



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Research Commons

<http://researchcommons.waikato.ac.nz/>

Research Commons at the University of Waikato

Copyright Statement:

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

The thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognise the author's right to be identified as the author of the thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from the thesis.

Grand View Garden
**An investigation of tourists' motivation and
satisfaction**

By Xiaoyu Zhang

*A thesis submitted for the degree of Master of Tourism and
Hospitality Management at the University of Waikato*

Hamilton July 2012

Acknowledgements

I would like to express my sincere appreciation to several individuals who have assisted and supported me in completing this study.

First, and foremost, I would like to express my deepest gratitude to my supervisor, Professor Chris Ryan for his guidance and advice throughout the year. He always encourages me and helps me to achieve the goals. This thesis would have not been completed without his support. I truly appreciate all the opportunities that he has given to me.

I would like to appreciate all the respondents who participated and provided valuable information for this study.

I would like to thank my boyfriend, Yongyu Wang, for his encouragement, support and patience. I also would like to thank my friends, WenzheHua, Mengyin Liang, and Haojie, Li, for your help and support in Beijing.

Last but not least, I would like to express my special thanks to my parents, for their love and undivided support.

Thank you all!

ABSTRACT

Tourism has many derivatives that contribute to the totality of tourism, and this thesis focuses on one of these types: namely, film tourism. Film tourism involves visits to a particular destination celebrated for associations with novels, television series, and films (Busby & Klug, 2001).

This thesis examines both tourists' motivation and satisfaction at a film site, Grand View Garden, Beijing, China, and this garden replicated the location of the famous novel, "*The Dream of the Red Mansion*". The purpose of this thesis is to investigate the motivations and the level of satisfaction of visitors in Grand View Garden. This study adopts mixed methods to collect data which replicate the previous research methods by Ryan *et al.* (2008), mainly including questionnaire surveys, open-ended questions, visitation, observation, photography, documents, and knowledge of the "*Red*" novel. All the data was collected at Grand View Garden during November 2011 to March 2012. The software SPSS was used to analysis the statistical data from questionnaires; while the textual data of open-ended questions were analysed by CATPAC software.

From a theoretical perspective, this thesis contributes to the body of literature on tourists' motivation and satisfaction in film tourism. It shows that the film or novel is an important part of tourists' motivation, but not the sole motivation. The results of this study found that the most important motivator was the garden's unique style, which includes the classical architecture and the mixed style of the "*Red*" storytelling and Chinese historical culture. Certainly, the majority of tourists were motivated by "*The Dream of the Red Mansion*", as well as expecting to seeking the scenes described in the "*Red*" novel or featured on the television series. Further, this study also found tourists both had satisfactory and unsatisfactory perceptions about visiting the garden. The results of this thesis found many respondents expressed satisfaction with the garden's classical architecture and beautiful scenery, and were satisfied with the garden's unique style. However, some negative attitudes were also identified, due to, for example, the location not matching descriptions in the novel or the scenes that featured on the TV series. Moreover, tourists also had some negative perceptions with the garden relating to perceived poor maintenance, the presence of too many commercial shops, and expensively priced entry tickets. On a more general note, this study also found most tourists had positive attitudes about using a film site as a tourist attraction.

From a practical standpoint, this study provides information for the tourism administration about tourists' travel motivations and expectations, and both tourists' satisfactory and unsatisfactory experiences. The related authorities may use this information to better understand tourists, know the visitor's needs and wants, and find effective ways to satisfy and fulfil tourists' expectations.

Table of Contents

ABSTRACT.....	4
List of Tables	12
List of Figures	14
Chapter 1 Introduction	16
1.1 Introduction.....	16
1.2 Background of the research.....	16
1.3 Significance of the research	17
1.4 Structure of thesis	19
1.5 Chapter summary	21
Chapter 2: Literature Review.....	22
2.1 Introduction.....	22
2.2 Popular media and tourism	22
2.3 Film Tourism	24
2.31 Film-induced tourism.....	24
2.32 Literary tourism	25
2.33 Cultural and heritage tourism.....	27
2.4 The influence of film.....	29
2.5 Film Tourism Impacts.....	31
2.6 Tourists' motivations	33
2.61 Definitions.....	33
2.62 Push and pull factors	35
2.63 Tourists' motivations in film tourism	35
2.64 The film-induced tourists	36
2.65 Push and pull factors in film-induced tourism	36
2.7 Tourist Satisfaction	39
2.71 Measuring Tourist Satisfaction	40

2.72 Expectation-Disconfirmation Model.....	40
2.73 Equity Theory	41
2.74 Norm Theory.....	41
2.75 Perceived Performance Theory	42
2.76 Importance-performance Analysis.....	42
2.8 Chapter Summary	43
Chapter 3 Context of Research	44
3.1 Introduction.....	44
3.2 Background of the novel ---- The Dream of the Red Mansion	44
3.21 Redology	45
3.21 The author Cao Xue-qin.....	46
3.22 The “Red” story.....	47
3.23 TV series The Dream of the Red Mansion.....	49
3.3 Grand View Garden	50
3.31 Grand View Garden Attractions	52
3.32 Grand View Garden Activities.....	56
3.33 The information of entry ticket and the business hours	58
3.4 Chapter summary	58
Chapter 4 Research Methodology.....	59
4.1 Introduction.....	59
4.3 Research paradigms	60
4.31 Definition	60
4.32 Positivist paradigm.....	61
4.33 Interpretive paradigm.....	61
4.34 Critical theory paradigm	62
4.4 Mixed methods.....	63
4.5 Qualitative Research	64

4.51 Visitation and Photography.....	65
4.52 Observation	66
4.53 Open-ended questions	68
4.54 Documents	68
4.6 Quantitative research.....	69
4.7 Questionnaire	69
4.71 Questionnaire design.....	69
4.72 Data collection	72
4.8 Data analysis methods.....	74
4.81 Qualitative data analysis method	74
4.82 Quantitative data analysis method	75
4.9 Chapter Summary	75
Chapter 5 The Sample Characteristics and the Overall Mean Scores.....	76
5.1 Introduction.....	76
5.2 Demographics of respondents	76
5.21 Profile of Respondents	77
5.3 Tourists' motivation.....	80
5.31 Reliability analysis.....	80
5.32 Description analysis of tourist's motivations	80
5.4 Tourist satisfaction.....	82
5.41 Description analysis of tourist's satisfaction.....	83
5.5 Chapter summary	84
Chapter 6 Socio-demographics, tourist motivations and satisfaction	85
6.1 Introduction.....	85
6.2 Tourists' motivations	85
6.21 ANOVA analysis of tourists' motivations by age.....	85
6.22 ANOVA analysis of tourists' motivations by with or without company	85

6.3 Tourists' satisfaction	86
6.31 Independent <i>t</i> -test by gender	86
6.32 ANOVA analysis	87
6.4 The role of socio-demographic variables and visit evaluation.....	90
6.5 Chapter Summary	90
Chapter 7 Importance-satisfaction Analysis	92
7.1 Introduction.....	92
7.2 Importance-Satisfaction Model.....	92
7.3 Importance-Satisfaction Analysis	93
7.4 Summary	96
Chapter 8 Factor, Cluster and Regression Analysis.....	97
8.1 Introduction.....	97
8.2 Factor Analysis	97
8.21 Factor Analysis of tourists' potential motivations	97
8.22 Factor Analysis of tourists' satisfaction.....	99
8.3 Cluster Analysis	101
8.31 Cluster Analysis of Tourists' motivation	101
8.32 Discriminant Analysis of tourists' motivations.....	103
8.4 Regression analysis	104
8.41 Linear regression.....	104
8.42Multinomial logistic regression	105
8.5 Chapter summary	106
Chapter 9 Qualitative research findings	107
9.1 Introduction.....	107
9.2 Tourists' prior expectations with the garden.....	108
9.21 Frequency statistics	108
9.22 Cluster analysis of Dendogram	109

9.23 Conceptual map	111
9.24 Summary of tourists' expectation of the garden	111
9.3 Tourists' assessment of the garden	111
9.31 Frequency statistics	111
9.32 Dendogram of tourists' assessment.....	112
9.33 Conceptual map	113
9.34 Summary of tourists' assessment of the garden.....	114
9.4 Tourists' attitudes toward film tourism.....	115
9.41 Frequency statistics	115
9.42 Cluster analysis of Dendogram	116
9.43 Conceptual map	117
9.44 Summary of Tourists' attitudes toward film tourism.....	117
9.5 Chapter Summary	117
Chapter 10 Combining the results of both qualitative and quantitative research	119
10.1 Introduction.....	119
10.2 Tourists' motivations	119
10.21 Unique Garden style.....	120
10.22 "Red" fans	121
10.3 Tourists' satisfaction.....	121
10.4 Chapter summary	124
Chapter 11 Discussion and Conclusion	125
11.1 Introduction.....	125
11.2 Research results discussion.....	125
11.21 Tourists at Garden View Garden	125
11.22 Tourists' motivations at Grand View Garden	126
11.23 Tourists' satisfaction toward visiting Grand View Garden.....	131
11.24 Tourists' attitudes toward film tourism.....	135

11.3Recommendations.....	136
11.4Limitations and Suggestions for Future Research	137
11.5Conclusion	138
Reference lists.....	140
Appendix.....	155

List of Tables

	Page
CHAPTER FIVE	
Table 5-1 Descriptive Statistics of respondents' permanent residence	76
Table 5-2 Profile of questionnaire respondents	79
Table 5-3 Importance of Potential Reasons for Visiting Grand View Gardens	81
Table 5-4 Evaluation of the Visit to the Gardens	83
Table 5-5 Overall Satisfaction Scores	84
CHAPTER SIX	
Table 6-1 Comparison among age groups on the importance of Reasons for Visiting Grand View Gardens	86
Table 6-2 Comparison motivation items among tourists who visited with or without company	86
Table 6-3 Comparison satisfaction attributes among tourists who visited with or without company	87
Table 6-4 Comparison tourist's satisfaction level among age groups	88
Table 6-5 Comparison tourist's satisfaction level among occupation groups	89
Table 6-6 Comparison tourist's satisfaction level among education groups	89
CHAPTER SEVEN	
Table 7-1 Mean scores of both Importance items and Satisfaction items	94
CHAPTER EIGHT	
Table 8-1 Factor Analysis on tourist's motivations for visiting Grand View Garden	98
Table 8-2 Factor analysis on tourist's satisfaction towards visiting Grand View Garden	100
Table 8-3 Cluster Analysis on tourist's motivation for visiting Grand View Garden	102
Table 8-4 Model Summary–stepwise regression between tourists' overall satisfaction and evaluation items of satisfaction	104

Table 8-5	Coefficients and Collinearity Testing for Regression on Satisfaction	105
-----------	---	-----

CHAPTER ELEVEN

Table11-1:	Push and pull factors in Film Induced tourism	127
------------	---	-----

List of Figures

CHAPTER TWO

Figure 2-1: The influence of films/television series in UK	29
Figure 2-2: Ahola's travel motivation model	34
Figure 2-3: Three types of film tourists	36
Figure 2-4: Three categories of film tourists	37

CHAPTER THREE

Figure 3-1: Grand View Garden Location Map	51
Figure 3-2: Attraction Map of Grand View Garden	52
Figure 3-3: Happy Red Court	53
Figure 3-4: Bamboo Lodge	53
Figure 3-5: Alpinia Park	54
Figure 3-6: Marble Archway	54
Figure 3-7: In Gratitude for the Great Compassion	55
Figure 3-8: Grand View Tower	55
Figure 3-9: "The Dream of the Red Mansion" Museum	56
Figure 3-10: Green Lattice Nunnery	56
Figure 3-11: A Grand View Garden Temple Fair	57
Figure 3-12: classical wedding	58

CHAPTER FOUR

Figure 4-1: Quantitative, Mixed, and Qualitative Methods	63
Figure 4-2: Two girls wore traditional costumes for photography	67
Figure 4-3: older people write calligraphy	68
Figure 4-4: Potential Questions are drive form Literature Review	72
Figure 4-5: snowy days in December, 2011	73
Figure 4-6: All of the shops are closed on snowy days	73
Figure 4-7: two respondents were conducting the questionnaire	74

CHAPTER SEVEN

Figure 7-1 Importance-Satisfaction Model	93
Figure 7-2: Importance-Satisfaction Model applications	95

CHAPTER EIGHT

Figure 8-1: Canonical Discriminant Plot of tourists' motivations	103
--	-----

CHAPTER NINE

Figure 9-1: Frequency statistics about tourists' prior expectations of the garden	108
Figure 9-2: Dendogram analysis about tourists' expectation with the garden	110
Figure 9-3: Conceptual map of tourists' expectations	110
Figure 9-4: Frequency statistics about tourists' assessment of the garden	112
Figure 9-5: Dendogram of tourists' assessment	113
Figure 9-6: Conceptual map of tourists' assessments	114
Figure 9-7: Frequency statistics about tourists' attitudes of film tourism	115
Figure 9-8: Dendogram of tourists' attitude toward film tourism	116
Figure 9-9: Conceptual map of tourists' attitudes on film tourism	117

CHAPTER TEN

Figure 10-1: Three clusters of tourists' motivations	119
Figure 10-2: Four clusters of tourists' satisfaction	122
Figure 10-3: Commercial shops	123
Figure 10-4: Expensive entry ticket	124
Figure 10-5: poor maintenance of the facilities	124

CHAPTER ELEVEN

Figure 11-1: A model of tourists' motivations to the Grand View Garden	126
Figure 11-2: Evaluation of tourists' satisfaction	132

Chapter 1 Introduction

1.1 Introduction

This chapter will provide an overview of the thesis, which includes three sections. The first section provides the background of this research and a brief introduction to the Beijing tourism market. The followed section briefly states the main purpose and the significance of this study. The final part will present the structures of this thesis, and a summary of each subsequent chapter.

1.2 Background of the research

Nowadays, with the development of economy, and the improvement of people's living standards, the tourism industry has become an important industry globally. The increasing demand of tourists leads to an emergence of specific niches, such as eco-tourism, adventure tourism, and religious tourism, etc., and film tourism is one of these types of tourism. Film tourism has its roots in literature tourism, which means tourists visit a destination associated with books, television series, or films (Busby & Klug, 2001). These popular media (films, TV, and literary) have a strong influence upon people's decision-making processes when they want to choose places for holiday because a film can provide a wealth of meanings, real, and imaged to audiences (Beeton, 2005).

Both films and television series have highly influenced the tourism industry worldwide. In Britain, many popular films or television series can increase the number of visitors to destinations, such as the *"Harry Potter"* films that increased visitation to the North Yorkshire Moors Railway and Alnwick Castle; *"Braveheart"* brought tourists to the Wallace Monument; and the *"Da Vinci Code"* created a successful tourist attraction in Roslyn Chapel (Page & Connell, 2009; O'Connor *et al.*, 2008; Croy, 2010). Holloway *et al.* (2009) also indicated about one in five international tourists visit Britain as a result of the images seen in films or on TV. Australia also expanded its brand recognition considerably world-wide as a tourist destination after commercially successful films like *The Man from Snowy River*, *Crocodile Dundee*, etc. (O'Connoret *al.*, 2008). Additionally New Zealand benefitted as a film tourism destination after releasing the film trilogy *"Lord of the Rings"* (Smith, 2009). In China, interest in film tourism has also been growing in recent years. For example, after the release of the popular television series *"Qiao Jia Da Yuan"*, there were more than 44 million tourists who visited the tourism destination "Qiao Jia Da Yuan" during the Labour Day Golden week

in 2007 (Wu *et al.*, 2007). Further, O'Connor *et al.* (2008) also indicated that both the films and television series were effective to draw attention to some less known destination areas, for example, in France, Burgundy has become to a popular tourism place through the release of the film *Chocolat*.

This research thesis focuses on the film site Grand View Garden, geographically located in the northwest corner of Xicheng District, Beijing, China. This garden replicates the location of the famous novel, *The Dream of the Red Mansion*. In the late 1970s, the Chinese tourism industry faced new opportunities and challenges (Qu & Tsang, 2000). That was when China first opened its door to the whole world and attracted a large number of visitors for that time (Zhao, 1989). As the capital of China, Beijing has more than 3000 years history, and boasts abundant tourist resources, including Chinese classical architecture and culture, royal gardens, temples, palaces, etc. (Welcome to Beijing, 2011). These tourism attractions not only attract international tourists, but also attract domestic visitors. From the government website of Beijing Tourism, the statistics show that the number of visitors had a significant increase in recent years. For example, there were 5,204,000 international arrivals to Beijing in 2011, up 6.2 per cent compared with 2010; the number of visitors from other provinces were 12,818,000, up 8.8 per cent in 2011; and the number of local Beijing visitors were 8,066,000, up 31.8 per cent in 2011 (Beijing Tourism, 2012). The statistics also showed that the total revenues in Beijing tourism industry reached 3216.2 billion RMB, up 16.2 per cent in 2011 (Beijing Tourism, 2012). As such, these statistics revealed that the domestic market is the most important component in Beijing's tourism industry.

1.3 Significance of the research

Hudson and Ritchie (2006) pointed out that film tourism is a relatively new subject in the field of tourism studies, and most research studies focus on the film tourism in the western context and they cite examples such as the "LOTR" trilogy and "Harry Potter"., There are few English language studies that pay attention to a Chinese background. Indeed, even within China as Wei and Ou (2007) indicated there is only a small number of film tourism studies, although Chinese researchers have paid attention to the film theme parks or movie towns, such as "Heng Dian Film Studio", "Wu Xi Film Studio". In fact, in recent years, the phenomenon of film tourism has also been growing in China, and many popular films or novels attract huge tourists visit to the film sites (Wu *et al.*, 2007).Based on the present

situation and trend of the development of China's film tourism, Liu and Liu (2004) pointed out that China has experienced a development of film tourism from an embryonic to developing stage. In the future, with the increasing demand of tourism, film tourism should become more and more popular in China, and it is expected that researchers will pay more attention to Chinese film tourism research (Liu & Liu, 2004). One purpose of this study is to examine to what extent familiarity with the television series and classical novel, *The Dream of the Red Mansion* attracted visitors to Grand View Garden in Beijing.

Within the increasing number of academic studies on film tourism in the past ten years, many have focused on the impacts of film or literature on destination image, the numbers of tourists, and film destination marketing (Riley et al., 1998; Kim & Richardson, 2003; Connell, 2005); while a few studies have attempted to investigate film tourists' motivations and satisfaction levels (Couldry, 1998; Clan, 2007). It is very important to gain an understanding of film tourists' motivations, as this information is very useful to know tourists' travel behaviour, such as whether films or novels actually induce tourism and what are the important reasons that attract tourists to visit the filmed place (Macionis, 2004). Examining tourist' satisfaction with their visit is also important to understand tourists' perceptions or attitudes after they have experienced the film sites or products, thereby these feedbacks are useful to promote the destination's development. The overall aim of this study was therefore to investigate tourists' motivations for visiting Grand View Garden, and then understand tourists' satisfaction from visiting the filmed place. Additionally this study also attempts to examine tourists' thoughts about using a film set as a tourism attraction. It is expected that the findings of this study could provide the garden's related authorities with some insights about tourists' motivations and satisfaction levels to help them better operate and manage this garden in the future.

1.4 Structure of thesis

This thesis is divided into 11 chapters, and the following sections will generally describe each chapter.

Chapter one: Introduction

The first chapter introduces the research subject and describes briefly the essential concept of film tourism and the topic-related studies for this thesis; followed by introducing the environment of tourism industry in the researched city of Beijing, China. This chapter also describes the significance and the main objectives of this study. Lastly, this chapter provides a brief introduction to the structure of this thesis.

Chapter Two: Literature Review

This chapter reviews literatures relevant to this study. The literature review presents a wider view of the relationship between the popular media and tourism, and identifies film tourism by describing its roots and definitions, as well as showing some examples of previous studies on the subject. It also examines the influence of films or novels, and explores both positive and negative impacts of film tourism. Further, this chapter identifies tourists' motivations include both pull and push factors in film tourism. In addition, tourists' satisfaction is examined by describing some satisfaction evaluation theories in the tourism domain.

Chapter Three: Research Context

This chapter consists of two sections: background of "*The Dream of the Red Mansion*" will be provided in the first section, by introducing the "*Red*" novel and storyline, the author Cao Xueqin, and the "*Red*" television series. The second section describes the research site Grand View Garden, by using some photos to introduce the structure of the garden, and the main tourism attractions and activities within the garden.

Chapter Four: Research Methodology

This chapter describes the research methods employed in this research study. This chapter is divided into 4 sections; the first section examines the research objectives of this study; the second section describes research paradigms include positivist, interpretive, and critical theory paradigms. The third section identifies the mixed methods and describes both qualitative and quantitative research methods and data collection processes. The qualitative methods include visitation, photography, observation, open-ended questions, and documents;

and the quantitative methods include the structure of the questionnaire, and the data collection process. The last section describes data analysis methods, including the textual data from open-ended questions analysed by CATPAC software, while the numeric data from quantitative research was analysed by the SPSS package.

Chapters Five to Eight: Quantitative data analysis

Chapter five describes the nature of the sample and presents broad descriptive statistics. Chapter six examines the relationship between tourists' social demographic characteristics and motivation factors; and the relationship between tourists' social demographic characteristics and satisfaction attributes. Chapter seven employs Importance-satisfaction Analysis to identify the differences in tourists' level of importance attached to an attribute and the corresponding satisfaction they derive from it. Chapter eight presents factor analysis to analyse the interrelationships among the motivation variables, and cluster analysis will be used to allocate respondents to specific categories, as well as employ regression analysis to determine the relationship between tourists' overall level of satisfaction and the evaluation items of satisfaction.

Chapter Nine: Qualitative research findings

This chapter presents the results of qualitative data, and the software package, CATPAC, that was used to examine tourists' prior expectations before visiting the garden, their assessments of the garden, and to explore tourists' attitudes or perception about film tourism.

Chapter Ten: Combining the results of both qualitative and quantitative research

This chapter combines both the qualitative and quantitative research results based on previous chapters, and thereby identifies the important reasons for tourists to visit the garden, and examines tourists' satisfaction by analysing both tourists' positive and negative attitudes toward visiting the garden.

Chapter Eleven: Discussion and Conclusion

This chapter discusses the results from both the qualitative and quantitative research, and provides some suggestions for the garden's related authorities. As well, the limitations of this study are discussed and recommendations for future study are made. Lastly, the chapter

provides the conclusion of this study. The reference lists for this thesis and an appendix are provided at the end.

1.5 Chapter summary

This first chapter described the basic information and background to this study, as well as explaining the reasons for choosing this research topic and describing the summary of each chapter of this thesis. The next chapter will focus on the literature reviews relevant to this study.

Chapter 2: Literature Review

2.1 Introduction

This main purpose of this chapter is to review relevant literatures on the concept of film tourism, identify film tourists' motivations and examine tourists' satisfaction. In this chapter, the literature covers five main sections: (1) the relationship between popular media and tourism, (2) identifying the definitions of film tourism, and the related themes including literary tourism, cultural and heritage tourism, (3) noting films or novels that have an effect on tourism, (4) indicating the positive and negative impacts of film tourism, (4) identifying film tourists' motivations, and (5) defining tourists' satisfaction and some evaluation methods.

2.2 Popular media and tourism

In the post-1945 period, tourism has enjoyed a period of rapid growth in the world, particularly in the developed countries (Page & Connell, 2009). Goeldner and Ritchie (2006) defined tourism as the “processes, activities, and outcomes arising from the relationships and the interactions among tourists, tourism suppliers, host governments, host communities, and surrounding environments that are involved in the attracting and hosting of visitors” (p.5). Urry (2002) pointed out that, “tourism is a leisure activity which presupposes its opposite, namely regulated and organised work” (p.2). Media-induced tourism is a type of tourism, which is a relatively new subject in the field of tourism studies.

Iwashita (2006) pointed out that popular cultural forms of the media “such as television, films, and books are accessible and a pervasive entertainment that is enjoyed and consumed by masses of people as a source of joy, pleasure, daydreaming, and fantasy as well as understanding of the world in every life” (p.59). MacCannell (1976) states that the popular media can construct or reinforce special images of travel destinations, thereby influencing the appeal of those destinations and activities, and acting as ‘markers’ of places that must be seen. Nowadays, there are three main forms of fictional screen-based media types that include cinema and television, and arguably the internet (Roesch, 2009). From the mid-20th century, film and television became the main mass media outlet and has been particularly effective in affecting tourism for much of that period (Beeton, 2005). Until now, watching television still can be seen as the most common home-based leisure activity for many families, and film and television have been and remain an important part of contemporary society's culture (Busby & Klug, 2001). Many emotional representations are offered by popular culture, and Iwashita

(2006) suggested that people will be seduced by the storylines and characters of literature, films or television series, and will not just focus on the attractive physical properties of the settings of the stories.

MacCannell (1976) described that the film's role as a tourism marker allocates 'meaning' to tourism attractions as well as signifying the attraction. Media have a strong influence upon people's ideology, such as a film can provide a wealth of meaning, real, and imagined to audiences (Beeton, 2005). Therefore, it is suggested by Busby and Klug (2001) that film and television can permeate the individuals' life and thus form part of people's understanding of themselves and their society, and their own role in that society. When people want to choose places for a holiday, media (film, TV, and literary) representations of tourist destinations play a significant role in influencing their decision-making process (Gunn, 1972; Hunt, 1975; Bulter, 1990; Iwashita, 2006).

Today, "the media has become a major vehicle of awareness and style leadership, bringing the wonders of the world and the excitement of various remote natural environments to millions of people; having been exposed to them, the desire to see and experience becomes more powerful" (Busby & Klug, 2001, p.317). Butler (1990) also pointed out that movies and televisions have become increasingly important to people, an argument based on the questionable presumption that today fewer people like to read books. Moreover, Holloway et al. (2009) indicated that the popularity of domestic films and television series always boosts domestic tourism directly or indirectly. Examples cited by Holloway et al. (2009) range from the UK based television series *Last of the Summer Wine* and *Heartbeat* when the Yorkshire Moors became a fashionable and popular tourism destination and the number of visitors was significantly increased, and other sites like Turville in Buckinghamshire, the location of the TV series *The Vicar of Dibley*, to Bollywood films that encouraged people to travel to the Indian subcontinent. On the other hand Tourism Destination Organisations like Tourism New Zealand sought to sell New Zealand as a film site to Bollywood in order to attract Indian tourists to New Zealand. This means "the locations where films are shot and popular television programmes made are now popular attractions for large numbers of tourist" (Swarbrooke, 1999, p.137). Iwashita (2006) mentioned that movie-induced tourism (Riley et al. 1998), media-related tourism (Busby & Klug, 2001), and literary tourism (Herbert, 1997) can all be grouped as popular media-induced tourism. Thus, the popular media like films, TV series, and books and/or their authors, can all attract tourists to visit a particular destination

(Iwashita, 2006). Within the tourism research area, media-induced tourism has come to be labelled as film tourism (Hudson & Ritchie, 2006). The following sections will identify film tourism by describing the roots and definitions.

