8.9 Appendix 9 - Interview Questions

Section 1: Defining the type of tour guiding

1. For how long have you been a tour guide?
 - Are you a part- time or full time guide?
2. Who do you work for as a tour guide?
3. What type of tours do you usually guide?
4. Could you walk us through a regular day for you as a tour guide?
5. How would you describe your job as a tour guide?
6. If you had to choose one thing, what would you say is the most important thing you do when guiding a tour?
7. What do you think is expected of you as a tour guide?
8. How much of the tours you lead are scripted?
9. How much freedom of expression and improvisation do you have when leading a tour?
 - How do you feel about that?

Section 2: Expectations for emotional labor

10. What type of person do you think would be most fit to do the job of a tour guide? What qualities is it important to have?
11. Do you feel you need a certain attitude at work as part of being a tour guide?
 - § Do you think you should portray specific emotions? Ex. Cheerful, Happy, Helpful, Enthusiastic?
12. How do you know the way you should act when you are on tour with the tourists?
13. Have you had any official training regarding your job as a tour guide by your employer? Or somewhere else?
14. What attitude do you think your employers expect you to have when leading a tour?
15. Do you think your attitude affects tourists?
 - § (If yes) How do you think tourists are affected?

Section 3: Experiencing and Managing Emotional labor

16. What affects your attitude at work? (Ex. Tourists' attitude, the weather, etc.)
17. Do you think your leaders influence your attitude?
 § (if yes) How?
18. What role do emotions play in your work? Do you have an example?
19. How do you feel always having to work under the tourists' gaze? (a.k.a working all the time under the tourist gaze)
20. How do you deal with rude tourists/ "uninterested"?
21. Do you sometimes feel that your attitude towards the tourists doesn't match how you feel inside?
 § (If yes) Do you feel like you have to express a fake attitude in such situations?
 § (If yes) Why do you feel you have to express a fake attitude?
22. What do you think about having to pretend (expressing fake attitude) towards tourists?
23. How do you make sure you always have the "right" attitude during a tour?
 § (If they cannot remember, we can remind them that we asked them if they think there is a certain attitude they should have during the guiding of a tour)
24. Do you ever feel "worn out" by your job?

Section 4: Job-person fit.

25. Why did you decide to become a tour guide?
26. What do you like the most about being a tour guide?
27. What do you dislike the most about being a tour guide?
28. Can you describe yourself in a few words?

8.10 Appendix 10 - Thematic codes

Code	Source	Example	Tourist Guide
1. Perception of the job	Grandey et al 2012; Hochschild 1983		
1.1 Perceived job expectations	Grandey et al 2012; Hochschild 1983	<i>"I wouldn't say a mask but I guess you understand what I mean. I cannot stand there and have a bad day I..I need to deliver and I need to show the guests that we are here for them, absolutely, and that we are glad to receive them and to welcome them."</i>	Robin
1.2 Job description	Grandey et al. 2012	<i>"It is a fun job, is a very fun job and I get the opportunity to share my knowledge about something that I am passionate about, and not all can say that. That is one of the best things about it."</i>	Taylor
1.2.1 Part-time job	Primary data	<i>"And along with my education I had different part time jobs, and this guide thing, was one of these job..."</i>	Jaime
1.2.2 Sense of independence	Alrawadieh et al. 2020	<i>"...the DMO has the idea that no tours should be scripted, because the tourists are not there for a lecture, they are there for a guide that can share his or her unique experience, or perspective."</i>	Taylor

1.2.3 Complementary knowledge	Holloway 1981	<i>"...there's road work going on, or if there's special events with certain streets, something cut off and we need to take different routes than what is normally planned, and so on, and so forth."</i>	Jaime
1.3 Perceived tour guide role	Cohen 1985		
1.3.1 Host	Primary data	<i>"Because here in Aalborg, the tour guides, one of the criteria for us is to host as it were in our home."</i>	Evan
1.3.2 Entertainer	Holloway 1981	<i>"Of course, you have to be outgoing, you have to be kind of an entertainer. Not be afraid to burst out in a song."</i>	Evan
1.3.3 Storyteller	Cohen 1985	<i>"So we learn that it's not that important if you get the right year, if it's 1900 or 1100 B.C., or whatever, it's not that important. It's the story that's important."</i>	Evan
1.3.4 Instrumental role	Cohen 1985	<i>"...then sometimes you'll get to one of the sites and it will be closed, even though it's not supposed to be."</i>	Andy
1.3.5 Social role	Cohen 1985	<i>"Well, usually I'll try to make a joke out of it. You know? Keep them smiling, keep them laughing, that always helps."</i>	Andy
1.3.6 Communicative role	Cohen 1985	<i>"Here in Aalborg, as I said, we don't focus so much on the facts. Of course, we tell people facts, as well, but we focus a lot more on the hospitality."</i>	Charlie
1.3.7 Interactional role	Cohen 1985	<i>"...it is important that they are engaged and they are having a good experience at least, we are not guides to present a lot of dry historical facts, it is much more about relations and they also have this idea of or...sense that they are getting to know Aalborg and Denmark, and the Danish culture through me as a guide."</i>	Robin