2.3 Film Tourism

Within the tourism research area, academic study about the relationship between film and tourism is claimed to be relatively new (Hudson & Ritchie, 2006). Since the early 1980s, film tourism and its related phenomena have become a recognized academic topic (Heitmann, 2010). One of the earliest discussions on the topic of film tourism was conducted by Boorstin (1962) and his concept of ‘pseudo-events’, after which there were many more studies (Butts, 1992; Tooke & Baker, 1996; Busby & Klug, 2001) that provided more detailed investigations of this topic. Beeton (2001, 2002, 2004, 2005) has published many valued research articles and books about film tourism to become a seminal researcher in the field. Today, film tourism is a global phenomenon (Hudson & Ritchie, 2005). Film tourism is also called film-induced tourism, movie-induced tourism, media-induced tourism, and screen tourism (Hudson & Ritchie, 2006). In recent years, both film and TV series have continued to attract many tourists to the filmed location, and tourism related authorities have come to increasing attention to the potential of film tourism (Riley & Van Doren, 1992; Riley et al., 1998) as also evidenced by the links between *The Lord of the Rings Trilogy* and tourism in New Zealand (Hudson & Ritchie, 2006; Carl, Kindon & Smith, 2007).

2.31 Film-induced tourism

Film-induced tourism has been defined as “tourist visits to a destination or attraction as a result of the destination being featured on the cinema screen, video or television” (Busby & Klug, 2001, p.317). Roesch (2009) proposed that “film tourism is a specific pattern of tourism that drives visitors to see screened places during or after the production of a feature film or a television production” (p.6). According to Beeton (2005, p.11):

“film induced tourism takes a broad brush, applying the term to visitation to sites where movies and TV programmes have been filmed, as well as to tours to production studios,

including film-related theme parks. . . tourist activity associated with the film industry, be it on-site in the field, or at (or near) the production studio”.

Furthermore, Busby and Klug (2001) indicated that film-induced tourism always related to cultural, heritage and historical sites because such sites lend themselves to many forms of film story telling. Moreover, based on different characteristics of films or television series, Beeton (2005, pp.10-11) divided film tourism into 6 types that included “on-location travel, commercial travel, mistaken identities travel, off-location travel, one-off events film festivals or premieres, and arm-chair travel”.

Within film tourism, examples of both on- and off-location tourism are common. There are four forms of on-location film tourism (Beeton, 2005): film tourism is a primary motive for travel to a particular destination (i.e. the strongest motivator for the trip is the film site itself, e.g., *Isle of Mull*); film tourism becomes part of a holiday (i.e. tourists are motivated to visit filmed sites as a secondary activity within their holiday); film tourism pilgrimage (i.e. tourists wish to trace a number of places associated with a given film such as *Lord of Rings* in New Zealand); celebrity film tourism (i.e. homes of celebrities such as Hollywood homes); and nostalgic film tourism (tourists are motivated to visit another era of some film places, e.g., *Heartbeat* that is set in the 1960s). For off-location film tourism, there are two forms of visitation (e.g., film studios such as Paramount Studios) and film studio theme parks (e.g., Universal Studios in Los Angeles or Warner Bros at the Gold Coast) (Beeton, 2005).

Beeton (2005) stated that on-location film sites are the existing buildings and built or natural landscapes, such as castles or mountains; while off-location film sites are the “constructed set, separate from the naturally-occurring setting of the film, such as the generic street sets in film studios; and representation of natural landscapes through computer imaging, modelling” (p.174).

2.32 Literary tourism

Film-induced tourism has its roots in literature tourism (Busby & Klug, 2001). Besides film and television, literature is also an important factor that can attract visitors to literary destinations (Iwashita, 2003, 2006). Busby and Klug (2001) indicated that both books and

movies are different types of media, and there are similarities on their effects to tourist behaviour. Ryan et al. (2009) pointed out that “novels, films, and television series can and do attract visitor numbers to destinations” (p.18).

Before film and television gained popularity, literature possessed the major role in mass media, and tourists always travelled to a destination that was described in books at the pre-television period (Beeton, 2005). Further, Roesch (2009) indicated that literature is a precursor for a subsequent film production. There are many studies (Busby & Klug, 2001; Yong & Yong, 2008) that indicate that many films and TV series are based on novels and short stories. For instance, Roesch (2009) researched 36 famous films, and found that 42% of these films are based on popular novels such as “*Harry Potter*”, “*The Da Vinci Code*”, and “*The Lord of Rings*”. Moreover, Iwashita (2006) found that the film’s literary precursors are the most likely motivators that attract tourists to the filmed places. Therefore, literary precursors can be a decisive factor that might turn films into tourism-inducing events (Roesch, 2009).

There are many studies (Lowenthal & Prince, 1965; Butler, 1985; Squire, 1988; 1994) that have noted literary tourism. What is a literary tourism site or destination? Fawcett and Cormack (2001) defined a literary tourism site as a destination that may be associated with the lives of writers or the characters and settings described in a novel. In an earlier study Eagle and Carnell (1977) wrote that:

“there is a fascination about places associated with writers that has often prompted readers to become pilgrims: to visit a birthplace and contemplate the surroundings of an author’s childhood, to see with fresh eyes places that inspired poems or books, to pay homage at a grave side or public memorial” (p.v).

Herbert (1997, 2001) described three key reasons that attract visitors to literary places. First, visitors are attracted by the personal life histories of writers, such as former homes in which a writer lived and worked. Beeton (2005) also indicated that in literary tourism, visitors are interested in the writers as much as the stories or characters. Second, tourists are interested in the settings of novels; “Fiction may be set in locations that writers knew and there is a merging of the real and the imagined that gives such places a special meaning, and fictional

characters and events often generate the strongest imagery” (Hebert, 2001, p.314). Third, tourists may be drawn to literary sites due to a want to have a broader and deeper emotional experience about the novels. For example, Squire (1994) found that many tourists had a deep attachment to Hill Top Farm, a former home of Beatrix Potter, in Cumbria (related to the book of “*The Tale of Peter Rabbit*”); due the location evoking memories and emotions from their childhood. Furthermore, many tourists want to be educated about the life and works of the writer, and these visitors are “literary pilgrims” (Pocock, 1992).

Literary tourism is very popular worldwide. In UK, literary tourism is a big business, and the best example is Stratford-upon-Avon, the birth place of Shakespeare that attracts many visitors every year (Smith, 2003). Furthermore, the town of Oamaru, New Zealand, has developed a heritage trail after its most distinguished writer Janet Frame (Croy & Walker 2003). Moreover, literary heritage is widely promoted; for example, in Britain, the tourist authority has published maps or places of “literary Britain”, such as Shakespeare’s Stratford, and Bronte’s Yorkshire (Squire, 1993).

2.33 Cultural and heritage tourism

Film tourism has also been discussed in a cultural, heritage, and historical framework (Macionis, 2004). Heritage tourism can simply be defined as people visiting heritage sites or viewing historical resources (Timothy, 2011). Smith (2003) suggested that heritage tourism is a part of broader categories of cultural tourism. Thus, the terms “cultural tourism” and “heritage tourism” are two separate but related or overlapping phenomena (Timothy, 2011).

The concept of cultural tourism is very much broader and difficult to identify. Richards (1996) summarised Bonink’s theory of cultural tourism that includes two approaches. The first is the “site-and-monuments” based on a product-based approach, which focuses on the type of attractions visited by cultural tourists, and gives “a narrow view of the attractive and motivations of cultural tourists” (Richards, 1996, p.23). The second approach be termed the ‘conceptual activity’ or process-based approach, and the “conceptual definitions of cultural tourism attempt to describe the motive and meanings attracted to cultural tourism activity” (Richards, 1996, p.23). The first approach proved useful in quantitative research into cultural

tourism, while the second approach related to qualitative research and understands why and how people engage in travel (Richards, 1996; Lvanovic, 2008). Within cultural tourism, tourists always attracted by kinds of types of sites, such as archaeological sites, museums, architecture buildings, events, films, religious, and literature studies. Further, the Association for Tourism and Leisure Education (ATLAS) identified two main cultural motives for travelling in cultural tourism, including education and novelty; and “education” refers to how tourists are motivated to learn or understand the meaning and historical value of some cultural heritage sites, while “novelty” means tourists seek for authenticity of cultural heritage attractions (Lvanovic, 2008).

Timothy (2011) suggested that cultural heritage tourism includes two types: tangible and intangible heritage attractions. The tangible heritage attractions include military attractions (e.g. museums), Dark attractions (places where famous people died), historic settlements (historic places), archaeological sites (ancient ruins), industrial attractions (railways), and religious attractions (temples); while the intangible heritage attractions include arts, languages, folkways, music arts, religion beliefs, sport, and festivals (Timothy, 2011). Literary heritage includes “the homes of authors, the natural landscape of the region where they lived and worked, their studios, the settings (real or imagined) of the stories they created and museums associated with these places and events” (Timothy, 2011, p. 67).

Busby and Klug (2001) suggested there is a close relationship between film tourism and culture, because film tourism “is not simply a function of media influences but a medium through which a range of cultural meanings and values may be communicated” (p.321). Squire (1993) also indicated that literary tourism possessed cultural values. In fact, there are many films or television series made at historical sites, and which also gain increasing popularity as film tourism attractions after the films or television series are released (Macionis, 2004). For example, the famous film *Notting Hill* produced at a heritage site *Kenwood House*, and thus this filmed place became a popular tourism destination that attracted many visitors after the release of the film (Busby & Klug, 2001). Additionally, in Canada, as a result of the successful novel *Anne of Green Gables* and subsequent television series, *Road to Avonlea* filmed at Prince Edward Island, has made this island a famous tourism destination and many of the island’s businesses promote their products around *Anne of Green Gables* (Timothy, 2011). Additionally, Timothy (2011) indicated that many mythical places described in novels have become to literary heritage attractions, such as

Robin Hood’s home of *Sherwood Forest* is a popular tourism attraction in UK; while “many places in the western USA associated with the novels of *Louis L’Amour* are reaping the benefits of being mentioned in his fictions” (p.68).

2.4 The influence of film

Arguably the most significant example of film increasing the number of tourists to visit the filmed places (Busby & Klug, 2001) is *The Lord of Rings (LORT)* (Tzanelli, 2004; Beeton, 2005; Carl, Kinson & Smith, 2007). There are many studies (Davidson, 2004; Hudson & Ritchie, 2006; Buchmann et al, 2009; Peaslee, 2010; Croy, 2010) that have mentioned “*LORT*”, which has not only increased the reputation of New Zealand as a tourism location worldwide, but which may have, for a time, increased the number of tourists by approximately 5%. Hudson & Ritchie (2006) cite audience figures and note that over 100 million saw the film, and hence views of New Zealand.

Busby and Klug (2001) found that many countries, especially Britain, have seen a significant increase in visitor numbers to some particular sites or destinations that have been featured in films or television programmes. Holloway et al. (2009) indicated that about one in five international tourists visit Britain as a result of the images seen in films or on TV. Furthermore, British people also like film tourism, Hudson and Ritchie (2006) indicated that about 8 out of 10 British people get their travelling ideas from films. Page and Connell (2009, p.368) summarised 7 famous films or television programmes that have had significant impacts on UK tourism as follows:

Figure 2-1: The influence of films/television series in UK

Film/Television programme	Years involved and impacts
Balamory	In 2003, the television programme generated an extra 160,000 a year.
Braveheart	Visits to the Wallace Monument increased from 40,000 in 1995 to 200,000 in 1996.
Da Vinci Code	Visitor number to Roslyn Chapel rose from 38,000 in 2003 to 68,000 in 2004 and 120,000 in 2005.
Gosford Park	Visits numbers at Beningbrough Hall rose from 10,218 to 94,032 in one year.
Harry Potter	North Yorkshire Moors railway visits rose from 245,000 in 2001 to 297,000 in 2002 and 303,000 in 2004: 15% visits were due to the Harry Potter film and 38% due to Heartbeat. Alnwick Castle saw a 120% increase due to its use as Hogwarts. Alnwick gardens visitor numbers rose from 13,627 in 2001 to 515,813 in 2003, a proportion of which can be attributed to the Harry Potter association.

	Lacock Abbey saw visitor numbers rise from 55,000 in 2000 to 93,000 in 2003 then fell to 88,000 in 2004, after the film featured the location in 2001.
Monarch of the Glen	Between 2002 to 2004, the value of tourism to the Moray, Badenoch and Strathspey area grew from £105 million to £128 million, a proportion of which is attributed to Monarch of the Glen country.
Mrs Brown	Osbourne House, Isle of Wight, saw visitor numbers grow by 25%.

In fact, the impacts of film tourism are worldwide, and it is proven that films and TV series have the power to increase the demand of tourism (Connell, 2005). Indeed, Holloway et al. (2009) found that “the popularity of certain cult films guarantees a steady audience of aficionados to the locations where the films were shot” (p.225). Hudson and Ritchie (2006) also summarised some famous films or TV series that highly impacted on visitor’s numbers or tourist revenue at the filmed location (See Appendix A). In addition, Chan (2007) argued that many tourism sites that are analysed tend to be located in Australia, US, and Europe, and there is relatively little research on filming sites in Asia, especially in China (Wei & Ou, 2007). In fact, film tourism also has had a significant influence in Asia. For example, Korean television dramas attract immense popularity in Asia, and most of the film locations of Korean television soap operas are now major tourist attractions (Chan, 2007). Further, the interest on film-induced tourism has grown in China during recent years, such as a research study conducted by Wu et al. (2007) that focused on the film tourism destination where the TV series “Qiao Jia Da Yuan” was filmed, and the results showed that the number of visitors had a huge increase through released the TV series.

One interesting study of film tourism in the Chinese context that is being published in English is that of Hao and Ryan (2013). They examined the ‘film language’ of Xie Jin’s 1986 film *Hibiscus Town* (芙蓉镇, *Fúróng zhèn*). Filmed in the village of Wang (Wangcun) the village officially changed its name to *Hibiscus Town*(芙蓉镇, *Fúróng zhèn*) in 1997. In analysing the imagery of the film Hao and Ryan also note how the village has changed its own structure and architecture to reflect the town, becoming almost a themed village consistent with the film language of the original film, including the selling rice tofu from stalls as in the film. Set in the period of the Cultural Revolution the film and its language,

framing and tourism impacts is one of the few English language studies that adopts a theoretical social media approach to film tourism in a Chinese context.

Of course, it should also be noted that the places used as film sites also tend to market themselves as the sites of such films, and thus marketing too must have a role to play in generating such increases in tourist numbers. However, this has not always been the case as shown by Sharpley (2007) who notes that Alnwick still enjoyed a significant increase in tourism numbers as evidenced in the table above even though the family tried to downplay the relationship with *Harry Potter* and reinforced in its marketing the importance of gardens. Indeed Alnwick had been previously used as a site of filming including those related to *Elizabeth*, a film about the English first monarch of that name.

Even though films and TV series can attract tourists to visit the filmed place, the two media still have some differences. In fact, movies or films tend to be a one-off or limited screening period, whereas TV series always have a longer filming and screening period; for example, the popular series *Last of the Summer Wine* has been screened on British television for over 28 years in the UK (Beeton, 2005). According to Beeton (2005, p.12) “TV series tend to have more long-term impacts than a movie does, unless the movie proves enormously popular”.

2.5 Film Tourism Impacts

Film tourism has both positive and negative impacts (Busby & Klug, 2001; Hudson & Ritchie, 2006). On the positive side, Hudson and Ritchie (2006) pointed out that some benefits result from the significant increase in numbers of visitors and their expenditure such as economic development; preservation of filmed places; and infrastructure improvements. One of the most significant benefits is the economic (Hudson & Ritchie, 2006). Riley et al. (1998) states that film tourism provide positive economic impacts for both the entertainment companies and filmed locations. For example, the major entertainment companies, Universal Studios and Disneyworld have been “cashing in” on film-induced tourism, and these companies have added to the extensive destinations of Orlando, Florida, by placing tourists within “real” film sites, such as *ET*, *Star Wars*, *Lion King*, *Forrest Gump* and *Dances with Wolves*. Furthermore, Hudson and Ritchie (2006) note that destination marketers always use popular films as a springboard for marketing campaigns. Popular films can encourage the extension of the visitor season at a destination and through these films there are many additional business and services that can be created in the area (Hudson & Ritchie, 2006).

Beeton (2004, 2005) also found that film tourism can alleviate seasonality problems because several film locations can often be an all-year and all-weather attraction. Moreover, films always have an enduring influence on the filmed places, and a film can continue to attract tourists year after year (Hudson & Ritchie, 2006). In addition, film-induced tourism has significant effects on the development of film locations. A research study conducted by Beeton (2004) about the location of the popular TV series *Sea Change* in Barwon Heads, Australia, found that since the commencement of *Sea Change* on television, Barwon Heads experienced dramatic changes. Prior to the series Beeton (2004) found that due to a state of decline many shops, restaurants, and services were closing down; however, after the broadcast of the TV series, most of the shops were reopened as a result of a large number of tourists. These shops included examples such as a “closed butcher becomes a surf shop; closed Chinese restaurant becomes an up-market restaurant; empty new shops are now fully occupied by a bookshop, gift shop and cafe” (Beeton, 2004, p.8).

However, film tourism has two sides. As just noted, film tourism can improve a destination’s economic development; on the other side, drawbacks also exist. Negative impacts can include increasing prices of products and services; lack of preparedness on the part of residents to the large number of tourists influx; locations may be different from the way they are portrayed on film; there may be crowding and traffic problems; increased labour costs; cultural conflict; and exploitation of local population (Riley *et al.*, 1998; Busby & Klug, 2001; Hudson & Ritchie, 2006). Therefore, all of these drawbacks result in a loss of visitor satisfaction (Riley *et al.*, 1998).

Generally however, film induced tourism does bring many benefits or profits to regions and/or countries. Swarbrooke (1999) states that, “the power of film and television related tourism is being increasingly recognized by places which want to get on the tourist map who are pro-actively going out of their way to attract film and television companies to use their areas as locations” (p.138). In order to support and develop film tourism, Holloway *et al.* (2009) indicated that “government have colluded with local authorities and the private sector by directly subsidizing the media’s production costs, well aware that the publicity engendered by global distribution of a film or television programme will generate tourists’ interest” (p.224). In New Zealand, through the “*Lord of Rings*”, there are many national and international tourists are attracted to the filmed location, and thus the film series provided many positive benefits for tourism in New Zealand (Smith, 2009). Appreciating this

possibility the government of New Zealand put considerable resources into promoting film tourism, such as the New Zealand tourism website that promotes the country as “home of Middle-earth” and many travel agencies launched the “Find Lord of Rings” tour (Smith, 2009). Additionally, “in Britain, the National Trust now actively solicits film companies for its sites, following the success of their heritage buildings when used as settings for costume dramas” (Holloway et al., p.224).

Holloway et al. (2009) additionally state that “film maps” are produced in local tourist information centres in many countries and list local famous or popular destinations that appear in films or television series. Hudson and Ritchie (2006) indicated that movie maps can be seen as a strategic and effective tool of tourism destination marketing. Examples include the tourist information centre in New York that has produced *Sex and the City* tours based on the television series; VisitBritain has promoted an interesting “trail” of destinations under the title ‘Seek the truth’ associated with the enormous popularity of the book and film *The da Vinci Code*; and an interesting and attractive promotional trail ‘Discover the magic of Britain’ was produced based on the popularity of the *Harry Potter* films in England.

2.6 Tourists’ motivations

2.61 Definitions

Tourism motivation can be defined as “a meaningful state of mind which adequately disposes an actor (individual) to travel, and which is subsequently interpretable by others as a valid explanation for such a decision” (Dann, 1981, p.205). Mill and Morrison (1985) suggested that tourists’ motivation was related to the satisfier of needs and wants. In a previous study conducted by Gray (1970) he first classified tourism into two types: sunlust and wanderlust. Sunlust tourists are motivated by the desire for rest and the three s (sun, sea, and sand); while wanderlust tourists are interested in the experiencing different peoples and cultures (Yu & Littrell, 2003).

Furthermore, in the earlier study conducted by Dann (1977) the travel motivations of tourists were found to be related to two terms: “anomie” and “ego-enhancement”. “Anomie refers to the desire to transcend the feeling of isolation inherent in everyday life and to simply ‘get

away from it all; while ego-enhancement is derived from the need for recognition and is obtained through the status conferred by travel” (Prayag & Ryan, 2011).

Moreover, there are 6 types of tourism motivators summarised by Swarbrooke and Horner (2007, p.54) as follows:

Physical: relaxation, suntan, exercise and health, sex.

Emotional: nostalgia, romance, adventure, escapism, fantasy, spiritual fulfilment.

Personal: visiting friends and relatives; make new friends; need to satisfy others; search for economy if on very limited income.

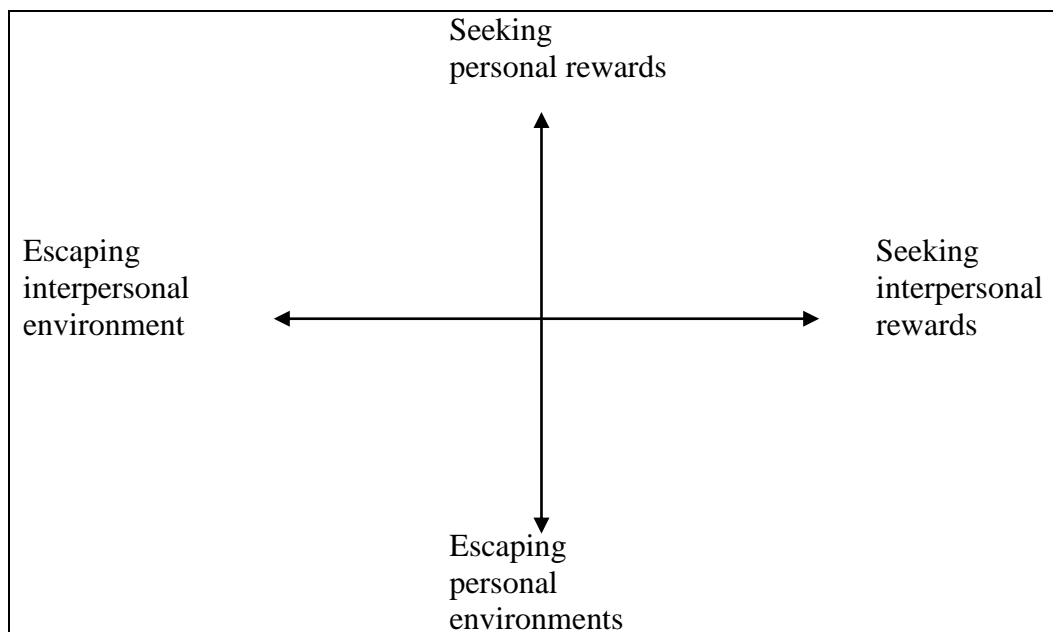
Personal development: increasing knowledge; learning a new skill.

Status: exclusivity, fashionability, obtaining a good deal, ostentatious spending opportunities.

Cultural: Sightseeing, experiencing new cultures.

In addition, Iso-Ahola (1983) identified two motivational dimensions: “the desire to leave the personal and/or interpersonal environment behind oneself and the desire to pursue or gain certain personal and/or interpersonal rewards” (p.45). The following figure shows the social psychological model of tourist motivation. According to the model, tourists hope to avoid some responsibilities of work and family, while desiring to seek enjoyment, learning or relaxation at the same time.

Figure 2-2: Ahola’s travel motivation model



Sources: Mannell & Iso-Ahola (1987, p.323).

2.62 Push and pull factors

In tourism research, the travel motivations of visitors can be classified as having two factors: push factors and pull factors (Dann, 1977; Crompton, 1979). Klenosky (2002) indicated that the push and pull framework is very useful in understanding visitor's travel motivations. According to Dann (1977), "pull factors are those which attract a tourist to a given resort or destination (e.g. sunshine, beaches) and whose value is seen to reside in the object of travel; and push factors refer to the tourist as subject and deals with the factors predisposing him to travel (e.g. escape, nostalgia)" (p.186). Pull factors attract the tourist to a destination while push factors, on the other hand, refer to the tourist and the internal drive leading to the decision to take a holiday (Klenosky, 2002). Indeed, Esu and Ebitu (2010) state that "push factors are the socio-psychological needs that will encourage people to travel, while the pull factors is one in which the person is motivated, or aroused by the destination" (p.23).

Crompton (1979, p.408) advances the 'push' and 'pull' framework of motivation and builds on it to include nine specific motives which include: "Escape from a perceived mundane environment; exploration and evaluation of self; relaxation; prestige; regression (to adolescent or child-like behaviour); enhancement of kinship relations; social interaction; novelty; and education". Hudson and Ritchie (2006) indicated that either push factors or pull factors are inspired by one or more of three factors: "destination marketing activities; film-specific factors; and the destination attributes" (p.257).

2. 63Tourists' motivations in film tourism

The definition of film-induced tourism implies that tourists want to see and experience a particular destination or attraction as a result of the destination being featured on the cinema screen or on television (Busby & Klug, 2001). However, Croy and Heitmann (2011) argued that films or TV series are an important reason for tourists to visit filmed sites, but not the sole reason. For example, based on Ahola's travel motivation model, Singh and Best (2004) conducted a research study about tourists' motivations in the *LOTR* filmed place Hobbiton Movie Set, and the results found that while the majority of visitors were motivated by the desire to experience the iconic attractions within the *LORT*, especially the natural scenery of

“*Hobbiton*”, other important motives included the *LOTR* novel, leaning the process of film making, and learning about the Tolkien, the author of *LOTR* novel.

2.64 The film-induced tourists

In the tourist gaze, Urry (2002) suggests that:

“..... Places are chosen to be gazed upon because there is anticipation, especially through daydreaming and fantasy, of intense pleasures, either on a different scale or involving different sense from those customarily encountered. Such anticipation is constructed and sustained through a variety of non-tourist practices, such as film, TV, literature, magazines, records and videos, which construct and reinforce that gaze” (p.3).

Busby and Klug (2001) indicated that people are film-induced tourists when they are seeking or searching sites or destinations seen on the silver screen. Macionis (2004) indicated that there are three types of film tourists (see figure 1), and the level of interest in film increased from serendipitous film tourists to general film tourists to special film tourists.

Figure 2-3: Three types of film tourists (Macionis, 2004, p.87)

Increasing interest in film			
→	→	→	→
Serendipitous film tourists	General film tourists	Special film tourists	
those who just happen to be in a destination portrayed in a film	Those who are not specially drawn to a film location but who participate in film tourism activities while at a destination	Those who actively seek out places that they have seen in film	

2.65 Push and pull factors in film-induced tourism

Chan (2007) pointed out that many past studies on film tourism focus on the impacts of film or television on destination image (Kim & Richardson, 2003), the number of film tourists (Riley et al., 1998), and how film destination marketing and film-induced tourism affect the local community (Connell, 2005). Macionis (2004) suggested that more research still needs to pay attention on the motivations of visitors in film and television locations.

landscapes that are immediately identifiable and attractive to a viewer” (p.90). Films are the motivational pull factors that attract tourists visit to the film places, and many film sites have been transformed into tourism attractions, for example, the filmed site of *Lord of the Rings* at Matamata has been transformed into a famous tourism destination (Riley et al., 1992; Beeton, 2001). Secondly, Performance is another key pull factor, which is based on a film’s storyline, drama of the plot or thematic content (Macionis, 2004). A film’s storyline itself can attract more attention from tourists than any other physical environmental attractions of the place (Riley & Van Doren, 1992; Croy & Walker, 2003, Hao & Ryan, 2013). The last pull factor is personality that means tourists visit to a location motivated by a favourite film star or celebrities, and the pulling power of Hollywood (Macionis, 2004; Heitmann, 2010). Within the mass media, film stars and celebrities are powerful ingredients, and “they are able to draw powerful meanings from the role they assume in their movie or television characterisations” (p.92). Furthermore, Tooke and Baker (1996) argued that people will be attracted by a filmed place that has closely interconnected a storyline with a filmed destination, and the film thus succeeds in drawing the viewers into the story and hence place. Beeton (2002) also highlighted that either fictional or non-fictional movies are powerful motivators when the story and filmed places are closely related. Smith (2003) argued that sometimes the folklore is more attractive than reality, such as the Robin Hood country. Additionally, based on the movies or literature, visitors can be attracted by the artificial theme parks which offer exciting, entertaining and integrated experience, such as the famous Disneyland which is, at least in part, built on the story lines and characters of Disney films (Craik, 1997; Smith, 2003).

In addition, experiential authenticity also acts as a motivator for tourists, which means film tourism allows tourists to live out their fantasies of their favourite films or stars in fictional or mythical places (Macionis, 2004). In the earlier literature MacCannell (1976) first suggested the authenticity plays an important role in tourists’ experience, and tourists were motivated by the “quest for authenticity”. Later, Wang (1999) indicated that “existential authenticity, unlike object-related version, can often have nothing to do with the issue of whether toured objects are real” (p.359). Belhassen et al. (2008) pointed out that “experiences of existential authenticity are the result of socially constructed understandings about the places they are touring and the actions they are undertaking in those places, combined with their own direct, empirical encounters” (p.684). Couldry (1998) indicated that film sites are the hyper-real places which mix reality and artifice. The boundaries between fiction and reality are nebulous

(Smith, 2003). Buchmann et al. (2009) suggested that existential authenticity is very effective and suitable to explain tourists' experiences within film tourism. However, Busby and Klug (2001) argued that some tourists may not mind whether or not the place is a genuine location.

2.652 Push factors

Ryan and Prayag (2011) state that “the push factors originate from Maslow’s hierarchy of needs and have been described as motivational factors or needs that arise due to a state of disequilibrium or tension in the emotional system” (p.122). Hudson and Ritchie (2006) and Macionis (2004) suggested that push factors are internal drivers, such as tourists have the need for socialization, want escape from some things, and just desire for a suntan. Further, Macionis (2004) suggested that internal drivers are the strongest for the specific film tourist. Heitmann (2010) argued that push factors can be seen as dominant factors which can direct motivate tourists towards certain places. Macionis (2004, p.90) suggested that push factors include “ego-enhancement, status or prestige, fantasy or escape, vicarious experience, and search for self-identity”, and all of these internal drivers are strong enough to motivate a film tourism of self-actualization as tourists use film sites to establish self-identities.

2.7 Tourist Satisfaction

In the past twenty years, there are many academic studies have been written on client satisfaction (Peterson & Wilson, 1992). Oliver (2009) stated that “satisfaction is derived from the Latin *satis* (enough) and *facere* (to do or make)” (p.6). Tourism is a service industry, and satisfaction has been an important tool in planning marketable tourism products and service and as a means of measurement for a long time (Yoon & Uysal, 2005). Satisfaction can be seen as a judgement on products or service that seeks to provide a pleasurable level of consumption (Meng, *et al.*, 2006). Tourist satisfaction can be seen as the tourist’s psychological and emotional response after experiencing the trip (Baker & Crompton, 2000). Customer satisfaction is an individual’s feeling that depends on the achievement of expected products or service (Sweenty & Soutar, 2001). Kotler (1997) indicated that satisfaction is a feeling resulting in the comparison between perceived performance and expectations. Miller (1977) suggested that the context of tourist satisfaction is a result derived from the interaction between a tourist’s predictive expectation and the actual performance of a destination.

Furthermore, “tourists may have varying motivations for visiting particular destinations, and also may have different satisfaction levels and standards” (Yoon & Uysal, 2005, p. 48). Yoon and Uysal (2005) pointed out that tourist satisfaction is affected by travel motivation (push and pull factors) (Mannell & Iso-Ahola, 1987; Fielding *et al.*, 1992). There are many studies (Ross & Iso-Ahola, 1991; Meng, et al., 2006) that found relevant relationships between tourists’ motivation and satisfaction of a destination. Yoon and Uysal (2005) pointed out that a correlation between push and pull motivators and tourist’s satisfaction permits a tourist to choose a destination believed to fulfill his or her push factors (internal needs). However, Meng et al. (2006) argued that only a limited number of tourism studies have examined the constructs of tourist satisfaction and motivation in the same context to more properly ensure any confirmation of results and conceptualizations.

2.71 Measuring Tourist Satisfaction

There are various theories to evaluate tourist satisfaction, such as “Expectancy-Disconfirmation Paradigm (EDP), the Value-Precept Theory, the Attribute Theory, the Equity Theory, the Comparison Level Theory, the Evaluation Congruity Theory, the Person-Situation-Fit model, the Performance-Importance model, the Dissonance, and the Contrast Theory” (Yüksel & Yüksel, 2008). Furthermore, there are some authors (Yoon & Uysal, 2005; Neal & Gursoy, 2008) who have argued that most studies have utilized models of expectation-disconfirmation (Oliver, 1980), equity (Oliver & Swang, 1989), norms (LaTour & Peat, 1979; Cadotte *et al.*, 1987), and perceived overall performance (Tse & Wilton, 1988).

2.72 Expectation-Disconfirmation Model

One of the most accepted theories accessing tourist satisfaction is the expectation-disconfirmation model (Oliver, 1980). Tourists always develop expectations about a product or service before purchasing, and this theory is used to measure tourists’ evaluation through comparing the perceived travel experience and prior expectations. Yoon and Uysal (2005) indicated that tourist satisfaction is the result of a comparison between a tourist’s previous images of a destination and what he or she actually sees, feels, and achieves at the destination. In a research study Pizam and Milman (1993) found that the expectation-disconfirmation

model has an effective predictive ability of overall satisfaction with a destination. Therefore, positive disconfirmation occurs when the actual performance is better than expectations; on the contrary, negative disconfirmation occurs when the actual performance is not up to expectations (Prideaux *et al.*, 2006; Neal & Gursoy, 2008).

SERVQUAL is a typical model of Expectation-disconfirmation theory (Prideaux *et al.*, 2006). SERVQUAL was first developed by Parasuraman, Zeithaml and Berry (1985), as an easy way to evaluate quality service. At first, Parasuraman, Zeithaml and Berry (1985) developed a model of SERVQUAL based on 10 dimensions, such as access, communication, and reliability. Afterwards, Parasuraman, Zeithaml and Berry (1988) found some of their 10 dimensions had repetitive means and so refined this concept and concluded with 5 dimensions instead of the previous ten. The 5 dimensions of SERVQUAL include tangibles, reliability, responsiveness, assurance, and empathy (Parasuraman, Zeithaml & Berry, 1988).

2.73 Equity Theory

Equity theory was proposed by Oliver and Swang (1989), and Prideaux *et al.* (2006) argued that consumer satisfaction is the result of the relationship between the costs of what the consumer spends and the rewards (benefits) which a consumer anticipates. Therefore, money, time, and efforts are the major factors to determine the level of satisfaction (Heskett *et al.*, 1997; Prideaux *et al.*, 2006). Tourists will feel satisfied with their trip if the value of their travel experiences exceeds the anticipated cost (Prideaux *et al.*, 2006).

2.74 Norm Theory

LaTour and Peat (1979) suggested norm theory, which is akin to the expectation-disconfirmation theory (Neal & Gursoy, 2008; Dasgupta, 2011). Neal and Gursoy (2008) argued that in order to evaluate the products or service, norms serve as reference points. These norms may be formed by tourist's past travel experiences of the products and service or the experiences of the similar products (Neal & Gursoy, 2008). According to Yonn and Uysal (2005), "tourists can compare current travel destinations with other alternative destinations or

places visited in the past, and the difference between present and past experiences can be a norm used to evaluate tourism satisfaction” (p.48).

2.75 Perceived Performance Theory

Perceived performance theory was developed by Tse and Wilton (1988), and this model is differs from others by solely focusing on the tourist’s actual experiences or performance, regardless of their expectations. According to this model, it is redundant to evaluate a tourist’s perceived expectations because it is the tourist’s actual assessment of performance that is the primary determinant of whether they are satisfied (Neal & Gursoy, 2008). Furthermore, Yoon and Uysal (2005) suggested that the perceived performance model is effective “when tourists don’t know what they want to enjoy and experience and don’t have any knowledge about their destination circumstances, and only their actual experiences are evaluated to access tourist satisfaction” (p.48).

2.76 Importance-performance Analysis

In addition, importance-performance theory was introduced as a useful technique for evaluating tourist satisfaction in tourism studies, and this theory was proposed by Martilla and James (1977). According to Yüksel and Yüksel (2008), “...satisfaction is seen as a function of customer perceptions of performance and the importance of that attribute” (p.77). Under this model, Meng et al. (2006, p.42) suggested that “product/destination attributes or features are first identified; then consumers/ tourists are asked to rate how important are the attributes and how well did the product or service perform; finally importance and performance scores for each attribute are calculated and formed into a four-cell typology”.Olshavsky and Miller (1972) pointed out that there are four conditions within importance-performance analysis, and Mazanec et al., 2001, p.306) described each of them as follows:

High expectation-high performance: important attributes are perceived to be present in the destination

High expectation-low performance: important attributes are perceived not to be present in the destination.

Low expectation-high performance: the presence of unimportant attributes in the destination.

Low expectation-low performance: unimportant attributes perceived not to be present in the destination.

Mazanec et al. (2001) pointed out that the main purpose of importance-performance analysis is “to determine which attributes tourists consider most important and how well the destination performs in attributes that are considered important to customers” (p.306). Thus, tourist may experience dissatisfaction if there is poor performance on important attributes (Mazanec *et al.*, 2001).

In a word, according to the theories mentioned above, increasing the level of tourist satisfaction brings many benefits to a destination. Song et al. (2011) pointed out that improving the level of tourist satisfaction is very important in contributing to an enhancement of the reputation for both service providers and the destination. Furthermore, the high level of tourist satisfaction may contribute to better destination image, increased customer loyalty, reduced price elasticities, decreased costs of future transactions, and improved productivity (Anderson *et al.*, 1994; Swanson & Kelley, 2001; Meng, et al., 2006).

2.8 Chapter Summary

In summary, this chapter examined popular media and a new, related form of tourism, namely film tourism, and identified three related themes are literary, cultural and heritage tourism. Based on the objectives of this study, this chapter reviewed the literature about tourists’ motivation for travel, and examined both pull and push factors within film tourism. Further, the chapter also explored tourist satisfaction through six satisfaction evaluation methods. In addition, it was noted the majority studies have focused on film tourism in UK, New Zealand, Australia, and other western areas; while only few studies researched on film tourism in Chinese area. The next chapter relates to the context of this research, introduces the background of *The Dream of the Red Mansion*, and describes the structure of the research place: Grand View Garden.

Chapter 3 Context of Research

3.1 Introduction

This chapter focuses on the context of this research, by describing the background of *The Dream of the Red Mansion* and Grand View Garden. The chapter will first list the reasons for selecting Grand View Garden for the research; and then describe the novel's background including that of the author Cao Xue-qin. It then provides a "Red" story synopsis, and refers to the "Red" television series; followed by introducing there searched site Grand View Garden, which was built according to the descriptions in the "Red" novel. The chapter then uses photos to describe the tourism attractions and various activities within the garden.

Grand View Garden was chosen as the destination of this research for the following reasons:

1. The researcher's supervisor has prior experience of the garden, and provided useful information for this study.
2. Grand View Garden was built and constructed based on the descriptions in what has been termed the Chinese greatest novel, namely *The Dream of the Red Mansion*.
3. Grand View Garden has the significant value in China, such as scholars of Red Mansions dubbed the garden as "Another Dream out of the Dream of Red Mansions"; and Garden artists have named it as "Garden of a Literary Masterpiece" (Beijing Grand View Garden, 2012).

3.2 Background of the novel ---- The Dream of the Red Mansion

The Dream of the Red Mansion(Simplified Chinese: 红楼梦; Pinyin: *Honglou meng*), is generally regarded as the greatest, most beloved and enduring novel in the entire Chinese literature history. There were another four names used for this novel and translated as *The Story of the Stone*; *The Passionate Monk's Tale*; *A Mirror for the Romantic*; and *Twelve Young Ladies of Jin ling*(Hawkes, 1973). This is a masterpiece of Chinese vernacular literature and one of China's Four Great Classical Novel, along with *The Romance of the Three Kingdoms*, *Journey to the West*, and *Water Margin*.

The novel appeared in Beijing in the middle of Qian Long's 乾隆 region, around 1765 during the Qing Dynasty (Hawkes, 1973). The present form of the novel includes 120 chapters, while in fact, the original novel had only 80 chapters, and it is generally believed that the last 40 chapters were written by Gao E (Liu, 2005). For many reasons, this novel was not

published until almost 30 years after the writer's(Cao Xueqin) death, and was first published in 1792 (Hawkes, 1973). In the last several hundred years, this novel has become extremely popular and has exerted a great deal of influence in China. The popularity of the novel led to the emergence of a new type of novel in the later years. After Gao E's 'completion' of the novel, in order to satisfy the demands of readers for more romance, many novelists started writing in the style of *Dream of the Red Mansions*, and thus many later sequels were published, such as "*the Second Dream of the Red Mansions*", "*Sequel to Dream of the Red Mansions*", and many other kinds of sequels to the novel which were designed to continue the love story and give it a happy ending (Wong, 1988).

As a bright pearl in the history of Chinese literature, *The Dream of Red Mansion* is well known by Chinese people, old and young. For hundreds of years, numerous plays, operas, TV series and films have been produced in the past that were based on the story of the novel, and their impact on Chinese culture and society is beyond our assessment(Liu, 2005). To be a Chinese, even though he or she has never read the novel, he or she also knows something about the novel's characters or story which has influenced many artistic forms of "*Red*" (Liu, 2005). Further, as an absolute gem of Chinese literary works, the novel has aroused the academic or personal interests of scholars at home and abroad. Haweks (1974) has translated the novel into English and pointed out that the book is an "amazing achievement and the psychological (insights) can often delude a reader into judging it as if it were a modern novel" (p.43).

3.21 Redology

The Dream of the Red Mansion is therefore generally acknowledged as one of the pinnacles of classical Chinese literature, and many people love it and study to accumulate overtime knowledge of the novel. This is known as "Hong Xue" (红学), which literally means the "Study of *The Dream of the Red Mansion*", and the students of the novel are called "Redologists" who go into detail in this novel (Feng, 2012). As a peak of Chinese fiction it is an endless source of enchantment and new discovery for artists and redology scholars (Feng, 2012). There are a many famous investigators who all love and pay attention to the research of the "*Dream of the Red Mansions*", such as Zhou Ru-chang 周汝昌, Hu shi 胡适, Feng Qi-

yong 冯其庸, Lin Yu-tang 林语堂, Yu Bo-ping 俞伯平, Mao dun 矛盾, Wang Guo-wei 王国维, Lu Xun 鲁迅, Ba Jin 巴金, Bai Xianyong 白先勇, etc (Zhang, 2010). These Redologists have contributed many kinds of publications that are related to the novel, including research on the theme, characters, customs, culture, the author's biography, and the different versions and translations of the novel.

3.21 The author Cao Xue-qin

The author, Cao Xue-qin is widely considered one of China's greatest writers. Yet as to the author's birth and death, there has always existed some controversy, and many Redologies have disagreed over these and other 'facts'. The early Redologist, Hu shi (胡适), suggested that Cao Xue-qin was born in 1719 and died in 1763 (Yuan, 2005); while another famous Redologists Zhou Ru-chang (周汝昌) argued that, the dates would be from 1724 to 1764 (Zhou, 2008). Cao Xue-qin might have started to write the novel in the 1740, and spent more than 10 years to draft this book by 1754 (Li & Yang, 2005). He rewrote it five times while leaving it unfinished in the end, and he just completed the first 80 chapters of the novel (Chang, 1968).

The author Cao Xue-qin experienced an extraordinary life. He was born into a noble family of the Qing dynasty which was rich and powerful for several generations, and he had a wealthy life in Nanjing when he was a child (Zhou, 2008). Unfortunately, the family was went into decline probably when he was 13 or 14 years old, due to his father being stripped of his official post and the family came down in the world (Li & Yang, 2005). The author's life took a turn for the worse, and he even led a poor life in later years. Zhou (2008) pointed out that Cao Xue-qin put all his life experiences, poeticized feelings, and exploratory spirit into the greatest novel. Therefore, the later generation scholars suggested the novel has reached the highest level of artistic description of a life-long tragedy. Yu and Wang (2004) described the novel as an "out and out tragedy" and "the most tragic of all tragedies", for it includes the tragedies of love, marriage, youth, fate, family, social and human life. For this reason, the author Cao Xue-qin is most often compared to Shakespeare (Zhou, 2008).

3.22 The “Red” story

As mentioned earlier, the eighteenth-century novel *Dream of Red Mansions* is also known by the title of *The Story of the Stone*. Liu (2005) pointed out that the title “*The Story of the Stone*” could represent the author’s original idea. The “stone” is the important element within the whole story. As Mair (2001) describes, the story begins with a myth about flaws and equilibrium:

“...In order to repair a hole in heaven, the goddess Nv-wa refines 36501 stones, one more than she needs. The superfluous stone, refined into consciousness and spirituality and yet deemed unworthy to repair heaven, is discarded at the foot of a mountain...and the stone laments its destiny and is taken to the human world by a monk and a Taoist, to be reborn as the protagonist Jia Baoyu, scion of a rich, powerful, but declining family. Baoyu is born with a piece of jade—the transformed stone—in his mouth” (Mair, 2001, p.645).

The novel is remarkable not only for its huge cast of characters and psychological scope, but also for its precise and detailed observation of both the life and social structures typical of 18th century aristocracy. This novel contained more than 400 named characters with different personalities, such as the emperor’s relatives, noblemen, monks, Buddhist nuns, servant girls, peddlers, and many other characters with different occupations and social status. Through the description of these characters, the novel presents the details about Chinese family values, social hierarchy, the relationship between families, and customs at that time. The later Chinese leader, Chairman Mao Zedong, was said to have read the novel from cover to cover five times, and was said to have liked the novel, stating it provided the best description of the demise of feudalism (Li, 2010).

The “Red” story has two main threads, and the first thread was the tragic love among three main characters: Jia Bao-yu, Lin Dai-yu, and Xue Bao-chai (Zhou, 2008). The following will simply describe the three characters.

The key character is Jia Baoyu, born with a magical jade in his mouth (the Stone), and his name “Bao-yu” literally means precious jade. Within the novel, Jia Bao-yu is uninterested in attending Chinese traditional classes studying the Confucian classics, but he is interested in reading and writing poetry and playing with his numerous female relations. Thus, his father

Jia Zheng (a strict man) despairs of him. Bao-yu is an amorous and sentimental man, saying that girls are made of water, and his true love is Lin Dai-yu. He witnesses the tragic lives of the twelve beauties in the garden (some of whom commit suicide) and experiences the great changes from being a flourishing to declining noble family.

Lin Dai-yu, Bao-yu's cousin, lives in her grandmother's home (Jia Bao-yu's home) after the death of her mother. She is a beautiful and intelligent young lady, and very talented in poetry, but lonely and proud. She loves, understands and supports Bao-yu all along, but their love is relentlessly mothered by the feudalism of the family, and Dai-yu dies tragically as Bao-yu is tricked into marriage by the family with Xue Bao-chai

Xue Bao-chai, Bao-yu's another cousin, is also beautiful and elegant, who has a good relations with others in the family. Where Dai-yu is sickly and inclined to poetry, Bao-chai is practical and conventional, strictly following feudal ethics and rules, and persuades Jia Bao-yu to become a government official. Under the arrangement of Jia Bao-yu's grandmother and mother, Bao-yu is compelled to marry Bao-chai. However, Bao-yu cannot forget Lin Dai-yu, and he chooses to be converted to Buddhism in the end. Through depictions of the love and marriage and the tragedies of the three main characters, the novel presents the importance of family marital and other relationships existing in the feudal society of China.

The second thread describes four traditional and decadent families including "Jia 贾", "Shi 史", "Wang 王", and "Xue 薛", which "relates the transformation of a powerful clan from its preeminent socioeconomic position to one of irreversible decline" (Mair, 2001, p.215). The rise and fall of the four great families reflected own Cao Xue-qin's extraordinary life experience.

Further, the novel is concerned with the roles undertaken by female characters, as another name of the novel is "*Twelve Young Ladies of Jin ling*" (Edwards, 2001). Twelve Beauties (including Lin Dai-yu and Xue Bao-chai) were the representative figures of the "*Dream of Red Mansions*" tragedy, and each of the 12 people has a connection with tragedy indifferent ways. Yang and Dai (2008) indicated that through describing these kinds of beauties with their different stories, the author presents a strong criticism of the feudal society and the role allocated to women, something which in their way Lin Dai-yu and Jia Bao-yu reject through their unconventional behaviours.

Additionally, the novel is also infused with Taoist, Confucian and Buddhist ideas and images (Ryan, et al., 2008). The first chapter of the novel opens with a description of a Taoist who sings a “Well-Done Song” that contains a Chinese man’s whole life through religion thoughts. Hawkes (1973, p.63-64) translated the song into English as follows:

Men all know that salvation should be won,
But with ambition won't have done, have done.
Where are the famous ones of days gone by?
In grassy graves they lie now, every one.

Men all know that salvation should be won,
But with their riches won't have done, have done.
Each day they grumble they've not made enough.
When they've enough, it's goodnight everyone

Men all know that salvation should be won,
But with their loving wives they won't have done.
The darlings every day protest their love:
But once you're dead, they're off with another one.

Men all know that salvation should be won,
But with their children won't have done, have done.
Yet though of parents fond there is no lack,
Of grateful children saw I ne'er a one.

3.23 TV series *The Dream of the Red Mansion*

The Dream of the Red Mansion was first made into TV series in 1987, which was produced by CCTV (China Central Television) and adapted from the original novel “*Red*” (Wikipedia, 2012). It took three years to complete including 36 episodes, and referenced the suggestions from many Redologists such as Zhou Ruchang (周汝昌). The plot of this TV series mainly described the declines and falls of a feudal noble family, and the tragic love between two young lovers (Jia Bao-yu and Lin Dai-yu). The 1987 TV series is generally regarded as the best adaptation, and gained huge popularity with its music, cast, and plot, and almost every household has knowledge of this TV series in China (Wikipedia, 2012).

In 2008, the director Li Shao-hong remade the TV series “*Dream of Red Mansions*” with 50 episodes (Gan, 2010). Even though the new TV series was produced with modern technologies, it is said that many of the audience still preferred the earlier 1987 version.

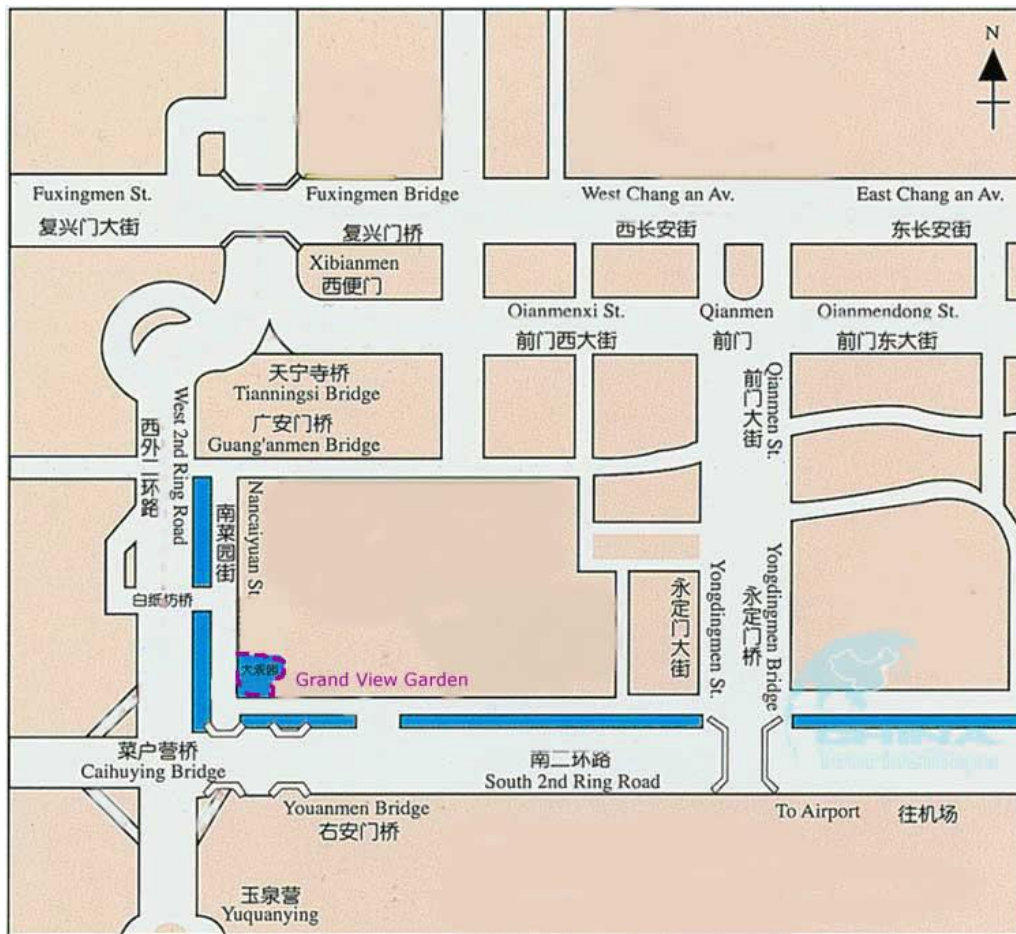
3.3 Grand View Garden

Grand View Garden is a unique classical garden that built the “*Red*” television series. In 1984, the garden was built and construction lasted five years in strict accordance with China’s most famous literary work *The Dream of the Red Mansion*. Many famous horticulturists, architects, archaeologists, and experts on the history of the novel were all involved in the design and development of the garden (Xu, 1999). The garden used the classical architectural style and the traditional technology of gardening art (Xu, 1999). This garden acts as a “*Red*” experience centre, and visitors can see some of the real props and sets used in the “*Red*” television series.

According to the description in the “*Red*” novel, the majestic garden was built specially for the home visit of imperial concubine Jia Yuan-chun, who is the eldest daughter in Jia family. The garden was well laid out and artistically designed according to the traditional Chinese art of gardening. It was filled with oriental pavilions, crisscrossed with flowers and plants, a delightful place for the pleasure seeking of Chinese nobles. After this visiting, Jia Yuan-chun recommends her younger brothers and sisters to live and study in the garden (Widmer & Chang, 1997).