1.3.8 Role strain	Holloway 1981	<i>"...most of the time I feel like I don't have enough time on the tour because they will start asking a lot of questions, we will spend more time on each stop than you want to. So I kind of have a problem of keeping time."</i>	Leslie
1.4 Perceived attitude expectations	Grandey et al 2012	<i>"...you also need a person who has got humor, aaa....they need to be able to laugh at themselves but also to entertain, a lot of the cruise guides job is obviously entertainment."</i>	Robin
1.4.1 Authenticity	Ashforth & Humphrey 1993	<i>"I haven't come to the point where I am tired of doing what I do, so I would say that I have not tried to be aaa...being showing an attitude that I don't feel."</i>	Taylor
2. Emotion management strategies			
2.1 Emotion management strategies	Diefendorf et al. 2005	<i>"...you put on a mask, you know, that's who you are... and then you wear that mask for two and a half a hours and you do your job and then I can go back to being myself, you know."</i>	Andy
2.1.1 Compartmentalization	Primary data		
2.2 Surface Acting	Hochschild 1983; Grandey 2000	<i>"...just to challenge me, you know..and that's annoying but just kill them with kindness really aaa..that's all you gotta do."</i>	Robin
2.3 Deep acting	Hochschild 1983; Grandey 2000		
2.4 Genuine emotion	Ashforth & Humphrey 1993	<i>"...they can see it, they can see if I am just entertaining them and not being myself um...they can totally see through."</i>	Leslie

3. Job-personality congruence	Grandey & Gabriel 2015		
3.1 Personality	Grandey & Gabriel 2015	<i>"...so that is one of the most important things about your personality, as well, I think, is to be a kind of a leader. Because you need to be comfortable with all the attention."</i>	Evan
3.1.1 Screening process	Grandey & Gabriel 2015	<i>"I attended the tour guide education there were a few that actually got... kicked out is not the right word to use, but they actually got denied to become tour guides, because they didn't have that natural, sort of, clicking into being a host, in their own way."</i>	Jaime
3.2 Work motives	Grandey & Gabriel 2015	<i>"Sometimes we'll have a few Chinese and few British sometimes too, but the Americans are the majority. So I try to cater more to them, also because, I mean, to be honest, those are ones that tip the most."</i>	Andy
4. Emotional labor outcomes	Grandey & Gabriel 2015		
4.1 Job satisfaction	Graney et al 2012; Ashforth and Humphrey (1993)	<i>"...it motivates me very much. I'm not gonna lie, my favorite tourists are the American tourists because of two things. They are in general extremely nice people, that speak their mind, but obviously they tend to be very polite...aaa, and it's always nice to be told something nice."</i>	Robin
4.2 Effect from tourist interactions	Primary data	<i>"...it's just fun. I like doing it, I mean, yeah, I'm a shy person, but these people from different cultures are so interesting."</i>	Andy
5. Company context	Grandey et al. 2012		

5.1 Relationship with management	Grandey et al. 2012	<i>"We have a good boss, but he can also be a bit moody sometimes. <laughter> And you know, when he's under pressure, and he is very often, it's kind of... It's a stressful job, managing all of the tours. So if you kind of sense that he's stressed out, well, okay, you shouldn't ask too many questions. But usually, supervisors, they are all in a really good mood and they have fun and they joke around with us, but definitely, if they're having a stressful day and they accidentally let it out on the guides."</i>	Charlie
5.2 Work atmosphere	Grandey et al. 2012	<i>"...we get a lot of hints and tricks by networking with the other guides, just...trying to see what works with them and if it works with me too, I would like to use it."</i>	Taylor
5.3 Formal feedback	Rafaeli and Sutton 1987	<i>"...we actually measure a lot and we get a lot of feedback, as well. And even from the tourism companies, because they collect feedback afterwards, as well. And last year, we were second in the Baltic area, only to Stavanger in Norway. We were ahead of Saint Petersburg and Stockholm and Berlin, and that was because of our guides, basically."</i>	Jaime
6. Relationship with tourists	Primary data		
6.1 Developing a relationship	Primary data	<i>"...we just started liking each other so much that he actually invited me over there to stay with them in Florida for a week...he got me car and contact information and everything...And is just....when you build these relationships in such short amount of time it's ...aaa..that's a strong feeling that it's very addictive."</i>	Robin
6.2 Performative negotiation	Hazel Tucker 2007	<i>"And you also have to kind of sense the group. We talk a lot about... for us, we always investigate, or when we prepare for the tour we always check if it's the beginning of cruise or if people are coming towards the end of a cruise."</i>	Charlie