The Grand View garden is located in the northwest corner of Xicheng District, Beijing, China (see Figure 3-1). During the Ming and Qing dynasties, the location of the garden was used as a vegetable farm for the royal family, and it was known as the south vegetable garden at that time (Beijing Grand View Garden, 2012). The garden covers an area of 13 hectares within its enclosure, “with over 40 pavilions, Buddhist convents and gardens, landscape of lakes and mountains matched with famous flowers and trees, hearing the singing by animals, as it were the fairyland in the world” (Beijing Grand View Garden Brief Introduction, 2012).

Figure 3-1: Grand View Garden Location Map



Source: (Beijing Grand View Garden Location Map, 2012)

Grand View Garden has great significance for different industries, including Redologists who dubbed it another dream out of *The Dream of the Red Mansion*; the construction industry that sought to retain the essence of “Red” culture, ancient building technologies, and traditional Chinese landscape art; the horticultural industry who replicated the book in a new style of Chinese classical gardens; heritage sector who pointed out that the garden is an important cultural heritage site; and literary and art circles who praised a new style that combined film with landscape architecture (Beijing Grand View Garden, 2012). Furthermore, the garden has won many honorary titles, such as “Beijing New 16 Scenery”, “The 80’s Beijing Ten Big Constructions”, and “Forty Top tourists resort in China” (Xuanwu qu, 2009).

3.31 Grand View Garden Attractions

The structure of this garden is a replica of the original novel, that mainly includes 18 attractions: Happy Red Court (怡红院), Bamboo Lodge (潇湘馆), Alpinia Park (蘅芜苑), House of Reunion (省亲别墅), Paddy-Sweet Cottage (稻香村), Grand View Pavilion (大观楼), Variegated Splendor Tower (缀锦阁), Fragrant Tower (含芳阁), Smartweed Breeze Cot (蓼风轩), Lotus Fragrance Anchorage (藕香榭), Reed Snow Cottage (芦雪庭), Illusory Land of Great Void (太虚幻境), Grand View Garden Theatre (大戏楼), Red Mansion Banquet Hotel (红楼宴酒店), Concave Crystal Lodge (凹晶溪馆), Convex Emerald Villa (凸碧山庄), Green Lattice Nunnery (栊翠庵) and Purple Caltrop Isle (紫菱洲) (see Figure 2).

Figure 3-2: Attraction Map of Grand View Garden



Source: (Detailed Map of Grand View Garden, 2012)

The followed sections will provide some photographs with regard to some famous attractions within the garden.

Figure 3-3: Happy Red Court (怡红院)



Happy Red Court (怡红院): This is the residence of Jia Bao-yu, one of the main characters in the novel, and this is the most magnificent courtyard in the garden. The plaque on the door says “Happy Red and Delightful Green”. Inside the house, every piece of furniture reflects the owner’s effeminate taste. According to the description in the novel, there were many interesting scenes that happened at this place.

Figure3-4: Bamboo Lodge (潇湘馆)



Bamboo Lodge (潇湘馆): This is the residence of Lin Dai-yu, one of the main characters in the novel. Tall and graceful with luxuriant foliage bamboo is the unique scenery in this courtyard. The Bamboo image displays the sensitive Daiyu’s noble and pure, unyielding disposition and soul.

Figure 3-5: Alpinia Park (蘅芜苑)



Alpinia Park (蘅芜苑) : This is the residence of Xue Bao-chai, the cousin of Jia Bao-yu, and she is another important character in the novel. According to the description in the “Red” novel, there are rare fragrant plants but no flowers in this courtyard, and the inside house is elegantly furnished but completely free of decoration. This architectural style presents the owner’s character of sophistication.

The upper image of these two photos shows a business shop located in the front of the residence, which not conducive to the preservation of the buildings.

House of Reunion (省亲别墅) : This is the main sight on the axis of the garden, which is built besides hills and lakes, and it is composed of a Marble Archway (see Figure 3-6), Platform, Main Hall (see Figure3-7) and Flank Halls, Grand View Tower (see 3-8) and the extending double passageways. The courtyard is full of imperial magnificence and majesty.

Figure 3-6: Marble Archway(省亲牌坊)



The “Marble Archway (省亲牌坊)” is the landmark building in the House of Reunion. There is an impressive jade arch measuring 8 meters high and 11 meters wide. It is inscribed by Chinese characters of genuine gold, “House of Reunion” hanging above, and “Jade Ferry” and “Fragrant Bank” on each side. The back of the Archway is inscribed by “Imperial Favor and Family Felicity” with “Cloud Shade” and “Wave Reflection” on each side.

Figure 3-7: In Gratitude for the Great Compassion (顾恩思义殿)



Denominated by JiaYuan-chun as “In Gratitude for the Great Compassion (顾恩思义殿)”, the main hall is the temporary palace for the Imperial Consort, flanked with east and west wing halls. Towering among pine trees, it is decorated with marble rails and golden coloured animal figures. Now, this palace is used to show many valued facilities related to both “Red” culture and TV series, such as the actors’ clothes, settings; and additionally models are used to present scenes that are described in the novel.

Figure 3-8: Grand View Tower (大观楼)



The “Grand View Tower (大观楼)” is the last main building of the House of Reunion. Standing to its east and west sides are the “The Pavilion of Variegated Splendour” and “The Tower of Cherished Fragrance”. Both are two storied buildings connected with double passageways. Now, this building was used as “Red” museum, and the following Figure 3-9 shows the inside of the museum.

Figure 3-9: “The Dream of the Red Mansion” Museum

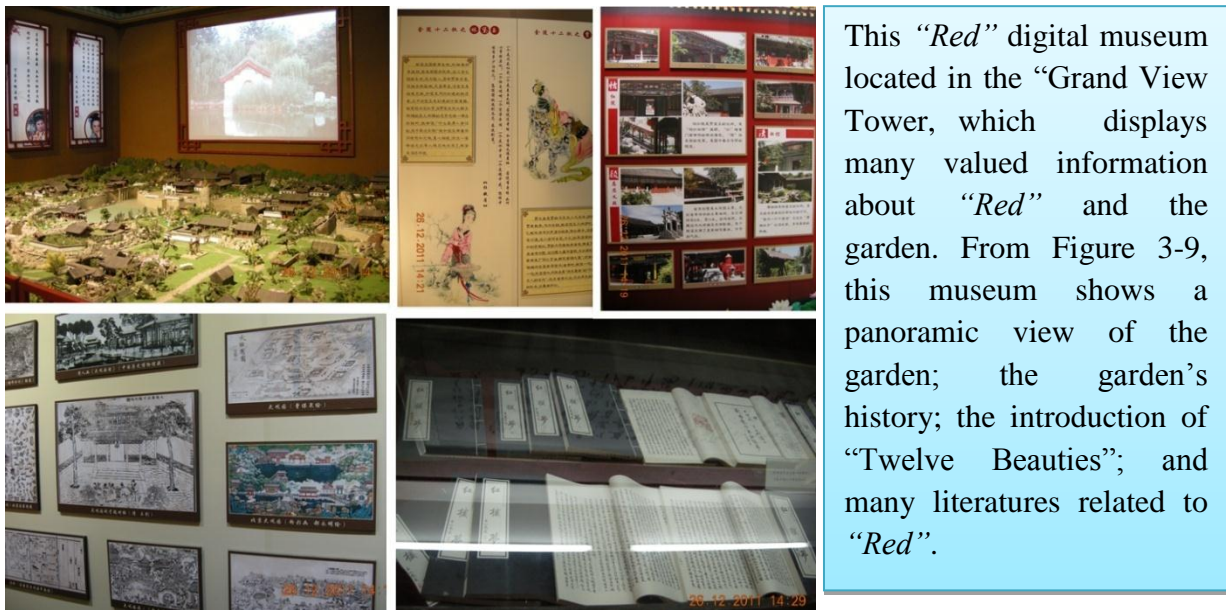


Figure 3-10: Green Lattice Nunnery (栊翠庵)



Green Lattice Nunnery (栊翠庵): This is the residence of Miao-yu (one of the twelve beauties), which is the only nunnery in the garden. The northern chamber is the worship hall and the eastern chamber is the meditation room. With the fragrance of burning incense, it is the place where Miao-yu practices Buddhism, but suggests her secular desires. From the photo, there are many auspicious pendants around the trees and incense burners, which are hung by tourists for blessings.

3.32 Grand View Garden Activities

In Grand View Garden, there mainly includes two types of tourism activities: cultural and modern technological activities, as well some business activities located within the gardens.

The various cultural activities are held in the warm days from April to October every year. Many of the cultural activities are related to the “Red” story, such as “A Grand View Garden

Temple Fair” (see Figure 3-11), “The Imperial Yuan Visiting Home”, “Lin Dai-yu buries the fallen flowers”, “A Grand View Garden Mid-autumn Night”, etc. Further, some other activities related to Chinese classical culture are held during Chinese traditional festivals such as Dragon Boat Festival, Tomb-sweeping day, etc. All of these celebrations provide the opportunity for tourists to experience both the “Red” culture and Chinese classical culture. For example, “A Grand View Garden Temple Fair” is a famous classical activity which is always held during the first 5 days of the Chinese New Year, and includes various performances about Chinese traditional culture, “Red” culture, and folk culture.

Figure 3-11: A Grand View Garden Temple Fair



Source: (Beijing Grand View Garden, 2012)

More recently Grand View Garden has added a modern technological activity “Night of Beijing Grand View Garden”, which is now held in the summer and fall (opening from April 15th to October 15th each year). This night activity is a smart combination of modern technology and ancient beauty. It is a special attraction of the capital city, has a large-scale water scene of “illusive Red Mansions” on show when the moon is hanging high in the sky, and thousands of water sprays and various illuminations, together with the popular “Red” theme music.

Additionally, Grand View Garden is a host to various business activities, such as actor training, TV production, and classical wedding, etc. This classical garden was a perfect place to make and produce TV series or films, and there were nearly 200 films and TV series produced at the garden in the past (Beijing Grand View Garden, 2012). Further, the classical garden serves for classical weddings, and figures 3-12 shows a classical wedding for a couple at the garden.

Figure 3-12: classical wedding



Source: (Beijing Grand View Garden, 2012)

3.33 The information of entry ticket and the business hours

The entry ticket for adult was 40RMB per person in 2011, while for students it was 20RMB (students with Student ID Card). The garden provides 50% discount of the total price for some including the disabled with Disability cards, senior citizens with Senior Citizen Card, and people relying on social security funds. Further, the garden provides free admission for children under 1.2 meters, and soldiers. In addition, the monthly ticket was 50RMB per person, and you can visit the garden with unlimited time, and the annual ticket was 100RMB per person.

For the garden's business hours, there is a difference between summer and winter. In summer, the garden was opened at 7:30am and closed at 18:00pm. While in winter, the opening time was 7:30am, and the closing time was early at 17:00pm.

3.4 Chapter summary

This chapter described the background of *"The Dream of the Red Mansion"* including the author Cao Xue-qin, the *"Red"* story and subsequent television series. The *"Red"* story describes the lives and loves within a Chinese wealthy family, and symbolizes the decline of feudal society. The chapter also presented the structure of the garden, and described the tourism attractions by using some photos taken by researcher, as well as introducing both the cultural and business activities in the garden. The next chapter will provide the research methodology.

Chapter 4 Research Methodology

4.1 Introduction

This chapter will present the research methodology utilised to accomplish the study objectives, and describe how the data were collected. Mixed methods were employed in this study, which is a combination of quantitative and qualitative research.

This study represents a follow up to the paper by Ryan, Wang, Gu, & Song (2009) and replicates their research methods. According to that study the mixed methods used mainly involved 5 parts:

1. Observation and sustained visitation during a period of more than 4 months
2. The statistical data collected from respondents
3. Responses to open-ended questions
4. Conversations with visitors
5. Knowledge of the novel

4.2 Research objectives

Based on previous literature, filmed destination or literary places have proven successful as tourist locations. This research chose Grand View Gardens to examine to what extent familiarity with the television series and classical novel, *The Dream of the Red Mansions* attracted visitors to Grand View Garden in Beijing, China. The purpose of this dissertation to investigate the motivations and the level of satisfaction of visitors in Grand View Garden, Beijing, China and to compare it with earlier findings given that such comparative research is quite rare in tourism studies (Pearce, 1993). This research encompasses 4 main objectives:

1. To understand visitor's prior expectations and impressions of Grand View Garden.
2. The previous literatures suggested that both "push" and "pull" motivators attract tourists to visit a filmed place (Macionis, 2004), and this research will examine the importance of different motivations for visiting Grand View Garden.
3. To assess the degrees of satisfaction derived from visiting Grand View Garden.
4. To determine people's thoughts and attitudes toward film tourism when a site of filming is used as a tourist attraction.

4.3 Research paradigms

4.31 Definition

A paradigm can guide a researcher's actions and drives the researcher's thinking process through a set of beliefs (Guba, 1990; Tesone, 2005). Denzin and Lincoln (1998) state that a paradigm "represents a worldview that defines, for its holder, the nature of the 'world', the individual's place in it, and the range of possible relationships to that world and its parts, as, for example, cosmologies and theologies do" (p.200). Holloway (1995) stated that, "a paradigm is a philosophical model or framework originating in a world view and belief system based on a particular ontology and epistemology and shared by a scientific community" (p.114).

Based on various research situations, Jennings (2010) lists six paradigms: positivist, interpretive, critical theory, chaos theory, feminist perspectives and postmodern paradigms. Each paradigm provides flexible guidelines that connect theory and method; and then help researchers to determine the structure and shape of any inquiry within the research (Phillimore & Goodson, 2004).

Guba and Lincoln (1998) state that a particular research paradigm may be summarized by the responses, and then divided into three fundamental questions:

1. The Ontology question: what is the nature of reality or what is the perceptiveness of the world.
2. The Epistemological question: what is the relationship between the researchers and researched subjects (Jennings, 2010)?
3. The Methodological question: how will the researcher gather the information?

Healy and Perry (2000) also indicated that each paradigm has three elements: ontology is how researchers search the reality; epistemology is the relationship between the researcher and the reality; and methodology is the technique used to investigate the reality. Therefore, through the three elements, researchers can not only analyse different paradigms, but also clearly choose the paradigm thought suitable for their research (Denzin & Lincoln, 1998). The following will introduce three research paradigms: the positive, interpretive, and critical theory paradigms.

4.32 Positivist paradigm

Positivism is a “living faith”, and the positivistic approach is one whereby researchers acquire knowledge about the world through empiricism and science (Oliver, 2010; Schrag, 1992). Furthermore, Phillipmore and Goodson (2004) state that positivist paradigms are always associated with a quantitative approach, “which is associated with a particular view on the production of knowledge, namely that researchers are value free and neutral and can be substituted for one on another without having an impact on findings” (p.35).

A positivist paradigm includes three elements: ontology, epistemology, and methodology (Denzin & Lincoln, 1998; Jennings, 2010).

1. Ontological: a rational, objective reality exists which is governed by unchangeable natural caused-effect laws and truths.
2. Epistemological: knowledge can be described in a systematic way. The relationship between researchers and researched subject is “value free”.
3. Methodological: the type of studies is verification of hypotheses and always uses quantitative methods, such as questionnaires, observation, statistical analysis, and experiments (Naslund, 2002).

4.33 Interpretive paradigm

An interpretive paradigm views the world through a lens that “what passes as social reality does not exist in any concrete sense, but is the product of the subjective and inter-subjective experience of individuals” (Morgan, 1980, p.608). Dana et al. (1994) pointed out that the purpose of the interpretive paradigm is to develop an understanding of experiences from the participant’s view rather than the observer’s. The interpretive paradigm can be examined through the same three fundamental questions (Denzin & Lincoln, 1998, Jennings, 2010, & Phillipmore & Goodson, 2004).

1. Ontological: the complex world is constituted of multiple realities; people experience reality in different ways.

2. Epistemological: knowledge is both based on observable phenomena and subjective beliefs; the relationship between the researcher and subject is inter-subjective rather than objective; and theories are revisable and sensitive to context.
3. Methodological: the researcher brings his or her own subjective experience to the research; the methods used may include unstructured observation, interviewing, and discourse analysis; and the researchers try to capture an insider's knowledge rather than an outsider's.

4.34 Critical theory paradigm

According to Healy and Perry (2000, p.119), critical theory is concerned with the “social realities incorporating historically situated structures”, and emphasise issues of power and alienation, and envisioning new opportunities. Furthermore, Denzin and Lincoln (1998) state that, “critical theorists seek to produce transformations in the social order, producing knowledge that is historical and structural, judged by its degree of historical situated-ness and its ability to produce praxis, or action” (p.187).

A critical theory paradigm also includes the same three elements: ontology, epistemology, and methodology (Denzin & Lincoln, 1998; Jennings, 2010 & Phillimore & Goodson, 2004).

1. Ontological: historical realism-virtual reality is shaped by the political, cultural, social, economic, ethnic, and so on. Therefore, researchers can reconstruct their own world through critical reflection.
2. Epistemological: interactive-values immediate inquiry. Knowledge is dispersed and distributed. The role of these researchers is to promote critical consciousness, and break down institutional structures. Therefore, this can solve problems within a specific context.
3. Methodological: this is a participatory action research which uses dialogical methods, and then encourages dialogue between researchers and researched.

4.4 Mixed methods

In general, there are three main methods in social and behaviour research, the quantitative, qualitative, and mixed method (Teddlie & Tashakkori, 2009). Mixed methods, as the name suggests, combine the qualitative and quantitative methods (Creswell, 2009). Johnson et al. (2007) suggested a composite definition of mixed methods,

“Mixed methods research is the type of research in which a researcher or team of researchers combines elements of qualitative and quantitative research approaches (e.g., use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) for the purposes of breadth and depth of understanding and corroboration” (p.123).

There is an interrelationship among qualitative, quantitative and mixed methods that can be shown graphically as in Figure 4-1.

Figure 4-1: Quantitative, Mixed, and Qualitative Methods

Quantitative Methods	⇔ Mixed Methods	⇐ Qualitative Methods
<ul style="list-style-type: none"> • Ore-determined • Instrument based questions • Performance data, attitude data, observational data, and census data • Statistical analysis • Statistical interpretation 	<ul style="list-style-type: none"> • Both pre-determined and emerging methods • Both open-and closed-ended questions • Multiple forms of data drawing on all possibilities • Statistical and text analysis • Across databases interpretation 	<ul style="list-style-type: none"> • Emerging methods • Open-ended questions • Interview data, observation data, document data, and audio-visual data • Text and image analysis • Themes, patterns , interpretation

Source: (Creswell, 2009, p.15).

Thus Figure 4-1 shows that qualitative methods focus on textual analysis, while quantitative methods emphasis statistical analysis. Therefore, mixed methods research focuses on both qualitative and quantitative research’s strength rather than use either the quantitative or qualitative alone (Creswell & Clark, 2011). Indeed, “mixed methods provide a bridge across the sometimes adversarial divide between quantitative and qualitative researchers” (Creswell & Clark, 2011, p.12). Furthermore, Teddlie and Tashakkori (2009) point out that mixed methods research has a major advantage that “it

enables the researcher to simultaneously ask confirmatory and exploratory questions and therefore verify and generate theory in the same study (p. 33).

Additionally, Hesse-Biber and Leavy (2011) state five reasons for using a mixed method:

1. **Triangulation:** through mixed method, researchers using multiple data collection methods to investigate the same research question, and the researchers are looking for a convergence of research findings to enhance credibility. Boeije (2010) indicated that triangulation refers to the examination of research questions from different angles and multiple data sources, and researchers used different theories to interpret the collected data.
2. **Complementarity:** mixed methods assist the researcher's total understanding of the research problem and provides clarity for a given research result.
3. **Development:** conducting a mixed method study is one of development, whereby Greene et al. (1989) argued that "results from one method help develop or inform the other method" (p.281). For example, the researcher uses the findings from an exploratory qualitative study to develop a survey questionnaire for the quantitative study.
4. **Expansion:** through a mixed study, the researcher can extend the range of the research study.

Through mixed methods, the researcher can obtain a deep and comprehensive insight to search the investigated problems. The following section introduces the qualitative and quantitative components in this study.

4.5 Qualitative Research

When related to research paradigms, the qualitative methods are associated with the interpretive, critical and post-positivistic paradigms (Phillimore & Goodson, 2004; Jennings, 2010; Denzin & Lincoln, 2011). In order to research visitors' attitudes and behaviour, an interpretive paradigm effectively guides the researcher to capture a deep understanding of the individual's behaviour through qualitative methods like observation and conversation (Dana et al., 1994; Jennings, 2010). Flick et al. (2004) point out that qualitative research claims to describe "life worlds 'from the inside out', from the point of view of the people who participate" (p.3). During the research, the qualitative research method guides researchers to

explore and understand the meaning that individuals or groups ascribe to a social or human problem (Creswell, 2009). Further, qualitative research focuses on textual rather than numerical data during the research processes (Bunne, 1999). The main methods of qualitative research include: “interviews, participant observation, focus groups, Delphi techniques, case studies, action research, as well as documentary and visual methods” (Jennings, 2010, p.166). Therefore, researchers use the various qualitative methods to gather an in-depth understanding of tourist behaviour and the reasons that govern such behaviour (Castro et al., 2010).

In addition, Castro et al. (2010, p.343) suggests that qualitative approaches have three main strengths:

1. the capacity for generating rich detailed accounts of human experiences (emotions, beliefs, and behaviours);
2. narrative accounts that are examined within the original context in which observations occur; and
3. affords an in-depth analysis of complex human, family systems, and cultural experiences in a manner that cannot be fully captured with measurement scales and multivariate models.

4.51 Visitation and Photography

In order to collect a rich dataset, the researcher needed, at first, to familiarise herself with the structure of Grand View Garden. In a research study conducted by Peaslee (2011) about the location of the popular films *The Lord of the Rings* in Hobbiton Movie Set, Matamata, New Zealand, the author experienced the tour as a visitor 26 times, and then became not only familiar with the filmed place, but also reached a closed relationship with visitors. During the visit time, the author has the opportunity to converse with different visitors and then collected much rich information about tourists’ attitudes and perceptions (Peasless, 2011). During this current study, the researcher bought an annual garden ticket and could then visit the garden an unlimited number of times within one year. The researcher had therefore visited and experienced the garden many times, just as a visitor does, during the research period. Further, the researcher also attended some

special events that were held at the Gardens. During the visitation process over a 4 month period, the researcher became not only familiar with the structure of the garden, but also observed many kinds of visitors' behaviour. The visit experience is not only important for a researcher to understand visitors' attitudes, but also helpful to other research processes. Within this period, the researcher also took many photos at the garden.

Photographs create visual data that can be used to capture cultural phenomena and illustrate cultural events (Harper, 2007; Boeije, 2010). Helen (2007) indicated that photography is a visual language that can represent reality. Photography proved to be a useful method in this study, and photographs were taken at different times of the research period to help illustrate the location, and the researcher recorded much information about the environment, the event activities, and visitors' behaviour at the garden.

4.52 Observation

Observation can be regarded as an ethnographic method within qualitative research (Boeije, 2010). The term ethnography itself comes from cultural anthropology, Punch (1998) states that "Ethno" means people or folk, while "graphy" means describing something. Therefore, ethnography means the study of cultural behaviour. Observation means the researcher is looking at something or someone else (Pizam & Mansfeld, 1999). Patton (2002) pointed out that observation is a useful method for a researcher to understand people's activities, behaviours, and actions (Richie et al., 2005). Researchers use observation methods to describe "what happens, who or what are involved, when and where things happen, how they occur, and why things happen as they do from the point of view of the participants" (Boeije, 2010, p.59). Therefore, through observation, researchers are not only considering verbal activities, but also focus on the nonverbal behaviours, such as communication (visitors' reaction), global elements involving group behaviour and body gestures, and elements of the environment including weather, atmosphere, and furniture can also be observed (Pizam & Mansfeld, 1999).

Observation both has advantages and disadvantages. Through the observational method, the researcher not only gets first-hand information efficiently, but also it enables a wide range of empirical materials to be collected (Jennings, 2010). Creswell (2009) also added that through observations, researchers can record information as it occurs, and some unusual aspects can be noticed during observation processes. However, observation also has some disadvantages: such as this method does not work well with large groups because the researcher can only be in one location at any one time; and observation does not have a temporal comparability, as it is a focus on the present, so the past or future settings are unable to be observed (Jennings, 2001).

So the observational method is a very useful way to collect data, and the researcher (observer) has a face-face relationship with the researched things (observed) (McCall & Simmons, 1969). The observational data collection strategy may be defined as the “recording of units of interaction occurring in a defined social situation based on visual examination or inspection of that situation” (Teddlie & Tashakkori, 2009, p.218). In this research, observation was conducted at the gardens, involving observing and recording different peoples’ behaviour, conversations with some visitors, and taking photographs to record specific activities. Figure 4-2 is of two photos derived from framing an observation through the camera’s lens that showed different people’s activities at the garden:

Figure 4-2: Two girls wore traditional costumes for photography



This picture was taken at March 3, 2012. Two girls wore traditional costumes for photography at the garden, and this style of photography is very popular in China. The classical landscape is the best choice for people to take photographs for this purpose.

Figure 4-3: older people write calligraphy



This picture was taken at February 18, 2012. This man is using both hands to write calligraphy at the same time, and several people were standing around watching. Through researcher's long-term observation, many older people like to write calligraphy at the garden during sunny weekends.

4.53 Open-ended questions

Open-ended questions belong to informal and unstructured interviews that attempt to get respondents to talk freely about prepared questions (Pizam & Mansfeld, 1999). Patton (2002) pointed out that open-ended questions are used to examine respondents' perceptions, opinions, and feelings about their visitation. In this research, researcher used open-ended questions to examine visitors' prior expectations and assessments of the garden, and asked for respondents' perception of film tourism. These open-ended questions can encourage respondents to give an answer specific to their own particular thoughts through their own words (Pizam & Mansfeld, 1999).

4.54 Documents

Documents are also a data source in qualitative research, and include two common types: public records and personal documents (Merriam, 200). The range of documents includes government pronouncements, personal notes, the media, and some public introductions (Punch, 1998). Compared to other qualitative research methods, document

analysis has three main advantages: richness information of documents derived not only from the amount of information, but also the quality; documents are always available and are of low cost within the research; and documents concerns the information's truth value (Lindlof & Taylor, 2011). In this research, documents obtained included publicly available introductions to each garden, the garden official's pronouncements, and the researcher's diary notes about the researched places.

4.6 Quantitative research

Quantitative methods were also employed to collect data in this study, which were used to analyse, interpret, and present numerical information (Teddlie & Tashakkori, 2009). Creswell (2009) defined quantitative research as a means for "testing objective theories by examining the relationship among variables" (p.4). Further, Wisker (2009) states that "quantitative methods are usually chosen for positivist research that is based in the belief that there are facts which can be gathered about the world, and that large numbers and repetition guarantee the reliability of such facts" (p.11).

Quantitative research has four main strengths:

1. accurate operationalization and measurement of a specific construct;
2. the capacity to conduct group comparisons;
3. the capacity to examine the strength of association between variables of interest; and
4. the capacity for model specification and the testing of research hypotheses

(Castro et al., 2010, p.342-343).

The following parts will separately describe the questionnaire design, and discuss the process of data collection and the nature of the sample.

4.7 Questionnaire

4.71 Questionnaire design

As noted, this study represents a follow up to the paper by Ryan, Wang, Gu, & Song (2009) and replicates their previous research questionnaire (in Mandarin). A questionnaire was designed concerned with evaluating reasons that motivate tourists to visit Grand View

Garden; and investigating the satisfaction level of tourists in the garden. In quantitative research, the research questions can guide investigations and consider unknown aspects of a phenomenon of the researched topic (Teddlie & Tashakkori, 2009). This questionnaire included two main components, the first is simply a series of open-ended questions to obtain narrative data, and the second were quantitative questions including a series of statements to obtain numeric data. This questionnaire included five parts and each will be described as follows:

Section one: expectations and assessments of the garden

This section had three items, and the first two open-ended questions are:

1. *Can you please list up to three short phrases or words your expectations prior to your visit to the Gardens*
2. *Can you please list up to three short phrases or words your assessments of the gardens now that you have seen them.*

Those two questions are about why they have visited the gardens and what do they feel about the experience, and then are used to understand tourist's salient feelings about Grand View Garden. Next, tourists need provide an assessment of their overall level of satisfaction in the garden using a scale of 1 to 10 (10 represents the maximum level of satisfaction). This represents a variable that can be used as a determined variable in any regression analysis. The first section was inserted on the front page of the questionnaires before the respondent turned the page and saw the scaled questions.

Section two: reasons for visiting Grand View Gardens

The aim of this section is to consider tourists' motivation for visiting the gardens. The section used a seven-point scale ranging from 1 = of no important to me to 7 = extremely important to me. This section includes 12 items which are the possible motives for visiting the garden, such as the novel, television series and other kinds of possible reasons; and then measured how important these were influencing respondents' decision to visit the gardens with statements such as:

1. *I am interested in the Dream of the Red Mansion*
2. *I saw the television series Dream of Red Mansion*
3. *I am interested in seeing places that can inform me of antiquity*

.....

Section three: level of satisfaction with tourists' visit

This section was used to evaluate tourists' satisfaction level through their visit. This part also used a seven-point scale ranging from 1 = I very strongly disagree to 7 = I very strongly agree, and 0 was used as a missing option being labelled "this is not relevant/appropriate to me". This section includes 13 items, and respondents were asked to evaluate the satisfaction level of their visit, such as:

1. *This is exactly how I imagined the Dream of the Red Mansion*
2. *This is what I expected of Grand View Gardens*
3. *This is an interesting conversation topic with my friends*

.....

Section four: tourists' thoughts about using a film set as a tourist attraction

This section includes an open-ended question:

Can you please give me three words or short phrases that indicate your thoughts about using a film/television set as a tourist attraction?

The aim of this question is to examine visitors' attitude about film tourism. After the previous three parts, tourists will have some ideas about film tourism, and then respondents were asked how they thought about using a film set as a tourist attraction.

Section five: personally information

This section was designed to collect social-demographic data of respondents, including gender, age, occupation, education, and permanent residence.

This questionnaire design (Figure 3) was mainly based on the past literature, and the following figure shows the connection between the research questions and the related previous literatures.

Figure 4-4: Potential Questions are drive form Literature Review	
Section Two	
I am interested in the Dream of the Red Mansion	Eagle and Carnell (1977) ;
I saw the television series Dream of Red Mansion	Butler (1990) ; Butts (1992); Riley & Van Doren, (1992);
This is an interesting conversation topic with my friends	Tooke and Baker (1996); Herbert (1997, 2001) ;
This place was recommended to me by friends	Riley et al. (1998) ; Busby and Klug (2001);
It is simply a nice place to visit	Fawcett and Cormack (2001) ;
I am interested in gardens	Beeton (2001, 2002, 2004, 2005);
I am interested in seeing places that can inform me of antiquity	Klenosky (2002); Smith (2003);
I really came just for the performances	Macionis (2004);
This is a lovely setting for a meal at the restaurant	Iwashita (2006); Hudson and Ritchie (2006);
This is one of the ‘must see’ places in Beijing	Roesch (2009);
I like this mixture between story-telling and history	
It concerns me that this place is not ‘real’; it was not a real palace	

4.72 Data collection

The data collection period was more than 4 months from November 1, 2011 to March 12, 2012. A total number of 450 questionnaires were distributed and 410 collected were usable. Data collection was subject to changes in climate, with the higher numbers of refusals being on extremely cold or snowy days and the better rate being when the weather was more equable. The researcher found that the number of visitors were very few on some cold days (during December 2011 to the middle of February, 2012), except for the first 5 days of the Chinese New Year, and even then were almost no one visiting the gardens on some snowy or rainy days. However, the numbers of visitors were more in the weekend than on other business days.

There follow some photos taken by researcher to describe the phenomenon:

Figure 4-5: snowy days in December, 2011



These two photos taken by the researcher on December 5, 2012, that showed the garden looks empty on the snow bound days, the weather was very cold, and there were almost no visitors coming.

Figure 4-6: All of the shops are closed on snowy days



Generally, there are two types of visitors in Garden View Garden, the local residents and other visitors. Local residents have the opportunity to buy an annual ticket, and they generally play cards or maijong and undertake morning exercises in the garden. To the local resident, Garden View Garden is just a garden used for recreational exercise and socialising, so their perceptions of visiting motivations and satisfaction are not related to the project. Hence sightseeing visitors form the subject of this study.

Data were collected at places of relaxation, such as the cafes, refreshments areas, stone benches, and pavilions within the gardens (see Figure 4-7). Furthermore, on some winter days, questionnaires were conducted at the museum due to the outside environment being too cold. For data collection, the researcher approached potential respondents and asked if they would not mind completing a copy of questionnaire. The questionnaire was voluntary, the participants had the freedom to refuse, and quit at any time. When inviting visitors to participate the researcher introduced herself at first, showed her student ID card, and then introduced the research project and its purpose. Respondents were told that all the data would be kept confidential and participants remain anonymous. Names and addresses were not required.

Figure 4-7: two respondents were conducting the questionnaire



4.8 Data analysis methods

4.8.1 Qualitative data analysis method

For qualitative data analysis, the researcher employed the software package CatPac to analyse the textual data of open-ended questions. Before using Catpac software to analyse

the collected data, researcher translated the Chinese data into English, and entered all of the data into an Excel file. Woelfel (1998) defined the software CatPac “(as) a self-organizing artificial neural network that has been optimized for reading text” (p.11). The software CatPac was used to provide the researcher with an objective, systematic and quantitative content analysis, “CatPac identifies the most important words in a body of text and determines there patterns of similarity based on their associations in the text” (West, 2001, p.69). Further, ThoughtView (TV) is a second way to analyse the results from CatPac, and displays three-dimensional conceptual maps using the files generated by previous CatPac analyses (Doerfel & Connaughton, 2009).

4.82 Quantitative data analysis method

Quantitative data analysis is the analysis of numerical data using techniques (SPSS) that include: 1. Simple statistics describing the phenomenon of interest; 2. Looking for significant differences between groups or among variables (Teddlie & Tashakkori, 2009, p.5). In the quantitative analysis stage, the statistical data were first entered into Excel, and then Statistical Package for Social Sciences (SPSS) 17.0 was employed to analysis the data. The main analytical techniques included descriptives, frequency, independent *t*-test, ANOVA, and regression statistics as described later.

4.9 Chapter Summary

This chapter described research methodologies and the use of a mixed method to gather data for this study. The research was conducted over a period of 4 months in Grand View Garden; a site constructed originally for the filming of the television series based on the novel *Dream of the Red Mansions*. The researcher used qualitative research approaches that included observation and visitation and gathered the textual data through open-ended questions. This was supplemented by taking more than 700 photographs within the gardens and collecting public documentary information. In addition the researcher also obtained 410 self-completed questionnaires. This chapter also described the data analysis methods including CATPAC technique software for narrative data, and SPSS software for numeric data.

Chapter 5 The Sample Characteristics and the Overall Mean Scores

5.1 Introduction

The last chapter described the mixed methods approach that was adopted in this study. This chapter will describe the nature of the sample, analyse data reliability and provide descriptive statistics about tourist motivations and satisfaction scores. The results will be discussed within the context of the literature review undertaken in previous chapters.

5.2 Demographics of respondents

The population sampled in this study was tourists who visited Grand View Garden. A total number of 410 useful questionnaires were generated for analysis. All of the respondents are Chinese, came from different cities and provinces. China includes three parts: Eastern China, Central China, and Western China. Table 5-1 shows the number of respondents from each province and the sum of each part of China. From the result of Table 1, it can be revealed that nearly three-quarters of total respondents accounting for 74% of total sample) came from the east of China, followed by respondents from the central of China (accounting for 19% of total sample), and fewer respondents came from the west of China (only accounting for 7% of total sample). Of the total sample, 182 respondents came from Beijing (accounting for 44.3% of total respondents).

Table 5-1
Descriptive Statistics of respondents' permanent residence

Frequency	Percent	
Beijing	182	44.3%
Tianjin	11	2.7%
Shanghai	3	0.7%
Total of Municipalities	196	47.7%
The East of China of Hebei province	28	6.8%
Liaoning province	10	2.4%
Shandong province	35	8.5%
Jiangsu province	11	2.6%
Guangdong province	14	3.4%
Zhejiang province	4	1.0%
Fujian province	4	1.0%
Guangxi province	3	0.7%

	Total of Eastern China	305	74%
The Central of China	Henan province	19	4.6%
	Hunan province	14	3.4%
	Jilin province	12	2.9%
	Shanxi province	8	1.9%
	Hubei province	8	1.9%
	Neimenggu province	6	1.4%
	Anhui province	4	1.0%
	Jiangxi province	4	1.0%
	Heilongjiang province	1	0.2%
	Total of Central China	76	19%
	The West of China	Municipality: Chongqing, Xinjiang	6
Sichuan province		9	2.2%
Gansu province		4	1.0%
Shanxi province		3	0.7%
Yunan province		3	0.7%
Guizhou province		2	0.5%
Ningxia province		1	0.2%
Qinghai province		1	0.2%
Total of Western China		29	7%
Total	410	100%	

5.21 Profile of Respondents

From the data (Table 5-2), it could be seen that male and female participants respectively accounted for 59% and 41% of the total sample. The results also showed that more than half of respondents (60% of total sample) visited the garden with their friends, 27.3% of total respondents visited with their family, and 4.4% of the total sample visited both with friends and family. Additionally, there were only 8.3% of total respondents who visited the garden alone.

Age

As might be expected that the majority of respondents were between the ages of 17 to 40 years (accounting for 92.2% of total sample), while respondents aged above 41 years (accounting for 7.3% of total sample). Further, respondents under 16 years only accounted to 0.5% of total respondents.

Occupational status

From the results of Table 1, it can be seen that 36.8% of respondents are students, 29.5% of respondents are white collar or administrative, while the professional or managerial contributed to 21.7% of the total sample. Further, other occupation groups only contributed to 7.5% of total respondents, including home carer or housewife (2% of total respondents), currently no paid employment (2% of total respondents), semi-skilled worker (1.5% of total respondents), skilled manual worker (1.5% of total respondents), and the farmer or agricultural worker only contributed to 0.5% of the total sample.

Education

The results indicated that more than half of total respondents had a degree or equivalent (accounting for 63.2% of total sample), followed by respondents had a post graduate qualification contributed to 22.4% of total sample, and respondents with other post school qualification contributed to 11.7% of total sample. In addition, respondents had school leaving qualifications only contributed to 0.2% of total sample, and respondents with other qualifications contributed to 2.4% of total respondents.

This sample is quite consistent with the data generated by the National Tourism Administration of China (CNTA) in its annual survey of China's domestic tourism, and as Ryan and Gu (2008) comment tourism clearly is something that is enjoyed by the new affluent and well educated middle class that is emerging in China. It is therefore thought that the sample is representative of Chinese domestic tourists.

Table 5-2**Profile of questionnaire respondents**

Characteristics	Frequency	Percept
Gender		
Male	242	59%
Female	168	41%
Total	410	100%
I came here		
By myself	34	8.3%
With family	112	27.3%
With friends	246	60.0%
With family and friends	18	4.4%
Total	410	100%
Age		
Under 16	2	0.5%
17-21	91	22.2%
22-30	223	54.4%
31-40	64	15.6%
41-50	12	2.9%
51-60	11	2.7%
Over 60	7	1.7%
Total	410	100%
Occupation		
student	151	36.8%
Semi-skilled worker	6	1.5%
Skilled manual worker	6	1.5%
Retired	19	4.6%
White collar/administrative	121	29.5%
Home carer/housewife	8	2.0%
Professional/managerial	89	21.7%
Farmer/agricultural worker	2	0.5%
Currently no paid employment	8	2.0%
Total	410	100%
Education		
a post graduate qualification	92	22.4%
a degree or equivalent	259	63.2%
other post school qualification	48	11.7%
school leaving qualifications	1	0.2%
other	10	2.4%
Total	410	100%

5.3 Tourists' motivation

The previous chapter has described the research questionnaire, and the section 2 of the questionnaire was used to examine the importance of potential reasons for visiting Grand View Gardens.

5.31 Reliability analysis

The data describing tourists' motivations was tested for its reliability using Cronbach's Alpha Coefficient. Scores range in value from 0 to 1, and $\alpha > 0.7$ is commonly regarded as satisfactory reliability (Baggio & Klobas, 2011). The analysis showed that the Cronbach's Alpha for these items was 0.726, meaning the current data is suitable for further analysis. Further, the Kaiser-Meyer-Olkin statistic used to measure whether the sample is sufficient to conduct factor analysis was 0.739 and is also within the acceptable range (KMO range from 0 to 1, the high value between 0.5 to 1.0 indicate factor analysis is appropriate (Ryan, 1995).

5.32 Description analysis of tourist's motivations

Table 5-3 shows the descriptive analysis for what importance of potential reasons for visiting Grand View Gardens.

The results in Table 5-3 indicate that the highest mean of those potential motivators is "I am interested in seeing places that can inform me of antiquity" (mean=5.58, std=1.50), followed by the motivator "I like this mixture between storytelling and history" (mean=5.42, std=1.63). These two items were related to the garden's unique style, which draw upon the novel and its role and setting in Chinese classical culture. According to the previous literature review, tourists motivated by pull factors are related to a destination's unique features, attractions, and attributes (Macionis, 2004). Here, the garden's classical style can be seen as the destination's special features or attractions.

	N	Mean	Std. Dev	Wang et al
I am interested in seeing places that can inform me of antiquity	410	5.58	1.50	5.20
I like this mixture between storytelling and history	410	5.42	1.63	5.37
I saw the television series Dream of Red Mansion	410	5.31	1.78	5.08
I am interested in the Dream of Red Mansion	410	5.30	1.50	5.36
It is simply a nice place to visit	410	4.82	1.55	4.88
I am interested in gardens	410	4.75	1.62	4.60
This is one of the ‘must see’ places in Beijing	410	4.16	1.88	4.41
This is an interesting conversation topic with my friends	410	3.98	1.72	3.97
It concerns me that this place is not ‘real’; it was not a real palace	405	3.72	1.85	3.67
This place was recommended to me by friends	410	3.65	2.03	3.25
I really came just for the performances	410	2.34	1.64	2.33
This is a lovely setting for a meal at the restaurant	403	2.25	1.47	2.63
Note: Mean 7= Extremely important to me, 6= Very important to me, 5= Important to me, 4= Of some importance to me, 3= Of little importance to me, 2= Of very little importance to me, 1= of no important to me.				

Furthermore, the other two motivators “I saw the television series Dream of Red Mansion” (mean=5.31, std=1.78) and “I am interested in the Dream of Red Mansion” (mean=5.30, std=1.50) also had higher mean scores than other motivators. Busby and Klug (2001) pointed out that tourists visit to a particular destination as a result of the destination being featured on a TV series. Here, the results showed that tourists were motivated by the “*Red Mansions*” TV series and it is suggested that tourists are also attracted by the original novel and not the TV series alone. This constitutes a double reason for visitation to the site even prior to factoring in the aesthetic and interpretative qualities of the setting (Fawcett & Cormack, 2001). Films or novels have been shown to be the most important pull factors that attract tourists to visit a particular destination (Riley & Van Doren, 1992) as discussed in the prior literature review. In this study, both the “*Red Mansion*” TV series and novel were important pull motivation factors to tourists for visiting Grand View Garden. It can be envisaged this is especially the case for “*Red Mansion*” fans.

The lowest mean was the item “This is a lovely setting for a meal at the restaurant” (mean=2.25). Within the garden, there are two restaurants: the “Red Mansion Banquet Hotel” and “Xie Xie Jiao Café”. Through the researcher’s observation, there were two potential reasons that lead to this phenomenon: firstly, during the research period, it was found that the “Red Mansion Banquet Hotel” was closed for remodelling; secondly, due to the cold weather in winter days (always rainy and snowy), the outdoor restaurant “Xie Xie Jiao Café” always closed. Therefore, respondents always circle a low score on this item.

In addition, the item “I really came just for the performances” also had a lower mean of 2.34 than other items. Here, the “performances” had translated into “tourism activities” in the employed Mandarin questionnaire. Due to the cold weather in the winter days, there were few tourism activities held in the garden during the researcher’s research time. Thus, the means on this item was very low. There are various tourism activities, which always held in the warm days (always from April to October every year), such as the cultural activity “A Grand View Garden Mid-autumn Night” held on August 15th per year; and the modern activity “Night of Beijing Grand View Garden” that is held from April 15th to October 15th each year, but neither were available during the research period.

Table 5-3 also has, in the final column, the score from the original 2008 paper, and it can be seen that a high degree of correlation exists between the two (matrix correlation = 0.98), indicating a high degree of consistency between the two samples.

5.4 Tourist satisfaction

When assessing tourist’s satisfaction with the garden, the current data were again firstly tested for reliability. In the questionnaire, section 3 includes 13 items were used to examine tourist’s satisfaction, and the analysis result showed that the Cronbach’s Alpha for the evaluation scale was 0.845, while the Kaiser-Meyer-Olkin statistic for sampling adequacy (0.892) and could be described as “meritorious” (Ryan, 1995). Therefore, the results revealed that the current data was appropriated to analyse.

5.41 Description analysis of tourist’s satisfaction

Table 5-4 showed the descriptive data for evaluation of the visit to Grand View Gardens. The result revealed that two items “This performances were very good” (mean=5.45, std=1.70) and “I like this mixture between storytelling and history” (mean=5.45, std=1.43) had the same highest mean within the 13 items, followed by the item “Overall, I am pleased that I came to Grand View Gardens” (mean=5.43, std=1.22). From the results, it can be seen the majority of respondents were highly satisfied with the “performances”, and here, the word “performances” were translated into the TV series “*A Dream of Red Mansion*” in the employed Mandarin questionnaire. When the researcher collected the data, she found that many visitors labelled and wrote that “I think the TV series of 1987 version is very good”.

Table 5-4				
Evaluation of the Visit to the Gardens				
	N	Mean	Std. Dev	Wang et al
This performances were very good	409	5.45	1.70	5.36
I like this mixture between story-telling and history	410	5.45	1.43	5.22
Overall, I am pleased that I came to Grand View Gardens	410	5.43	1.22	
The gardens were nice	410	5.18	1.32	4.94
This is a nice place to visit	410	5.05	1.40	4.81
I would recommend this place to my friends	410	5.03	1.53	
I learnt a lot about antiquity	410	4.92	1.41	4.83
This is one of the ‘must see’ places in Beijing	410	4.49	1.78	4.63
This is an interesting conversation topic with my friends	409	4.33	1.64	4.22
This is exactly how I imagined the Dream of the Red Mansion	410	4.24	1.42	4.13
This is what I expected of Grand View Gardens	410	4.21	1.42	4.20
It did not concerns me that this place was not a real palace	410	4.19	1.91	4.24
This is a lovely setting for a meal at the restaurant	410	2.12	2.02	3.49
Note: Mean 7= I very strongly agree , 6= I strongly agree , 5= I agree , 4= I neither agree nor disagree, 3= I disagree , 2= I strongly disagree , 1= I very strongly disagree , 0=This is not relevant to me				

Further, the other three variables including “The gardens were nice” (mean=5.18, std=1.32), “This is a nice place to visit” (mean=5.05, std=1.40), and “I would recommend this place to my friends” (mean=5.03, std=1.53) also had higher mean than other variables. While the lowest mean was the item “This is a lovely setting for a meal at the restaurant” (mean=2.12, std=2.02).

Additionally, in the research questionnaire, section one includes a question used to examine tourist’s overall level of the visiting satisfaction through a scale of 1 to 10, and the average score was 7.19 of a maximum score of 10 on this item.

Table 5-5 showed the frequency analysis of tourists’ overall level of satisfaction. Among the respondents, 122 of them labelled a number of 8, followed by 83 respondents labelled a number of 7. Hence, most tourists had high level of overall satisfaction toward visiting the garden.

Table 5-5 Overall Satisfaction Scores

Score	1	2	3	4	5	6	7	8	9	10
Number	1	2	1	14	48	62	83	122	54	23
%	0.2	0.5	0.2	3.4	11.7	15.1	20.2	29.8	13.2	5.6

5.5 Chapter summary

In this chapter, the nature of the total sample has been presented indicating the socio-demographic composition of the sample with statistics relating to age, gender, occupational groups, education level, and the respondent’s permanent residence. This chapter described the tourists’ motivations and satisfaction. The results found that the classical and unique style gardens attracted tourists to make a visit. Respondents were highly interested in the antiquity of the gardens, and the unique garden style that combining the story telling and Chinese classical culture. Respondents were also attracted by the *Dream of Red Mansion* itself, including the television series and novels. Additionally, tourists had a high level of overall satisfaction with the garden. For the satisfaction attributes, tourists had high satisfaction on the TV series of “Red”, and satisfied with the unique garden style.

Chapter 6 Socio-demographics, tourist motivations and satisfaction

6.1 Introduction

The last chapter identified the mean scores of the total sample, but to obtain a deeper understanding of the data, this chapter will employ *t*-test and ANOVA to examine the relationships between selected socio-demographic variables and tourist motivations and evaluations of their visit. Thus, this chapter will first identify the relationship between tourists' motivations and socio-demographic variables, followed by an evaluation of the relationships between tourists' satisfaction and socio-demographic variables.

6.2 Tourists' motivations

6.21 ANOVA analysis of tourists' motivations by age

Within the SPSS statistics analysis, "one-way ANOVA" compares the mean scores of more than two groups of an independent variable (Coakes & Ong, 2011). When accessing the differences between age groups on the importance of reasons for visiting the Garden, it was found that among the 12 items, the majority did not statistically differ between the age groups except for the item "This is an interesting conversation topic with my friends" ($p < 0.01$). From Table 6-1, it can be seen that the respondents who aged between 41 to 50 years considered that an important motivator for visiting the site was that the Garden was an interesting conversation topic with their friends, with a mean of 5.08. Additionally, respondents who were aged over 60 also considered that "This is an interesting conversation topic with my friends" (mean=5.00).

6.22 ANOVA analysis of tourists' motivations by with or without company

There were no differences as to group composition other than with reference to whether a visit was the result of a recommendation by a friend. Table 6-2 illustrated the difference on the item "This place was recommended to me by friends" by respondents who visited with or without company. The results showed that tourists who visited with friends had a higher means on the item "This place was recommended to me by friends" (mean=4.02, $p < 0.001$) than other groups, and respondents accompanied by friends also considered that a friend's

recommendation had some importance for them when deciding to visit the gardens. However, the means on this item were low by different age groups.

Table 6-1									
Comparison among age groups on the importance of Reasons for Visiting Grand View Gardens									
	Under 16	17-21	22-30	31-40	41-50	51-60	Over 60	<i>F-value</i>	<i>T</i>
This is an interesting conversation topic with my friends	3.00	4.24	3.84	3.75	5.08	4.18	5.00	2.17*	0.045
Note: 1. Mean 7= Extremely important to me, 6= Very important to me, 5= Important to me, 4= Of some importance to me, 3= Of little importance to me, 2= Of very little important to me , 1= of no important to me. 2. * <i>t</i> -test two tail probability <0.05;** <i>t</i> -test two tail probability <0.01;*** <i>t</i> -test two tail probability <0.001									

Table 6-2						
Comparison motivation items among tourists who visited with or without company						
	By myself	With family	With friends	With family and friends	<i>F-value</i>	<i>T</i>
This place was recommended to me by friends	2.65	3.12	4.02	3.67	8.60***	0.000
Note: 1. Mean 7= Extremely important to me, 6= Very important to me, 5= Important to me, 4= Of some importance to me, 3= Of little importance to me, 2= Of very little important to me, 1= of no important to me. 2. * <i>t</i> -test two tail probability <0.05;** <i>t</i> -test two tail probability <0.01;*** <i>t</i> -test two tail probability <0.001						

6.3 Tourists' satisfaction.

6.31 Independent *t*-test by gender

The research also used an independent samples *t*-test to compare genders on the level of satisfaction with the gardens. Gender was not a discriminating item as to satisfaction ratings,

other than for the item where males scored 4.1 and females 4.4 on the location actually matching their imagination as to what Grand View Gardens would look like ($p=0.41$).

6.32 ANOVA analysis

6.321 ANOVA analysis of tourists' satisfaction by with or without company

The membership of the group had little bearing on any evaluation of the visit as all scored at approximately the same level of 7.0 as shown in Table 6-3 although there is one piece of evidence that indicates that groups that had both friends and family members had slightly less satisfaction.

Table 6-3						
Comparison satisfaction attributes among tourists who visited with or without company						
	By myself	With family	With friends	With family and friends	<i>F-value</i>	<i>Sig</i>
Overall level of satisfaction with the visit	7.58	7.21	7.15	6.94	0.944	0.419
Overall, I am pleased that I came to Grand View Gardens	5.93	5.44	5.39	4.77	3.76	0.011
Note: 1. Mean 7= I very strongly agree , 6= I strongly agree , 5= I agree , 4= I neither agree nor disagree, 3= I disagree , 2= I strongly disagree , 1= I very strongly disagree , 0=This is not relevant to me 2. * <i>t</i> -test two tail probability <0.05;** <i>t</i> -test two tail probability <0.01;*** <i>t</i> -test two tail probability <0.001						

6.322 ANOVA analysis of tourists' satisfaction by age groups

When assessing tourist's satisfaction level among age groups, the result showed that there are 5 variables that had significant difference. Table 6-4 revealed that respondents under 16 years had a statistically significant different level of agreement with the items "I learnt a lot about antiquity" (mean=6.50, $p<0.01$), and "The gardens were nice" (mean=7.00, $p<0.05$) compared with other age groups. One thing should be noticed that there were just 2 respondents aged under 16 years within the total sample, thereby prejudicing the result.