6.3 Performative resistance	Holloway 1981, Hazel Tucker 2007	"...once I had a guest that was very loud and aa..he hijacked the narrative along the way and that's quite annoying."	Taylor
6.4 Power relationships		"...the way to tackle that would be to try and acknowledge that he knows something about it but just tell him more or less and the group that I have probably a better story about it."	Taylor
6.5 Informal feedback	Primary data	"...they constantly....they give you feedback, straight afterwards...One thing is this feedback sheet sure, but most of these people they go up and shake your hand and say "that was very good" but they are also not afraid of saying aaa..." I didn't really like that". "	Robin
6.5.1 Tips	Primary Data	"...you earn a lot of tips, because Americans are used to tip, tipping guides and waiters, and so on."	Evan
7. Type of tourists	Larsen & Meged 2013		
7.1 Rude tourists	Primary Data	"...I also had another guy who kept questioning my knowledge, he was aaa...he was really a diehard republican and when I mentioned free education here in Denmark, he took that as something incredibly negative, it was very obvious for me that in his world education is a bad thing...so whenever I stated something he often shouted, or sometimes he just asks any super random questions, as like...when was Poland invaded during the WW2....just to challenge me, you know..and that's annoying."	Robin
7.2 Asking political questions tourists	Primary Data	" I had one tourist was very eager to discuss about aaalike fleeing people from Eastern Europe and Iran and Irak and so on."	Leslie
7.3 Tourists with mobility problems	Primary Data	"Some will be in a wheelchair, whatever it is, if I can see I have a group of fresh, they all walk pretty fast, then I can speed up the tour."	Andy

7.4 General characteristics of tourists	Primary data	<i>"...you kind of sense where you have this... they're like these typical types. And you know if you have the comedians of the group you can mess around a little bit more with them and then other people."</i>	Charlie
7.5 Engaged tourists	Larsen and Megeg 2013	<i>"...how many questions they ask I would also say that actually affects my attitude, because the more questions my group asks, because the more questions my group asks, the better opportunity I have of delivering a good product."</i>	Andy
8. Visit Aalborg Training	Primary Data		
8.1 Understanding the tourist	Primary Data	<i>"I need to sort of feel the mood and take the temperature somehow, of each group. So it is about being a reflexive tour guide I guess."</i>	Leslie
8.2 Storytelling	Primary Data	<i>"Mainly in this education they focus on the storytelling part, because in their opinion the storytelling guide is the best guide."</i>	Taylor
8.3 Hosting	Primary Data	<i>"I am a certified cruise guide which is a two weeks aaa..education, in hospitality, storytelling, and so..."</i>	Taylor
8.4 Expressing personality	Primary Data	<i>"It's not that much that they try to make us all uniform, because they focus a lot on us, being able to be ourselves, because that's the way you host the best, basically. So the personality definitely needs to be felt."</i>	Jaime
8.5 Taboo topics	Primary Data	<i>"You're always told "Don't talk about politics." as like a "no go."</i>	Andy
8.6 Group managing techniques	Primary Data	<i>"...typically I would say that these are also the type of people that if you make a joke, like directed towards them, in a well- meaning fashion, that would, sort of, find that charming, as well, so it's fairly easy to manage."</i>	Robin
8.6.1 Humor	Primary Data		

9. Attitude affecting factors			
9.1 Weather	Mackenzie & Kerr (2013)	<i>"Don't ever mention the weather when it's bad, because then you are contagious."</i>	Evan
9.2 Private life	Grandey & Gabriel 2015	"I would say, of course, a personal situation, and otherwise work, study situation, if it's really heavy at the time, yeah, of course, that affects you."	Jaime
9.3 Tourists	Larsen & Meged 2013	"... when you have one of those people that are just kind of putting a damper on the whole tour, that's really the worst part, pretty much."	Evan
9.4 Supervisors	Primary Data	<i>"But usually, supervisors, they are all in a really good mood and they have fun and they joke around with us..."</i>	Charlie
10. Type of guide			
10.1 Walking tour guide	Primary Data	<i>"what we do is that most new guides, well, all new guides, they do the walking tour..."</i>	Jaime
10.2 Cycling tour guide	Primary Data	<i>"Yep! So I mostly do bike tours at the moment. So on the bike tours we have a maximum of 15 guests and most of them are senior Americans. <laughs> Some of them have some bike experience and some of them don't. <laughs>"</i>	Charlie