However when running the data excluding these from the sample, the same patterns of significance emerged, and hence the calculations based on the original data are retained for reporting. Further, the data available also showed that the respondents over 60 years had a higher level of agreement on three items than other younger groups, including “I like this mixture between storytelling and history” (mean=5.86, $p<0.05$), “It did not concern me that this place was not a real palace” (mean=5.43, $p<0.05$), and “I would recommend this place to my friends” (mean=6.29, $p<0.05$).

Table 6-4									
Comparison tourist’s satisfaction level among age groups									
	Under 16	17-21	22-30	31-40	41-50	51-60	Over 60	<i>F-value</i>	<i>Sig.</i>
I learnt a lot about antiquity	6.50	5.07	4.88	4.61	5.92	4.36	6.00	3.21**	0.004
The gardens were nice to visit	7.00	5.18	5.20	4.84	5.75	5.27	6.00	2.19*	0.040
I like this mixture between storytelling and history	5.50	5.76	5.43	4.92	5.67	5.82	5.86	2.48*	0.023
It did not concerns me that this place was not a real palace	5.00	3.64	4.40	4.00	4.33	4.55	5.43	2.51*	0.021
I would recommend this place to my friends	6.00	5.14	4.96	4.67	5.42	6.09	6.29	2.75*	0.012
Note: 1. Mean 7= I very strongly agree , 6= I strongly agree , 5= I agree , 4= I neither agree nor disagree, 3= I disagree , 2= I strongly disagree , 1= I very strongly disagree , 0=This is not relevant to me 2. * <i>t</i> -test two tail probability <0.05;** <i>t</i> -test two tail probability <0.01;*** <i>t</i> -test two tail probability <0.001									

6.323 ANOVA analysis of tourists’ satisfaction by occupation groups

Table 6-5 illustrates that respondents who are retired had a statistically significant level of satisfaction with the item “I would recommend this place to my friends” (mean=5.89, $p<0.05$). The result also revealed that respondents who are semi-skilled worker and skilled manual worker also had a same higher mean than other occupation groups, with a same mean of 5.67.

Table 6-5**Comparison tourist's satisfaction level among occupation groups**

	student	Semi-skilled worker	Skilled manual worker	Retired	White collar/administrative	Home carer/house wife	Professional/managerial	Farmer/agricultural worker	Currently no paid employment	F-value	Sig
I would recommend this place to my friends	5.00	5.67	5.67	5.89	4.68	5.25	5.22	5.50	5.25	2.12	0.033

Note: 1. Mean 7= I very strongly agree , 6= I strongly agree , 5= I agree , 4= I neither agree nor disagree, 3= I disagree , 2= I strongly disagree , 1= I very strongly disagree , 0=This is not relevant to me

2. * *t*-test two tail probability <0.05;** *t*-test two tail probability <0.01;*** *t*-test two tail probability <0.001

6.324 ANOVA analysis of tourists' satisfaction by level of education

In addition, ANOVA analysis also tested for significant differences between groups based on their level of education. Table 6-6 showed that respondents with 'other' qualifications had the highest mean on three items, namely: "This is one of the 'must see' places in Beijing (mean=5.80, $p<0.05$)", "It did not concerns me that this place was not a real palace (mean=5.10, $p<0.05$)", and "I would recommend this place to my friends (mean=5.90, $p<0.05$).

Table 6-6**Comparison tourist's satisfaction level among education groups**

	a post graduate qualification	a degree or equivalent	other post school qualification	school leaving qualifications	other	F-value	t
This is one of the 'must see' places in Beijing	4.47	4.37	4.96	2.00	5.80	3.04*	0.017
It did not concerns me that this place was not a real palace	4.65	4.09	3.73	2.00	5.10	3.18*	0.014
I would recommend this place to my friends	5.21	4.87	5.38	4.00	5.90	2.60*	0.035

Note: 1. Mean 7= I very strongly agree , 6= I strongly agree , 5= I agree , 4= I neither agree nor disagree, 3= I disagree , 2= I strongly disagree , 1= I very strongly disagree , 0=This is not relevant to me

2. * *t*-test two tail probability <0.05;** *t*-test two tail probability <0.01;*** *t*-test two tail probability <0.001

6.4 The role of socio-demographic variables and visit evaluation

Finally, while the above analysis indicates that singularly socio-demographics have a marginal influence on visit evaluation, it does not clarify:

- a) How much in total do they impact on visit evaluation; and
- b) Which might be the most important variable?

Consequently two hierarchical log linear regression models were run on the variables measuring total satisfaction. The first used only socio-demographic variables and a full-factorial model was attempted. The results indicated that:

- a) The total model including an intercept had a pseudo-coefficient of determination that indicated 28% of variance in satisfaction was explained by socio-demographic factors, but none of the socio-demographics variables had values at a statistically significant level;
- b) The model could only correctly allocate 35% respondents to their classification of satisfaction;
- c) The full-factorial model in fact could not be run and a main effects model was finally used.

Re-running the model using the covariates of the attitudinal measures did increase the pseudo-coefficient of determination to 0.63, but the likelihood ratio estimates showed only that the Gardens being a nice place to visit was statistically significant ($p=0.011$), but again the results fit poorly with only 45% of respondents being correctly allocated to a satisfaction classification.

6.5 Chapter Summary

This chapter used both *t*-test and ANOVA analysis to identify tourists' motivations and satisfaction by different socio-demographic variables. From the previous social demographic analysis of total respondents, that revealed that more than half of visitors came with their friends, and they considered that "This place was recommended to me by friends" had some importance to them for visiting the gardens. Further, some respondents who are 41 to 50 years, they attracted by the interesting conversation topic with their friends through visiting

the gardens. During tourists' visiting time, they were also pleased to talk about the novel, the television series, and other topics that related to the *Dream of the Red Mansion* with their friends. There are no significant differences through comparing tourists' motivation by the followed groups: gender, education, and occupation.

For tourists' satisfaction, the results showed that females felt more pleased from visiting the gardens than males. Respondents who aged over 60 years were more satisfied with the mixed garden style, and both the old and retired respondents were more likely to gain pleasure from being able to recommend the garden to their friends. There were no significant differences found from comparing tourists' satisfaction by income groups. Indeed, when trying to run more dynamic models only a poor fit was found and full factorial modelling was found not to be possible. This implies that socio-demographic variables have little impact on satisfaction.

Chapter 7 Importance-satisfaction Analysis

7.1 Introduction

This chapter reports results derived from the mean scores presented in chapter 5. An Importance-Satisfaction Model will be used to examine the differences in tourists' level of importance attached to an attribute and the corresponding satisfaction they derive from it. This chapter attempts to identify items considered "important" by the tourists and where the present situation is also judged to be "satisfactory" with a view to perhaps being able to identify areas where there may be a need to improve performance in the Gardens.

7.2 Importance-Satisfaction Model

The Importance-Satisfaction Model was developed by Martilla and James (1977), and is adjudged to be a useful technique to examine tourist satisfaction (Guadagnolo, 1985). This method is thought to be effective in identifying the differences in visitors' potential motivators and the corresponding satisfaction attributes (Hudson & Shephard, 1998; Herian & Tomkins, 2012).

In the Importance-Satisfaction Matrix (see Figure 7.1) the satisfaction and importance ratings of various items are placed on a grid, and the importance and satisfaction scores are plotted as "x" and "y" coordinates respectively. The Importance-Satisfaction Model comprises of the horizontal axis that shows the degree of importance of motivators, and the vertical axis shows the satisfaction level of tourists. This grid is divided into four quadrants and each quadrant has a specific interpretation (Landale, 1999), namely:

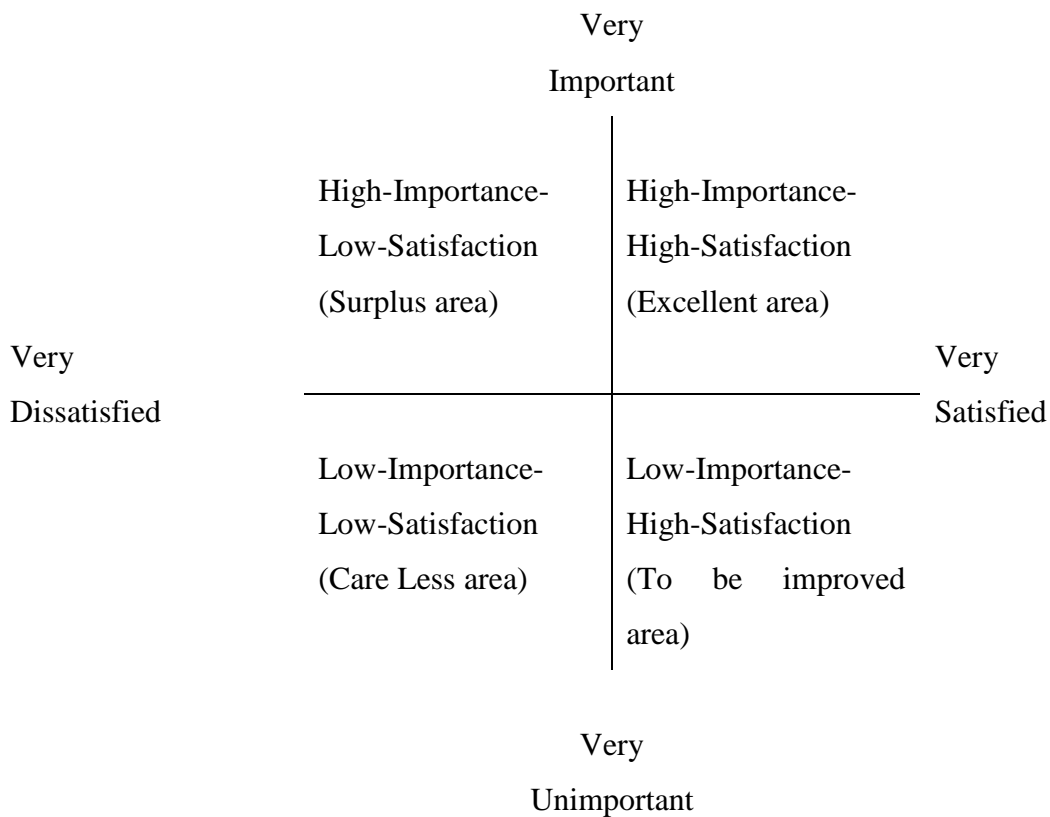
Quadrant 1: Excellent area with high Importance and high Satisfaction;

Quadrant 2: Surplus area with high Importance and low Satisfaction;

Quadrant 3: Careless area with low Importance and low Satisfaction;

Quadrant 4: To be improved area with low Importance and how Satisfaction (Yang, 2003).

Figure 7-1 Importance-Satisfaction Model



7.3 Importance-Satisfaction Analysis

As stated earlier, tourists were asked to assign scores on the scale of 1 to 7 on the degree of “importance” that motivated them to visit Grand View Garden (section 2 includes 12 questions). They were also asked to assign score to the level of “satisfaction” with the garden (section 3 includes 13 questions). Scores to be assigned were as follows:

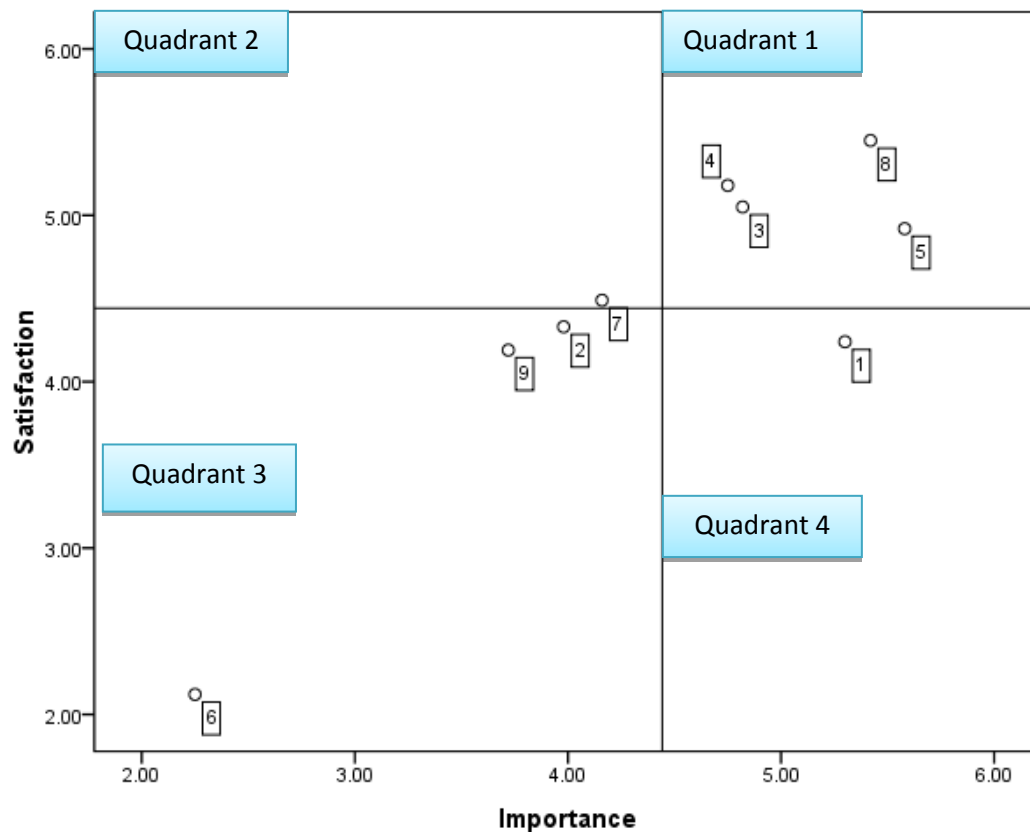
Importance		Satisfaction	
Answer	Score assigned	Answer	Score assigned
Of no important to me	1	I very strongly disagree	1
Of very little important to me	2	I strongly disagree	2
Of little important to me	3	I disagree	3
Of some important to me	4	I neither agree nor disagree	4
Important to me	5	I agree	5
Very Important to me	6	I strongly agree	6
Extremely Important to me	7	I very strongly agree	7

From the questionnaire, there are 9 items in the importance section and the corresponding satisfaction items provided as the below table. The previous chapter 5 indicated the mean scores on the importance scores and evaluation scores also showed on the below Table.

Table 7-1 Mean scores of both Importance items and Satisfaction items				
Key for Matrix	Importance items	Mean of Importance items	Satisfaction items	Mean of Satisfaction items
1	1. I am interested in the Dream of the Red Mansion	5.30	This is exactly how I imagined the Dream of the Red Mansion	4.24
2	2. This is an interesting conversation topic with my friends	3.98	This is an interesting conversation topic with my friends	4.33
3	3. It is simply a nice place to visit	4.82	This is a nice place to visit	5.05
4	4. I am interested in gardens	4.75	The gardens were nice	5.18
5	5. I am interested in seeing places that can inform me of antiquity	5.58	I learnt a lot about antiquity	4.92
6	6. This is a lovely setting for a meal at the restaurant	2.25	This is a lovely setting for a meal at the restaurant	2.12
7	7. This is one of the 'must see' places in Beijing	4.16	This is one of the 'must see' places in Beijing	4.49
8	8. I like this mixture between storytelling and history	5.42	I like this mixture between storytelling and history	5.45
9	9. It concerns me that this place is not 'real'; it was not a real palace	3.72	It did not concern me that this place was not a real palace	4.19

According to the Importance-Satisfaction Model, two dimensions from the respondents' view are relevant for creating the matrix: first, the importance of visiting Grand View Garden, and second the satisfaction level. Based on the above data, the means of the degree of importance and the level of satisfaction were then taken as the central point to show a vertical line and a horizontal line respectively. The mean scores for the importance (4.4422) and satisfaction (4.4411) were initially used as a cross point to create four quadrants as follows and illustrated in Figure 7-2.

Figure 7-2: Importance-Satisfaction Model applications



For the key – see Table 7-1

The placement of each attribute on an importance-satisfaction grid was accomplished by using the means of motivation and satisfaction as the coordinates. From the above figure, it clearly can be seen that 4 attributes were identified in Quadrant 1, 1 attribute was displayed in Quadrant 2, 3 attributes were grouped in Quadrant 3, and 1 attribute was identified in Quadrant 4.

The excellent area of Quadrant 1 contained 4 items, “It is simply a nice place to visit”, “I am interested in gardens”, “I am interested in seeing places that can inform me of antiquity”, and “I like this mixture between storytelling and history”. This means tourists not only attributed a high level of importance to these items, but also had a high level of satisfaction on these corresponding satisfaction items. Among these 4 items, it can be seen that number 8 had a very high mean importance score (mean=5.42) and high mean satisfaction (mean=5.45). That is, tourists were not only attracted by the unique garden designed by mixture the story telling and history, but were also highly satisfied on this variable.

The surplus area of Quadrant 2 included 1 item about “This is one of the ‘must see’ places in Beijing”, while this item was close to Quadrant 3. The figure showed that both the importance and satisfaction mean of this item was low, so tourists considered that this attribute just of some important to them, and neither agree nor disagree with it.

The careless area contained 3 items, “This is an interesting conversation topic with my friends”, “It concerns me that this place is not ‘real’; it was not a real palace”, and “This is a lovely setting for a meal at the restaurant”. Quadrant 3 represented those two items with relatively lower importance and satisfaction.

Quadrant 4 only contained 1 attribute that can be seen as a “to be improved area”. The figure showed that tourists had a very high mean on the item “I am interested in the Dream of the Red Mansion”, however, they argued that the garden was not exactly same as they had imagined.

7.4 Summary

This chapter successfully used the Importance Satisfaction model to identify the differences between tourists’ potential motivators and the corresponding satisfaction attributes. The results showed only four items located in high-importance and high-satisfaction area, which means these items were considered “important” by the tourists and their present situation were also “satisfactory”. While many tourists considered *The Dream of the Red Mansion* was an important reason that attracts them to visit the garden, however, they considered the real garden is different from the one they had imagined.

Chapter 8 Factor, Cluster and Regression Analysis

8.1 Introduction

This chapter will present factor, cluster, and regression analysis to further examine tourists' potential motivations and satisfaction attributes. At first, factor analysis will be employed to analyse the interrelationships among the motivation variables, and reduce these variables into a smaller set of underlying factors (Coakes & Ong, 2011). After that, cluster analysis will be used to allocate respondents to specific categories, and the canonical discriminant functions also will provide the distribution of each cluster. Finally this chapter will employ regression analysis to determine the relationship between tourists' overall level of satisfaction and the evaluation items of satisfaction.

8.2 Factor Analysis

8.2.1 Factor Analysis of tourists' potential motivations

When analysing tourists' motivations, the research employed factor analysis to group 12 motivational items into similar characteristics. Through a varimax rotation, it was found that four factors resulted as shown in table 8-1, with reference to literature review and labelled as "Unique style garden", "'Red' fans", "Pleasant place", and "Recommended by friends", and these four factors emerged accounting for 64% of the total variance.

The factoring was undertaken using the criterion of eigenvalues being all above 1.0, indicating an appropriate solution to scale reduction (George & Mallery, 2011). Moreover, Cronbach's alpha values were also calculated for each factor to measure the internal consistency, and the below table showed the first three factors met the minimum requirement for Cronbach's alpha value of 0.7, although the last factor had an alpha value of 0.237, which means this factor was unreliable.

Factor One

As the Table 1 shows, the first one "Unique garden style" was the most important factor that related to the destination's appearance and unique characteristics, and comprised 5 items "It is simply a nice place to visit", "I am interested in seeing places that can inform me of antiquity", "This is one of the 'must see' places in Beijing", "I am interested in gardens", and

“I like this mixture between storytelling and history”. This factor accounted for 27.14 per cent of variances, had an eigenvalue of 3.26 and an alpha coefficient of 0.776.

Table 8-1 Factor Analysis on tourist’s motivations for visiting Grand View Garden				
	Unique garden style	“Red” fans	Pleasant place	Recommended by friends
It is simply a nice place to visit	0.764	0.097	0.059	0.356
I am interested in seeing places that can inform me of antiquity	0.755	0.096	-0.102	-0.120
This is one of the ‘must see’ places in Beijing	0.702	0.046	0.271	-0.101
I am interested in gardens	0.677	0.054	0.071	0.370
I like this mixture between storytelling and history	0.673	0.293	-0.104	-0.195
I am interested in the Dream of Red Mansion	0.164	0.835	-0.110	-0.046
I saw the television series Dream of Red Mansion	0.053	0.831	-0.014	-0.117
This is an interesting conversation topic with my friends	0.169	0.711	0.151	0.310
This is a lovely setting for a meal at the restaurant	0.019	-0.046	0.823	-0.004
I really came just for the performances	-0.012	-0.031	0.816	-0.027
It concerns me that this place is not ‘real’; it was not a real palace	0.156	0.131	0.436	-0.614
This place was recommended to me by friends	0.152	0.160	0.457	0.523
Eigenvalues	3.26	1.87	1.51	1.05
Per cent of Variance	27.14%	15.56%	12.58%	8.72%
Cronbach’s Alpha	0.776	0.732	0.721	0.237

Factor Two

This factor named as “‘Red’ fans” was the second important factor that contained 3 items, “I am interested in the Dream of Red Mansion”, “I saw the television series Dream of Red Mansion”, and “This is an interesting conversation topic with my friends”. This factor accounted for 15.56 per cent of the variance and possessed an eigenvalue of 1.87, and the alpha coefficient is 0.732. It is notable that these 3 items all related to “The Dream of Red Mansion” itself, either the “Red” television series/novel or the site as a conversation topic.

Factor Three

This factor labelled as “Pleasant place” that comprised 2 items, “This is an interesting conversation topic with my friends”, and “I really came just for the performances”. The eigenvalue was 1.51 and alpha coefficient is 0.721, and this factor accounting for 12.58 per cent of variance.

Factor Four

The last factor named as “Recommended by friends”, that included 2 items “It concerns me that this place is not ‘real’; it was not a real palace”, and “This place was recommended to me by friends”. The eigenvalue was 1.05 and the factor accounted for 8.72 per cent of variance. The Cronbach’s alpha value of this factor was too low, that means this factor was unreliable.

Factor analysis was useful because it offered an easier means to interpret the relationships between the various potential motivations. Through the description of the above four factors, it can be seen that both factors 1 and 2 were the most important factors in explaining the motivations for visiting Grand View Garden.

8.22 Factor Analysis of tourists’ satisfaction

Factor analysis is a very powerful tool for the researcher to examine the interrelationships among satisfaction attributes, and as Table 8-2 shows, these satisfaction items were grouped into three factors based on their scores. They were named as “‘Red’ fans satisfied with the unique garden”, “Satisfied with the performance”, and “Pleasant place. A total of three factors emerged accounting for 57.41% of the total variance, the Cronbach’s alpha values for factor one was appropriate of 0.889, and while factor three had a low alpha value meaning some inconsistency existed in this factor.

Factor 1

The Table 2 clearly showed that Factor 1 was the most important factor that accounted for 40.99 per cent of variance, and had an eigenvalue of 3.26 and an alpha coefficient of 0.889. This factor labelled as “ ‘Red’ fans satisfied with the garden”, and comprised 10 variables, such as “This is exactly how I imagined the Dream of the Red Mansion”, “This is a nice

place to visit”, “Overall, I am pleased that I came to Grand View Gardens”, I like this mixture between storytelling and history”, and so on. This factor was the most important factor in evaluating tourists’ satisfaction towards visiting the gardens.

Table 8-2			
Faction analysis on tourist’s satisfaction towards visiting Grand View Garden			
	“Red” fans satisfied with the unique garden	Satisfied with the performance	Pleasant place
This is exactly how I imagined the Dream of the Red Mansion	0.813	-0.054	0.059
This is what I expected of Grand View Gardens	0.811	-0.120	0.052
This is a nice place to visit	0.809	0.157	0.011
Overall, I am pleased that I came to Grand View Gardens	0.741	0.259	0.216
The gardens were nice	0.716	0.095	0.131
I would recommend this place to my friends	0.659	0.249	0.320
This is one of the ‘must see’ places in Beijing	0.605	0.111	0.246
I learnt a lot about antiquity	0.593	0.280	0.153
I like this mixture between storytelling and history	0.516	0.465	0.108
This is an interesting conversation topic with my friends	0.506	0.330	-0.015
This performances were very good	0.020	0.874	-0.010
This is a lovely setting for a meal at the restaurant	0.024	-0.041	0.817
It did not concerns me that this place was not a real palace	0.196	0.064	0.643
Eigenvalues	5.33	1.11	1.03
Per cent of Variance	40.99	8.50	7.92
Cronbach’s Alpha	0.889	—	0.284

Factor 2

This factor just contained 1 item about “The performances were very good”, it accounted 8.50 per cent of variance and possessed an eigenvalue is 1.11. Here, this item had translated into “television series were good” in the Mandarin questionnaire. There were many tourists who were highly satisfied with the television series of “Red”.

Factor 3

This factor named as “Pleasant place” that included 2 items, “This is a lovely setting for a meal at the restaurant” and “It did not concerns me that this place was not a real palace”. This factor accounted for 7.92 per cent of variance, had an eigenvalue of 1.03. While the Cronbach’s alpha value of this factor was too low, that means some inconsistency existed in this factor.

Through the above factor analysis of tourists’ satisfaction, the first factor ““Red fans” satisfied with the unique garden” can be seen as the most important factor to explaining tourists’ satisfaction. Next, based on the results of factor analysis, cluster analysis will used to identify different clusters of tourists’ motivations and satisfaction attributes.

8.3 Cluster Analysis

8.31 Cluster Analysis of Tourists’ motivation

Cluster analysis is used to classify the respondents who possess similar behaviours or attitudes where there was strong homogeneity based on responses to attitudinal questions, and where strong heterogeneity exists between groups (Churchill & Iacobucci, 2005). In this research, K-means cluster was employed to identify similar respondents based on homogeneous motivation dimensions or satisfactory attributes. In this study, K-means cluster analysis was used. As illustrated in Table 8-3, four clusters were categorized and named as “Red’ fans”, “Not Keen”, and “Unique garden style”.

Cluster 1

Cluster 1 named as “Red’ fans” that means attracted by the garden’s unique feature of “Red”, which contributed to 28.50 per cent of the total number. The highest mean of motives in this cluster was “I saw the television series Dream of Red Mansion (mean=6.24)”, followed by “I am interested in the Dream of Red Mansion (mean=6.11)”; while having a lowest mean of 1.58 on “This is a lovely setting for a meal at the restaurant”. It can be seen that many respondents were attracted to visit the garden because of the novel or television series of “*The Dream of Red Mansions*”.

Cluster 2

The results revealed that respondents on this cluster were not keen.

Cluster 3

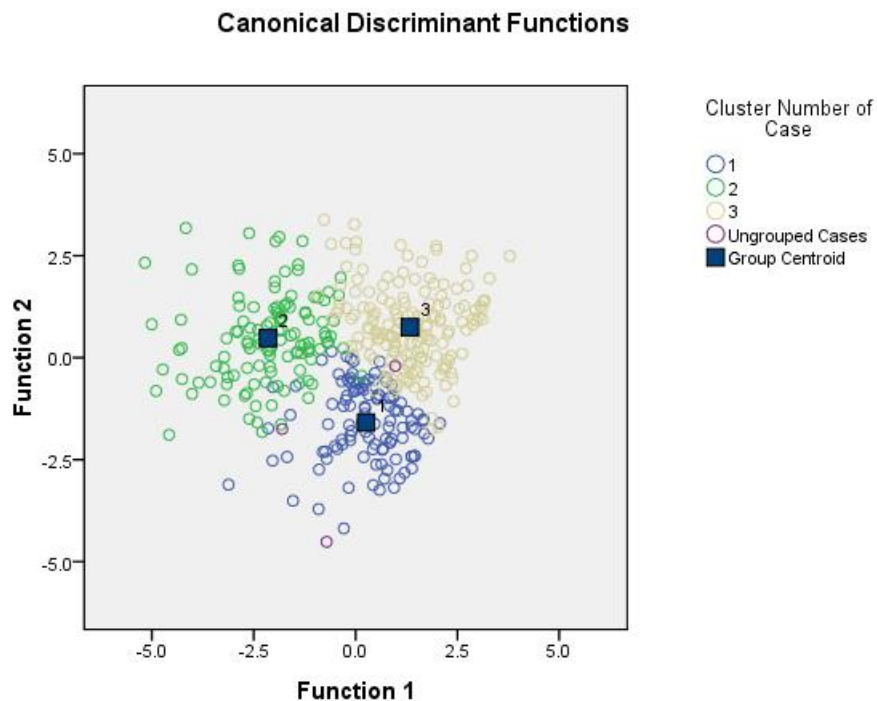
This cluster labelled as “Unique garden style”, it contained 168 cases, which made up 42 per cent of the total cases presented. Among those motivates, the respondents preferred the garden’s unique style. For example, the highest scores was the item “I am interested in seeing places that can inform me of antiquity (6.29)”, followed by “I like this mixture between storytelling and history (6.20)”.

	“Red” fans	Not Keen	Unique garden style
I am interested in the Dream of Red Mansion	6.11	3.79	5.82
I saw the television series Dream of Red Mansion	6.24	3.55	5.89
This is an interesting conversation topic with my friends	3.96	2.86	4.81
This place was recommended to me by friends	2.11	3.45	4.86
It is simply a nice place to visit	4.25	3.97	5.85
I am interested in gardens	4.27	4.03	5.64
I am interested in seeing places that can inform me of antiquity	5.54	4.68	6.29
I really came just for the performances	1.69	2.48	2.76
This is a lovely setting for a meal at the restaurant	1.58	2.28	2.71
This is one of the ‘must see’ places in Beijing	3.43	3.24	5.32
I like this mixture between storytelling and history	5.78	3.97	6.20
It concerns me that this place is not ‘real’; it was not a real palace	3.58	3.25	4.17
Number of cases in each Cluster	114	118	168
Percentage of total cases	28.50%	29.50%	42.00%

8.32 Discriminant Analysis of tourists' motivations

In order to test whether those groups were correctly allocated, the research also employed discriminate analysis. The validity of these clusters was verified using discriminant analysis which showed the existence of discriminant functions. Figure 8-1 shows the canonical discriminant functions of tourists' motivations and indicates the distribution of the cases of each cluster. Fortunately, the results revealed that 97.6% of the respondents had been correctly allocated to their group for the other two groups. It can be observed from Figure 8.1 that the centroids of Cluster 1 “Red’ fans”, and Cluster 3 “Unique garden style” were separately located, which indicated high levels of coherence in terms of desired intra-cluster homogeneity and inter-cluster heterogeneity. The cases in Cluster 1 and Cluster 3 were grouped closely, while the cases in Cluster 2 were grouped distantly.

Figure 8-1: Canonical Discriminant Plot of tourists' motivations



8.4 Regression analysis

8.41 Linear regression

Regression analysis is a useful statistical tool to investigate the relationship between variables, while a linear regression attempts to explain the relationship between two or more variables (Morgan et al., 2011). Here, a stepwise linear regression analysis was employed to determine the relationship between tourists' overall level of satisfaction and the satisfaction attributes.

This part presents the analysis of the relationship between tourists' overall satisfaction as the dependent variable and the evaluation items of satisfaction (section 3 of the questionnaire) as independent variables. The Durbin-Watson is 1.838 closed to the desired statistic of 2.0 which is usually interpreted as representing an absence of multi-collinearity and auto-correlation (Hair *et al.*, 1998). Table 8-4 showed four influential variables that could be used to predict tourists' overall level of satisfaction with Grand View Garden. The item "This is what I expected of Grand View Gardens" explained 27.2 per cent of the variance in tourists' overall satisfaction. Further, the second item "This is a nice place to visit" added 0.006 to generated R Squared=0.332. That means tourists' overall satisfaction was influenced by whether the Gardens met their expectations and the evaluation of the Gardens being a nice place to visit.

	Items	R	R Squared	R Square Change	Durbin-Watson
1	This is what I expected of Grand View Gardens	0.522	0.272	0.272	1.77
2	This is a nice place to visit	0.576	0.332	0.060	
3	This is one of the 'must see' places in Beijing	0.590	0.348	0.016	
4	It did not concern me that this is not a 'real' palace	0.597	0.356	0.008	

As shown in Table 8-5, both the *t* value and the Sig. opposite each independent variable indicates whether that variable is significantly contributing to the equation for predicting tourists' overall satisfaction (Morgan, *et al.*, 2011). The results displays that the relative

importance of the independent variables with the regression coefficients and all the 4 predictors had positive significant result. Thus these 4 variables significantly predicted the dependent variable about tourists overall satisfaction, among these 4 predictors, the first three items had a significant result with $p < 0.001$.

Table 8-5 Coefficients and Collinearity Testing for Regression on Satisfaction

Items	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
Constant	3.516	0.265		13.242	<0.001		
This is what I expected of Grand View Gardens	0.355	0.054	0.320	6.584	<0.001	0.672	1.489
This is a nice place to visit	0.253	0.057	0.225	4.453	<0.001	0.622	1.607
This is one of the 'must see' places in Beijing	0.131	0.041	0.148	3.148	0.002	0.719	1.390
It did not concern me that this is not a 'real' palace	0.076	0.034	0.093	2.255	0.025	0.944	1.060

8.42 Multinomial logistic regression

In order to examine the relationships between tourists' overall satisfaction and the social-demographic variables, the research also employed the multinomial logistic regression analysis. This analysis is the extension for the logistic regression when the dependent variable exhibits more than two nominal categories (Kohler & Kreuter, 2005).

Before doing the multinomial logistic regression, it needed to create new variables and use them for conducting statistical analysis through "Recode into different variables". In this research, a dependent variable in which the overall level of satisfaction are grouped as "low satisfaction (scores 1 to 4)", "medium satisfaction (scores 5 to 7)", and "high satisfaction (scores 8 to 10)". Thus, a new labels for the three categories can be made where "1=low", "2=medium", and "3=high" can be made by entering these into the column headed "Values" in the main data editor window. Next, this study employed nominal regression to examine tourists' overall satisfaction that appear to possess influence the social-demographic

variables, such as gender, age, occupation, and education. However, the results of the results showed the social-demographic variables do not influence on tourists' overall satisfaction.

8.5 Chapter summary

This chapter conducted factor, cluster, and regression analysis. In conclusion, the results of factor analysis on importance and satisfaction scales showed some consistency with the previous literature review. The most important motivations by tourists were the unique style of the Garden, and tourists having an interested in the heritage of the novel "*Red*" are a significant cluster group. While for the satisfaction scales, the most important factor was tourists satisfied with the unique garden's environment and the linkage with "*Red*".

For the cluster analysis, the results showed that most respondents motivated by the unique garden style and "*The Dream of Red Mansions*". While tourists satisfaction attributes were divided into four clusters: low satisfied with the garden that different from expectation; satisfied with the garden's unique style; high satisfied with garden; and satisfied with visiting. Discriminant analysis of both tourists' motivation and satisfaction also employed to test these clusters were collected allocated.

Furthermore, a stepwise linear regression analysis showed that tourists' overall satisfaction was influenced by whether the garden met their expectations. By conducting multinomial logistic regression analysis, there were no significant difference between tourists' overall satisfaction and the social-demographic variables. The next chapter will employ CATPAC statistics software to analyse the textual data from qualitative research.

Chapter 9 Qualitative research findings

9.1 Introduction

This chapter focuses on an analysis of the textual data which was undertaken by using the software packages CATPAC. CATPAC is an effective analysis software, which simply reads the text, identifies the most important words and establishes patterns within any kinds of text (Woelfel, 1998). In this research, all of the textual data were collected from three open-ended questions. CATPAC software was employed to examine the textual data in four steps (Woelfel, 1998):

Data cleaning

The initial stage requires identification and standardisation of the text through making tenses of verbs, the use of the singular and the plural, and the use of the negative and positive expressions congruent within each classification.

Frequency statistics:

The first step of Catpac analysis is frequency statistics analysis, which used to recognize frequency of words used in text.

Cluster analysis of Dendogram:

This step will examine the relationship between the most common occurring words.

ThoughtView perceptual maps:

Perceptual mapping provided by ThoughtView, used to see a deeper understanding of the linkages between various words. The perceptual maps always employ 2D or 3D dimensional concepts maps to show the clusters of concepts.

This chapter contained three sections: identify tourists' prior expectations of the gardens; examine tourists' assessments of Grand View Garden; and explore tourist' attitude about film tourism.

9.2 Tourists' prior expectations with the garden

9.21 Frequency statistics

Figure 9-1 displays the statistical frequencies of indicate tourists' expectations before visiting the garden. The total number of words used by the respondents during the first open-ended response was 1102. Total unique words were 25. There were 1096 windows in current analysis with 682 total lines. From this figure, it can be seen the words are examined by frequency list on the left while the alphabetically sorted list provided on the right. The results illustrated that the word "scenes" under the "Descending Frequency List" has been listed as the most frequently word (it occurred 113 times), which was 10.3% of all occurrences. This suggests that "scenes" appeared 626 times (57.1%) of the scanned windows. Further, both the words "series" and "TV" appeared in the same number of times (90 times and accounting for 8.2% of total words), and several other words with high-frequency clustering together were the words "novel" (89 times, 8.1%), "experience" (79, 7.2%), "classical" (73 time, 6.6%).

Figure 9-1: Frequency statistics about tourists' prior expectations of the garden

TOTAL WORDS		1102		THRESHOLD		0.000		RESTORING FORCE		0.100		TOTAL EPISODES		1096		CYCLES	
TOTAL UNIQUE WORDS		25		FUNCTION		Sigmoid (-1 - +1)		CLAMPING		Yes							
DESCENDING FREQUENCY LIST				ALPHABETICALLY SORTED LIST													
WORD	FREQ	PCNT	CASE FREQ	CASE PCNT	WORD	FREQ	PCNT	CASE FREQ	CASE PCNT								
SCENES	113	10.3	626	57.1	ARCHITECTURE	41	3.7	266	24.3								
SERIES	90	8.2	522	47.6	AS	17	1.5	104	9.5								
TV	90	8.2	522	47.6	ATMOSPHERE	43	3.9	282	25.7								
NOVEL	89	8.1	515	47.0	BEAUTIFUL	52	4.7	310	28.3								
EXPERIENCE	79	7.2	449	41.0	BETTER	24	2.2	156	14.2								
CLASSICAL	73	6.6	412	37.6	CHARACTERS	20	1.8	133	12.1								
GARDEN	61	5.5	357	32.6	CLASSICAL	73	6.6	412	37.6								
BEAUTIFUL	52	4.7	310	28.3	CULTURAL	39	3.5	249	22.7								
ATMOSPHERE	43	3.9	282	25.7	CULTURE	35	3.2	204	18.6								
ARCHITECTURE	41	3.7	266	24.3	DESCRIBED	33	3.0	209	19.1								
CULTURAL	39	3.5	249	22.7	ENVIRONMENT	18	1.6	118	10.8								
CULTURE	35	3.2	204	18.6	EXPERIENCE	79	7.2	449	41.0								
SCENERY	34	3.1	213	19.4	EXPLORE	19	1.7	128	11.7								
DESCRIBED	33	3.0	209	19.1	GARDEN	61	5.5	357	32.6								
SEE	25	2.3	147	13.4	LIVING	18	1.6	120	10.9								
UNDERSTAND	25	2.3	162	14.8	NOVEL	89	8.1	515	47.0								
BETTER	24	2.2	156	14.2	REAL	21	1.9	146	13.3								
STORY	22	2.0	139	12.7	SCENERY	34	3.1	213	19.4								
REAL	21	1.9	146	13.3	SCENES	113	10.3	626	57.1								
SPECTACULAR	21	1.9	139	12.7	SEE	25	2.3	147	13.4								
CHARACTERS	20	1.8	133	12.1	SERIES	90	8.2	522	47.6								
EXPLORE	19	1.7	128	11.7	SPECTACULAR	21	1.9	139	12.7								
ENVIRONMENT	18	1.6	118	10.8	STORY	22	2.0	139	12.7								
LIVING	18	1.6	120	10.9	TV	90	8.2	522	47.6								
AS	17	1.5	104	9.5	UNDERSTAND	25	2.3	162	14.8								

9.22 Cluster analysis of Dendrogram

Cluster analysis derived from the dendrogram is used to display word co-occurrence, and words that appear near each other in context. Figure 9-2 below further presents a perceptual map showing the unique words in a one-dimensional space, and this cluster analysis reflects the information contained in the text quite well.

At the left side of Figure 9-2, two groups of words are clustered together. Cluster one identifies the associations among the words: architecture, classical, beautiful, atmosphere, experience, culture, series, TV, scenery, garden, scenes, novel, described, spectacular, and cultural. These words illustrate that tourists had high expectations with the garden's scenery. When back to the original textual data, that clearly showed conceptual linkages of "I want to see the spectacular scenery", "I want to see the classical architecture", "I hope to experience the classical and cultural atmosphere", "I hope to experience the "Honglou" culture", "I hope to see the beautiful scenery", "I hope to see the scenes that described in the novel", "I hope to see the scenes that shown on the TV series", and other similar responses. In this cluster, tourists had high expectation on the iconic attractions within "Red", including the "Red" attractions and Chinese classical culture.

Cluster two included 2 sub-clusters. The first sub-cluster identifies: characters, environment, explore, real, see. When review the original text, it could be found that many responses had the closed relationship, such as "I want to see the characters' living residences", "I want to see the ancients' living environment", and "I want to see whether the real garden is same as the description of the novel". In this cluster, tourists hoped to experience characters' living environment, and found out the difference between the real garden and the described scenes in the novel. The second-sub-cluster should be considered as the strongest relationship among three words, that is better, understand, story. These words clearly showed conceptual linkages of "I want to better understand the story (*The Dream of Red Mansion*)", "I want to better understand the characters", and "I want to better understand the novel". From this cluster, tourists seemed high interested in the story, and hoped to learn more about the story. In this group, tourists were the "Red" fans expected to learn more about the story.

9.23 Conceptual map

A conceptual map provided by ThoughtView further illustrates linkages between various words. Figure 9-3 shows a 2D map to better identify the words linkages: such as “better understand the story”, “see characters’ living environment”, “experience the scenes that described in the novel”, as well as “explore whether the real garden is same as the description on the novel”.

9.24 Summary of tourists’ expectation of the garden

From the analysis of tourist’s prior expectation with the garden, the results showed that many tourists expected the current scenes were same as the description in the novel or featured on the TV series (*The Dream of Red Mansions*). Further, tourists always had high expectations with the garden’s environment or appearance, such as the spectacular scenery, classical architecture, and experience the cultural atmosphere within the garden. Additionally, the results also showed that many tourists hope to see the characters’ living residences, explore the ancients’ living environment, and expected to better understand the story (*The Dream of Red Mansion*).

9.3 Tourists’ assessment of the garden

9.31 Frequency statistics

Figure 9-4 displays the frequency results that indicate respondents’ perceptions toward “assessment of the gardens now that you have seen them”. It can be seen the total number of words used by the respondents during the open-ended answers was 772. Total unique words were 25, and the total number of lines was 784. The word “beautiful” under the “Descending Frequency List” has been listed as the most frequently occurring word (it occurred 107 times), 13.9 % of all occurrences. This suggests that “beautiful” appeared 518 times (65.1) of the scanned windows. Several other words with high-frequency clustering together were the words “lacks” mentioned 54 times (7.0%), “novel” was mentioned 42 times (5.4%), “environment” was mentioned 39 times (5.1%), and “garden” was mentioned 37 times (4.8%).

Figure 9-4: Frequency statistics about tourists' assessment of the garden

TOTAL WORDS	772	THRESHOLD	0.000	TOTAL EPISODES	766
TOTAL UNIQUE WORDS	25	RESTORING FORCE	0.100		
TOTAL LINES	784	FUNCTION CLAMPING	Sigmoid (-1 - +1) Yes		

DESCENDING FREQUENCY LIST					ALPHABETICALLY SORTED LIST				
WORD	FREQ	PCNT	CASE FREQ	CASE PCNT	WORD	FREQ	PCNT	CASE FREQ	CASE PCNT
BEAUTIFUL	107	13.9	509	66.4	ARCHITECTURE	21	2.7	139	18.1
LACKS	54	7.0	286	37.3	AS	28	3.6	182	23.8
NOVEL	42	5.4	253	33.0	ATMOSPHERE	20	2.6	123	16.1
ENVIRONMENT	39	5.1	231	30.2	BEAUTIFUL	107	13.9	509	66.4
GARDEN	37	4.8	228	29.8	CLASSICAL	28	3.6	171	22.3
DESOLATE	36	4.7	197	25.7	COMMERCIAL	20	2.6	129	16.8
DIFFERENT	35	4.5	221	28.9	CULTURAL	21	2.7	130	17.0
WINTER	35	4.5	217	28.3	CULTURE	18	2.3	121	15.8
FROM	32	4.1	203	26.5	DESOLATE	36	4.7	197	25.7
GOOD	29	3.8	181	23.6	DIFFERENT	35	4.5	221	28.9
AS	28	3.6	182	23.8	ENVIRONMENT	39	5.1	231	30.2
CLASSICAL	28	3.6	171	22.3	EXPECTED	23	3.0	155	20.2
LITTLE	27	3.5	165	21.5	EXPENSIVE	18	2.3	93	12.1
EXPECTED	23	3.0	155	20.2	FROM	32	4.1	203	26.5
QUIET	22	2.8	145	18.9	GARDEN	37	4.8	228	29.8
ARCHITECTURE	21	2.7	139	18.1	GOOD	29	3.8	181	23.6
CULTURAL	21	2.7	130	17.0	LACKS	54	7.0	286	37.3
SCENERY	21	2.7	134	17.5	LITTLE	27	3.5	165	21.5
ATMOSPHERE	20	2.6	123	16.1	MAINTENANCE	20	2.6	125	16.3
COMMERCIAL	20	2.6	129	16.8	NOVEL	42	5.4	253	33.0
MAINTENANCE	20	2.6	125	16.3	POOR	19	2.5	125	16.3
SMALL	20	2.6	122	15.9	QUIET	22	2.8	145	18.9
POOR	19	2.5	125	16.3	SCENERY	21	2.7	134	17.5
CULTURE	18	2.3	121	15.8	SMALL	20	2.6	122	15.9
EXPENSIVE	18	2.3	93	12.1	WINTER	35	4.5	217	28.3

9.32 Dendrogram of tourists' assessment

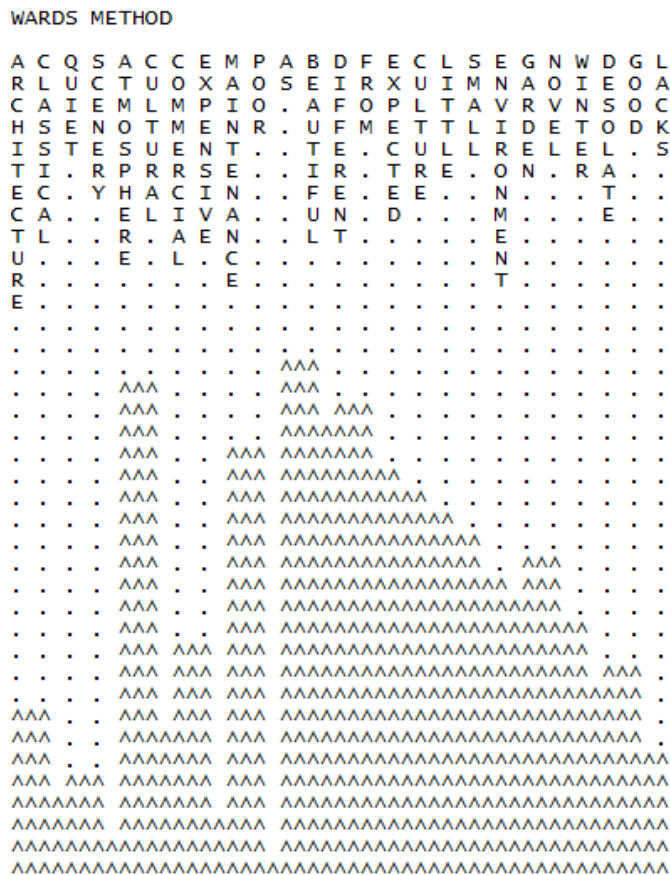
To further explore the principal concepts of the text, the results of the frequency statistics are shown in the below dendrogram. Figure 9-5 showed the relationships within the 25 unique words, three main clusters were identified through the dendrogram results.

The first cluster of words showed a relationship between 4 words: architecture, classical, quiet, and scenery. Referring to the original textual data, that clearly showed conceptual linkages of “fine and beautiful architecture”, “Chinese classical architecture”, “the garden was quiet”, “the scenery is beautiful”, and “the scenery will more beautiful in summer than winter”. This group showed tourists' positive perception with the garden's classical architecture.

Cluster 2 should be considered as tourists' negative attitude with the garden's operation management and environment, that including 6 words: atmosphere, cultural, commercial, expensive, maintenance, and poor. When reviewing the original text, it could be found that many responses had reinforced the same pattern of perceptual clusters, such as “the garden lacks cultural atmosphere”, “the garden is too commercial”, “the entry ticket is expensive”, and “poor maintenance with the facilities”.

The last cluster was the largest group that identifies the associations among the words: beautiful, different, expected, culture, little, small, environment, garden, novel, winter, desolate, good, lacks, as, and from. When referring to the original text, it could be found the respondents' responses included both positive and negative attitudes. The positive attitudes were "the garden is as beautiful as I imagined", "beautiful environment/garden/scenery", and "the garden is full of classical culture". While the negative responses were related to "I feel little disappointed", "the garden is little different form my expected", "there are a little difference between the real image and the description in the novel", "there is a little different from the scenes that described in the novel", "the garden is small", "it looks desolated in winter", "the character's waxworks are not good", and "the garden lacks guide explanation/guide/signposts", "lacks activities that related to 'Red' story". This group identified the difference between tourists' real feeling and expectation with the garden.

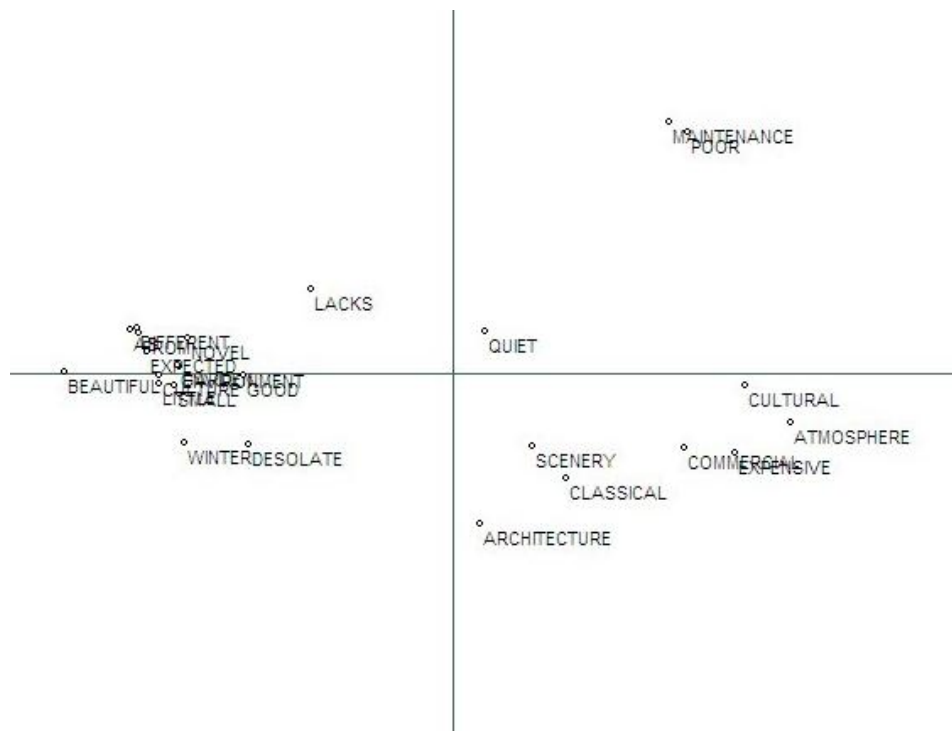
Figure 9-5: Dendrogram of tourists' assessment



9.33 Conceptual map

Perceptual mapping was again undertaken to explore the linkages between various words. Figure 9-6 shows a 2D map that help to clearly identify the words linkages, such as the "poor maintenance", "lacks cultural atmosphere", and "it looks desolate in winter" and so on.

Figure 9-6: Conceptual map of tourists' assessments



9.34 Summary of tourists' assessment of the garden

Through the above results, it can be seen that tourists both had positive and negative attitudes with the garden. On the whole, tourists' assessment can be divided into three aspects: the garden's environment and appearance; the garden's operation management and service; and tourists' perceptions toward comparing the real garden and their expectations.

The first notes tourists' assessment of the garden's environment and appearance. Tourists considered the garden had a quiet and beautiful environment and fine classical architecture. While the garden looks desolate in winter, some visitors believed that the scenery would be even more beautiful in summer than in winter.

The second aspect related to tourists' negative attitudes about the garden's operation management and service. Tourists considered that the maintenance of the facilities were poor, and the garden is too commercial as well as the entry ticket being expensive. When related to the garden's service, tourists considered the garden lacks guide explanation and signposts, and the character's waxworks are not good.

The third aspect related to tourists' perceptions toward comparing the real garden and their expectations. While both positive and negative attitudes were founded, for the positive perceptions, some tourists considered the garden was as beautiful as their expectations and

full of classical culture. For the negative perspectives, some tourists felt differences existed between the “real” image and the description in the novel, and the garden lacked a cultural atmosphere.

9.4 Tourists’ attitudes toward film tourism

9.41 Frequency statistics

Figure 9-7 below displays the statistical frequency results that indicate tourists’ perceptions toward “thoughts about using a film/television set as a tourist attraction”. The first set of summary statistics at the top left side shows that the total number of words used by the respondents during this open-ended question was 647. Total unique words used in the analysis were 25, and the total number of lines analysed in this textual was 519. The left-most columns present the major words in descending order of frequency of occurrence. The result shows that “good” was the most frequently occurring word, and that it occurred 166 times, which was 25.7% of all occurrences. The word “good” appeared in 505 times or 78.8% of the scanned windows. Several other words with high-frequency clustering together were the words “original” also mentioned 38 times (5.9%), and “respecting” which also occurred 38 times (5.9%).