8.11 Appendix 11 - Figures

Tourism Genre	Setting	Type of tour guiding	Researched
General or mass Tourism	Any (vary from one hour to day tours)	Generalist tour guiding	21%
Group Package Tours	Any (usually extended and overnight tours)	Tour escorting/extended tour guiding/driver guiding	6%
Nature-Based Tourism	Natural environments both land and marine based, including wildlife attractions such as zoo (vary from one hour to day and overnight tours)	Nature Based/ecotour guiding	35%
Adventure tourism	Natural environments, both land and marine based (day and overnight tours)	Adventure guiding	10%
Heritage/Cultural tourism	Heritage and historic sites, heritage attractions and museums, indigenous sites and host communities)	Heritage interpreting/guiding	21%
City/urban tourism	Cities, towns, shopping areas, tourist attractions, industrial sites (vary from one hour to day tours)	City guiding	5%

Figure 1. Tourist guide typology (Weiler & Black 2015)

Researcher	Year	Roles
Schmidt	1979	Ambassador
		Information Giver
		Buffer
		Shaman
		Intermediary
Nettekoven	1979	Mediator
		Interpreter
Van Den Berghe	1980	Middleman
Holloway	1981	Actor
		Ambassador
		Catalyst
		Culture Broker
		Information Giver
		Shaman
Pearce	1982	Interpreter
		Organizer
		Teacher
		Buffer

Figure 2. Adaptation of the sources for Cohen's tourist guide roles framework

	Outer-Directed	Inner-Directed
Leadership Sphere	Instrumental Role <ul style="list-style-type: none"> •Direction •Access •Control 	Social Role <ul style="list-style-type: none"> •Tension-Management •Integration •Morale •Animation
Mediatory Sphere	Interactional Role <ul style="list-style-type: none"> •Representation •Organization 	Communicative Role <ul style="list-style-type: none"> •Selection •Information •Interpretation •Fabrication

Figure 3. The role of the tourist guide (Cohen 1985)

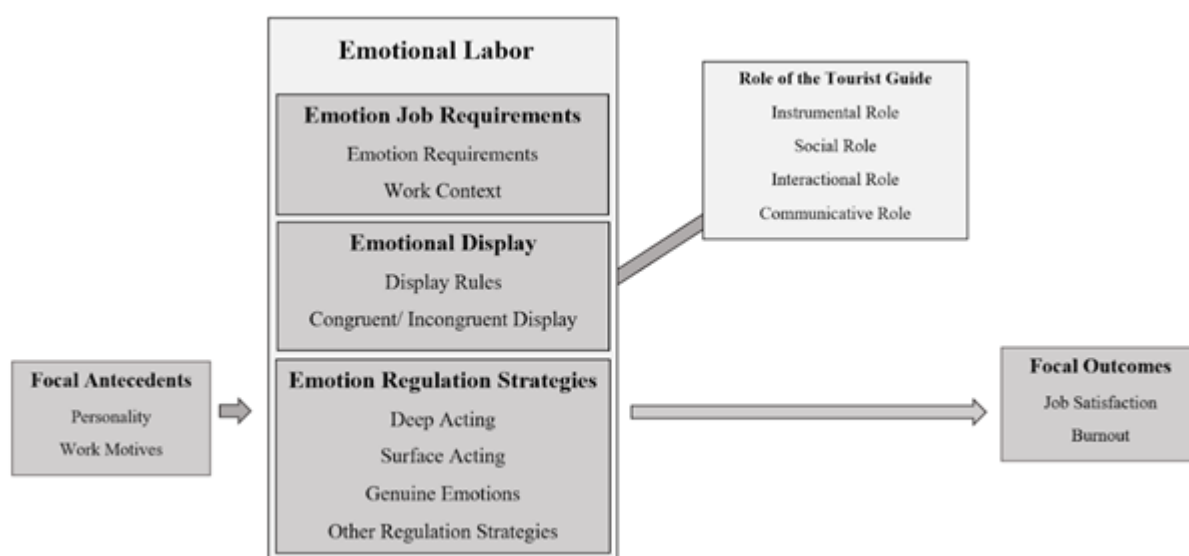


Figure 4. Conceptual framework