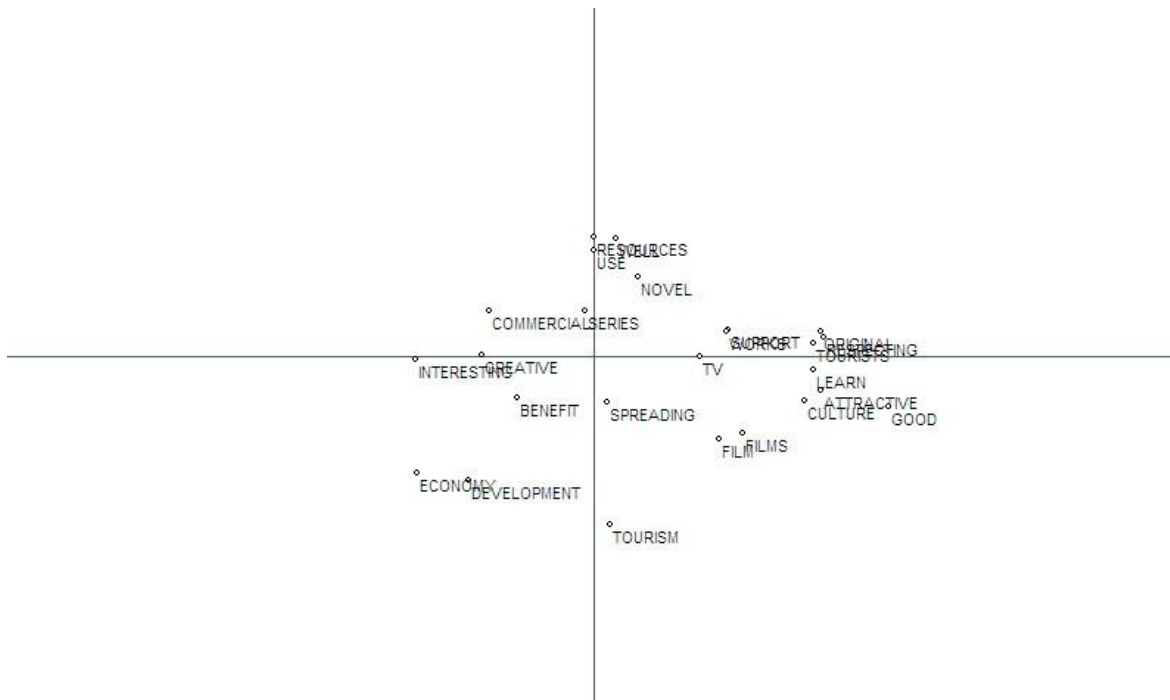
Figure 9-7: Frequency statistics about tourists’ attitudes of film tourism

TOTAL WORDS		647	THRESHOLD		0.000	TOTAL EPISODES		641	CYCLES	
TOTAL UNIQUE WORDS		25	RESTORING FORCE		0.100					
TOTAL LINES		519	FUNCTION		Sigmoid (-1 - +1)					
			CLAMPING		Yes					
DESCENDING FREQUENCY LIST				ALPHABETICALLY SORTED LIST						
WORD	FREQ	PCNT	CASE FREQ	CASE PCNT	WORD	FREQ	PCNT	CASE FREQ	CASE PCNT	
GOOD	166	25.7	505	78.8	ATTRACTIVE	19	2.9	112	17.5	
ORIGINAL	38	5.9	244	38.1	BENEFIT	15	2.3	97	15.1	
RESPECTING	38	5.9	245	38.2	COMMERCIAL	11	1.7	71	11.1	
FILM	25	3.9	154	24.0	CREATIVE	13	2.0	85	13.3	
FILMS	25	3.9	166	25.9	CULTURE	24	3.7	144	22.5	
SUPPORT	25	3.9	152	23.7	DEVELOPMENT	15	2.3	102	15.9	
CULTURE	24	3.7	144	22.5	ECONOMY	13	2.0	90	14.0	
WORKS	23	3.6	148	23.1	FILM	25	3.9	154	24.0	
TOURISTS	21	3.2	134	20.9	FILMS	25	3.9	166	25.9	
TV	21	3.2	142	22.2	GOOD	166	25.7	505	78.8	
SPREADING	20	3.1	123	19.2	INTERESTING	12	1.9	77	12.0	
ATTRACTIVE	19	2.9	112	17.5	LEARN	18	2.8	111	17.3	
RESOURCES	19	2.9	123	19.2	NOVEL	15	2.3	99	15.4	
TOURISM	19	2.9	126	19.7	ORIGINAL	38	5.9	244	38.1	
USE	19	2.9	123	19.2	RESOURCES	19	2.9	123	19.2	
WELL	19	2.9	123	19.2	RESPECTING	38	5.9	245	38.2	
LEARN	18	2.8	111	17.3	SERIES	14	2.2	98	15.3	
BENEFIT	15	2.3	97	15.1	SPREADING	20	3.1	123	19.2	
DEVELOPMENT	15	2.3	102	15.9	SUPPORT	25	3.9	152	23.7	
NOVEL	15	2.3	99	15.4	TOURISM	19	2.9	126	19.7	
SERIES	14	2.2	98	15.3	TOURISTS	21	3.2	134	20.9	
CREATIVE	13	2.0	85	13.3	TV	21	3.2	142	22.2	
ECONOMY	13	2.0	90	14.0	USE	19	2.9	123	19.2	
INTERESTING	12	1.9	77	12.0	WELL	19	2.9	123	19.2	
COMMERCIAL	11	1.7	71	11.1	WORKS	23	3.6	148	23.1	

9.43 Conceptual map

The Dendrogram analysis is good for identifying clusters of concepts, while the conceptual map displays spatial relationships between the concepts. Figure 9-9 shows a 2D map to help read the results of the linkages between the words, such as “uses resources well”, “promotes the development of economy”, “spreading film culture”, and so on.

Figure 9-9: Conceptual map of tourists’ attitudes on film tourism



9.44 Summary of Tourists’ attitudes toward film tourism

Tourists have positive perceptions of film tourism, seeing that it has both cultural and economic significance. Tourists approved of using a film/television set as a tourist attraction, and also support this interesting product. One facet of the cultural aspects was that tourists felt able to learn more about the films/TV series and experience the scenes that featured on the silver screen; while it was also felt that film tourism attractions should respect the original works or scenes. Equally the use of a film set as a tourism destination was seen as a beneficial use of resources bringing benefit to some stakeholders. Further, film tourism is considered to be an effective way of spreading a film culture and promoting the development of tourism economy.

9.5 Chapter Summary

The above results appear to have successfully identified themes within the qualitative data through CATPAC technique software. Three parts were examined: tourists’ prior expectations, assessment of the garden, and tourists’ attitudes toward film tourism. Tourists

expected the garden was same as the scenes that described in the novel or featured on the TV series of "*Red*". While in the assessment of the garden, some tourists considered the actual location was different from their expectation. However, tourists had a positive attitude toward film tourism and supported it. The next chapter will combine the results of both qualitative and quantitative research.

Chapter 10 Combining the results of both qualitative and quantitative research

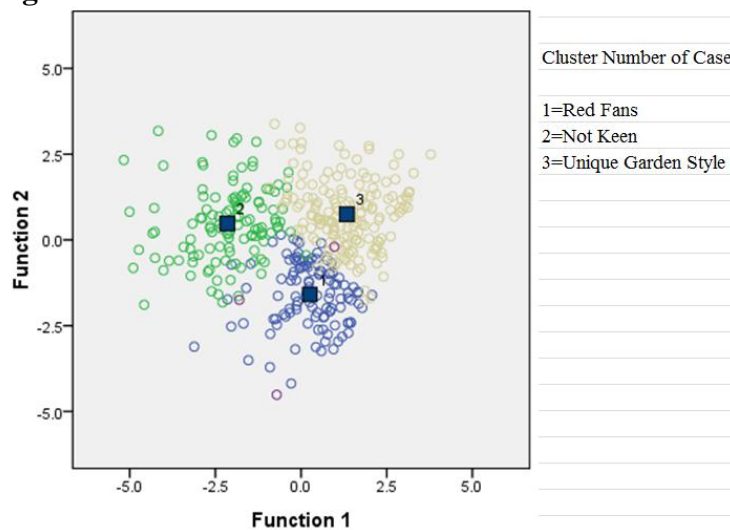
10.1 Introduction

The previous chapters described the results of both qualitative and quantitative analysis. The numeric data derived from quantitative research were used to examine both tourists' motivations and satisfaction using SPSS technology software, while the narrative data of qualitative research employed CATPAC analysis to identify tourists' prior expectations and assessment with the garden, as well as their attitudes toward film tourism. Based on the previous data analysis, this chapter will combine both qualitative and quantitative research results from chapters 8 and 9 with reference to the two main sections: tourists 'motivations and tourist' satisfaction.

10.2 Tourists' motivations

Singh (2008) pointed out that tourists' expectations are very important to analyse in order to understand tourists' travel motivations. Tourists' expectations are part of, and contribute to motivations that impel tourists to visit a particular destination. In order to better understand tourists' motivations, this chapter will combine the results of both textual and statistical data analysis together. Based on the K-mean cluster analysis (see Chapter 8), two main important motivators were identified (see Figure 10-1), namely (1)tourists were attracted by the unique garden style; and (2) "Red" fans motivated by the garden's unique feature of "*The Dream of Red Mansions*".

Figure 10-1: Three clusters of tourists' motivations



10.22 “Red” fans

The other important motivator was “*The Dream of the Red Mansions*”. Figure 10-1 indicated that Cluster 1 (“Red” fans) made up 28.5 per cent of the total cases presented, and the highest mean score for importance or motive scale for this cluster was “I saw the television series *Dream of Red Mansion*”, followed by “I am interested in the *Dream of Red Mansion*”. These two items also had high mean scores on the descriptive analysis of tourists’ potential motivations. That means many “Red” fans are motivated by the garden’s unique feature of “Red”. The results of tourists’ expectations also supported the quantitative analysis, such as Group 1 identified that tourists hoped to see the scenes that described in the novel or featured on the TV series. Further, Group 2 indicated that tourists wanted to learn more about the “Red” story.

In summary, the above results showed tourists’ prior expectations with the garden influenced tourists’ motivations. Indeed, most of the expectations were again transformed into important motivations.

10.3 Tourists’ satisfaction

When reviewing the previous literature review, Baker and Crompton (2000) pointed out that tourist satisfaction results from their emotional response after experiencing the trip. In this study, tourists were asked to assess their visit to the garden and these assessments were found to be closely related to tourist satisfaction. As shown in Figure 10-2, the results showed over 80 per cent of the total respondents had positive attitudes toward their Garden visit experience. This largest cluster “Satisfied with visit” accounted for 32.84 per cent of the total sample, which means nearly one-third of the respondents were pleased with the visit. The second largest cluster “Highly satisfied with the garden”, contributed a further 26.23 per cent of the total cases, and respondents were highly satisfied with the garden except for the “meal setting”. Further, the third largest cluster accounted for 23.77 per cent of the total, and tourists were satisfied with the garden’s unique style in this cluster. Here, the three clusters showed that most tourists had positive experiences with the garden’s environment and unique style.

interaction between tourists' prior expectations and actual performance of a destination. The previous Importance-Satisfaction model showed that *The Dream of the Red Mansion* was very important to motivated tourists for visiting, but in this instance many tourists argued that the real garden was not exactly as they had imagined it to be. Further, the regression analysis also indicated that tourists' overall satisfaction was influenced by whether the real garden was the same as that imagined by tourists. Similarly, Group 3 of tourists' assessment also argued that the real garden was different from their prior expectation, that there were differences between the site and the description in the original novel, that the character's waxworks were not of good quality and it lacked activities that related to the "Red" story. It is of interest that Ryan et al (2009) made the same observation.

In addition, tourists also held some negative perceptions of the garden's operation management and environment (see Table 10-2). In order to better analyse these perceptions, some pictures taken by researcher will be employed to help explain the situation. Some tourists considered the garden was too commercial (see Figure 10-3); the entry ticket was expensive (see Figure 10-4); lacked a guide's explanation and signposts and maintenance of the facilities was poor (see Figure 10-5). For the garden's environment, tourists argued that the garden lacked cultural atmosphere, and looked desolate during the winter.

These issues are illustrated in the following photographs.

Figure 10-3: Commercial shops



Some houses were transformed into business shops, and there were too many shops of this style within the garden. These shops not only negatively affect the whole garden's classical atmosphere, but also impinge on the protection of the classical architecture.

Figure 10-4: Expensive entry ticket



The price of entry ticket was 40 RMB and 20RMB for students. This price was little expensive when comparing to other famous gardens in Beijing, such as “The Summer Palace” (high season-30RMB; low –season-20RMB); “The Temple of Heaven” (high season-15RMB, low season-10RMB), and so on (Tour Guide, 2012).

Figure 10-5: poor maintenance of the facilities



The picture was taken at the “Convex Emerald Villa” in the garden. It looked dilapidated, and the paint was peeling off the pavilion.

10.4 Chapter summary

The chapter combined the previous K-means cluster analysis with the textual data analysis and the results of the analysis of qualitative data supported the quantitative results. The results showed tourists were not only interested in the garden’s unique design and beautiful environment, but were also attracted by the garden’s reputation relating to “Red”. Many respondents expressed satisfaction with the garden’s classical architecture and beautiful scenery, and were satisfied with the garden’s unique style. While some negative and dissatisfaction was also identified, due to, for example, the location not matching descriptions in the novel or the scenes that featured on the TV series, these were relatively few in number. In addition, tourists also had some negative perceptions with the garden relating to perceived poor maintenance, the presence of too many commercial shops, and expensively priced entry tickets.

Chapter 11 Discussion and Conclusion

11.1 Introduction

This research was mainly based on the questionnaire results; while textual data played a secondary role in identifying the issues. The main objective of this study was to identify; what general travel related motivational factors have influenced tourist decisions to visit Grand View Garden, and the level of tourists' satisfaction through visiting the garden. Chapter one introduced the research background, and the structure of this thesis. Chapter two reviewed previous literatures and studies on film tourism, and identified the motivation theories of film tourists, as well as examined tourists' satisfaction through some satisfaction evaluation theories. Chapter three provided the context of this study, thus set the background of *The Dream of the Red Mansion* and Grand View Garden. Chapter four discussed the research methods used in this study, and described the data collection processes. Chapter five investigated the nature of the sample and analysed the overall mean scores of the questionnaire. Chapter six evaluated the relationships among socio-demographics, tourists' motivations, and satisfaction elements. Chapter seven identified the differences between tourists' potential motivators and the corresponding satisfaction factors through the Importance Satisfaction analysis. Chapter eight focused on the categorizations of Grand View Garden visitors based on their travel motivations. Chapter nine analysed textual data about tourists' expectations, their assessment of their visit, and attitudes about film tourism. Chapter ten combined the results from both the qualitative and quantitative data. Finally, after reviewing the contents of the previous ten chapters, this chapter will summarise and discuss the study's main findings, and provide some suggestions to the garden's related authorities. As well, in the final section of this chapter, the limitations and recommendations for future research will be provided, with conclusions at the end.

11.2 Research results discussion

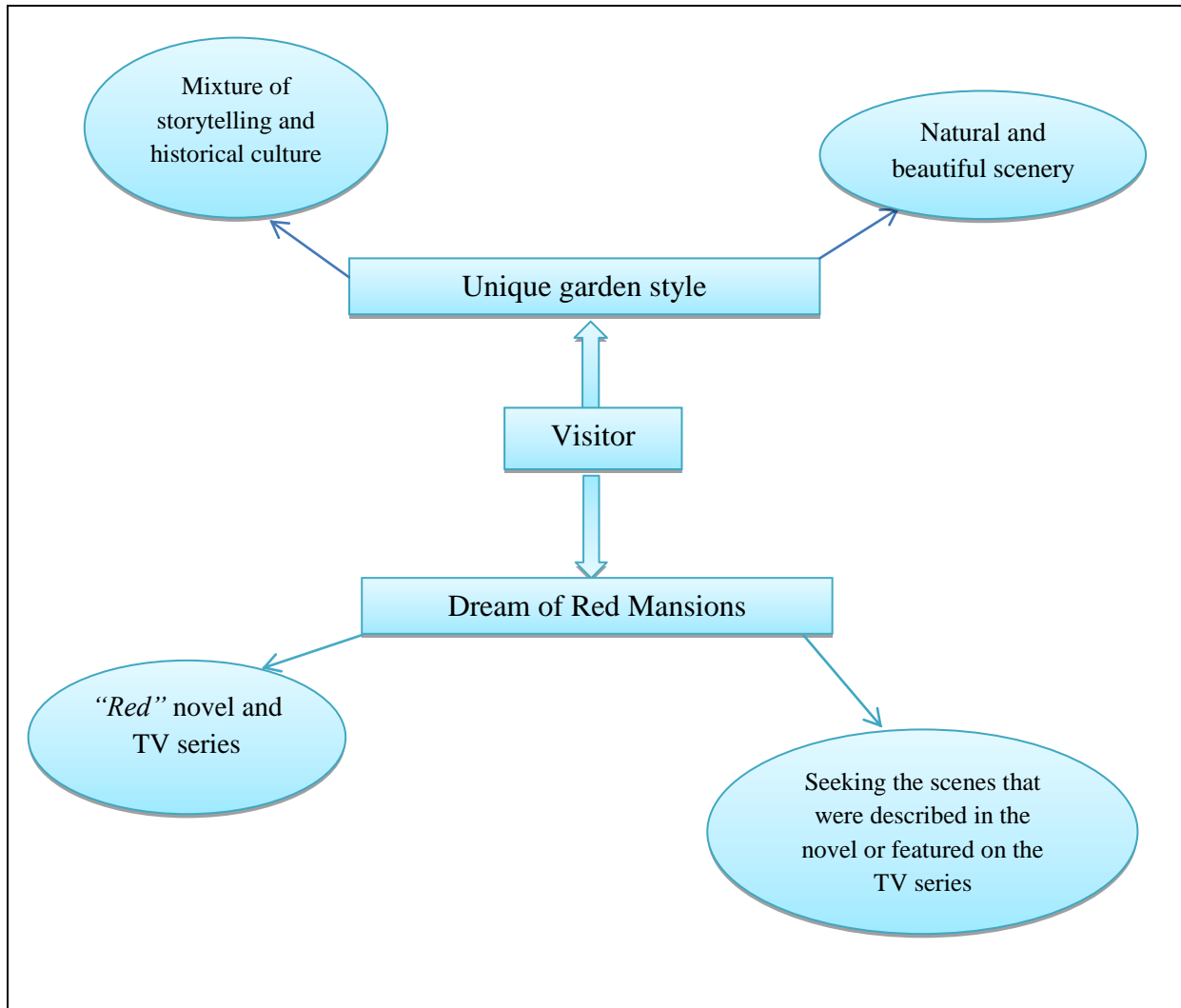
11.21 Tourists at Garden View Garden

The majority of tourists came from the east of China, and more than half of the tourists visited the garden with their friends. Most of the tourists appear to be between the ages of 17-40 years, had a degree or equivalent, and the tourists' most common occupations were either student, white collar, or managerial positions.

11.22 Tourists' motivations at Grand View Garden

Baloglu and Uysal (1996) pointed out that tourists always want to satisfy a number of distinct needs, which means they want to experience more than just the one attraction at a destination. Throughout this research, several reasons were found for visiting the Grand View Garden. There will provide a model to schematically represent these findings.

Figure 11-1: A model of tourists' motivations to the Grand View Garden



Source: Author

From the model, tourists' motivations include two main themes: the garden's unique design and beautiful environment, and the feature of "Red". Croy and Heitmann (2011) suggested that films or TV series are an important reason for tourists to visit filmed sites, but not the sole reason. Further, the results of tourists' motivations were quite similar with Moisanen's

(2010) research study about film tourism in Bruges, which showed that tourists were not only interested in the story or plot, but also attracted by the destination’s scenery. Singh and Best (2004) also found that the key motivational factors that attracted tourists to visit Hobbiton Movie Set were the natural scenery of “Hobbiton” and the theme of “*LOTR*”.

As Mill and Morrison (1985) pointed out that when an individual wants to satisfy a need, a motivation occurs. The tourism motivations of tourists include two factors: push and pull, and the concept of push and pull factors exist in the discussions of most tourist motivation literature (Baloglu & Uysal, 1996; Crompton, 1979). Pull factors relate to the needs and wants of tourists that always directly attract tourists to visit a destination (Dann, 1977). Macionis (2004) established a more detailed description of both push and pull factors in film tourism, and the following table shows the details.

Table 11-1: Push and pull factors in Film Induced tourism

Pull Factors (Film)			Push Factors (Internal Drive)
Place	Personality	Performance	Ego enhancement Status/Prestige Fantasy/Escape Vicarious Experience Search for self-identify
Location attributes	Cast	Plot	
Scenery	Characters	Theme	
Landscapes	Celebrity (stars)	Genre	
Weather			
Cultural origin			
Activity origin			

Sources: Macionis (2004, p.90).

After applying Macionis’s (2004) “3 P” categorization of full factors in film-induced tourism, the results of this study found that the most important pull factors motivating the tourists to visit Grand View Garden are *place* (such as scenery described in the novel or featured on the television series) and *performance* (in this case the unique garden style that combining the “*Red*” story and Chinese historical culture). While the other pull factor *personality* is less important as a reason for visiting the garden.

Unique garden style

Grand View Garden presents itself as the inspiration for “*The Dream of the Red Mansion*”, a heritage site of Chinese classical architecture, a cultural model of wealthy Chinese family life in the 18th century of China, and a centre that shows tourists about Chinese classical and “*Red*” culture. After combining both the qualitative and quantitative results, this study found the most important reason for tourists to visit the place was the garden’s unique style. Through the cluster analysis of the tourists’ potential motivations, the results found that 42 per cent of total respondents were attracted by the garden’s unique style. The most important motive included two sub-themes (see Figure 11-1), which are now described.

The first sub-theme was the garden’s mixture of storytelling and historical culture, which is a possible pull factor in film-induced tourism, and is related to the destination’s “*performance*” based on the storyline and thematic content of films (Macionis, 2004). Further, the garden’s unique style also possibly related to another pull factor “*place*”, as Macionis (2004) has postulated that the location attributes (*place*) constitutes an important pull factor in motivating tourists to visit a particular destination. In chapter 5, Table 5-3 showed the means of 12 potential motivators, and the results revealed that the main motivators were: tourists who were interested in seeing places that can inform them of antiquity (mean=5.58), and they were motivated by the mixture between storytelling and history (mean=5.42). As mentioned earlier, film tourism has a close relationship with culture and heritage (Busby & Klug, 2001). Through the release of popular movies or TV series, many film sets and locations have become a type of heritage attraction (Timothy, 2011). Grand View Garden is a Qing dynasty palace which was built in strict accordance with the “*Red*” novel, and many famous horticulturists, architects, archaeologists, and Redologists were all involved in designing and developing the garden. Therefore, this garden realized the dream of “*Red*”, and Chinese historical culture was also represented through the classical architecture, museums, Buddhist convents, and other classical facilities (Beijing Grand View Garden, 2012). Indeed, during the researcher’s observation, it was found that most tourists preferred to visit the “*Red*” museum and also stayed a relatively long time there. Furthermore, Frost (2004) stated that the expectations of potential filmgoers will be guided by their prior knowledge. The qualitative results showed that some tourists were interested in the ancient people’s way of life and the classical architecture, that means they were motivated by acultural interest in history and desire to learn and discover how people lived in the past (Lvanovic, 2008).

The second sub-theme was tourists' attraction to the garden's natural and beautiful scenery (see Figure 11-1). As shown in Table 11-1, *place* as a possible pull factor involves film location attributes, such as spectacular scenery, and unique landscapes that are attractive to a viewer (Macionis, 2004). In this study, the results of the qualitative research found that tourists expected to see natural and beautiful scenery in the garden. The findings provided some support for some previous studies, which found that the destination's natural scenery was usually considered as one the most important motivators for visitors (Singh & Best, 2004; Moisanen, 2010).

The Dream of the Red Mansion

As described in the previous sections of the literature, tourists visit a destination as a result of the place being featured in popular cultural forms of media such as novels, television series, and movies (Busby & Klug, 2001; Iwashita, 2003). Many tourists are 'Red' fans who had read the "Red" novel as well as watched the television series, and they had deeply feeling on *The Dream of the Red Mansions*. During the observation process within the garden, the researcher found that some "Red" fans formed a group and often engaged in activities related to "Red", such as singing the background music of the "Red" television series or some "Red" related operas.

Further, Beeton (2005) pointed out that film sites use films as a destination marketing tool (p.27). Television series or films can continuously reinforce the appeal of the destination, which is a powerful tool to build top-of the mind awareness of audiences (Kim & Richardson, 2003). For example, the popularity of "LORT" film trilogies acts as a destination image promotion, and the New Zealand Tourism website promotes the country as "Home of Middle Earth" (Croy & Walker, 2001). As such, the popularity of famous "Red" novel and television series also highly promotes the tourism in Grand View Garden.

In this study, the results also showed tourists were attracted by "*The Dream of the Red Mansion*", which include two sub-themes: "Red" novel and television series, as well as seeking the site scenes that were described in the novel or featured on the television series (see Figure 11-1).

The first sub-theme was related to “*The Dream of the Red Mansion*”, including “*Red*” novel, television series, culture, characters, and story, and both qualitative and quantitative results showed “*Red*” is very important in attracting tourists to visit the garden. It is proved by many previous studies that films or novels are effective motivational pull factors that attract tourists to visit filmed sites (Riley & Van Doren, 1992; Beeton, 2001; Macionis, 2004). According to Riley & Van Doren (1998), films can display places to the view of many people, and then induce them to visit some particular destinations that were featured on the silver screen. By looking at the quantitative results in chapter 5, the descriptive analysis of tourists’ motivations also showed that both the two motivators “I saw the television series *Dream of Red Mansion*” (mean=5.31,) and “I am interested in the *Dream of Red Mansion*” (mean=5.30) had high mean scores. Further, the qualitative findings also showed that tourists expected to experience “*Red*” culture and hoped to learn more about “*The Dream of the Red Mansion*”, as well as better understand the story and the characters in the novel. Macionis (2004) also indicated that “tourists were pulled to a destination because they could relate to the situation of the characters in the show” (p.91). In a cultural heritage framework, education is one of the more important motives, namely that tourists hope to better understand the meaning and historical value of a cultural heritage by visiting a cultural site (Crompton, 1979; Lvanovic, 2008).

For the second sub-theme, the qualitative results showed most tourists expected to see or experience the settings depicted in the novel or television series. As Couldry (1998) suggested that film tourists can be seen as “media pilgrims” who are motivated by the internal drivers (push factors) and hope to see the settings they have seen on screen. In this study, the “*Red*” fans had high expectation on the garden, and they hoped to experience real scenes that would fulfil their imagining. Wu et al (2007) also state that tourists hope to experience the real scenes or images, and explore the differences between the films and the reality of the site.

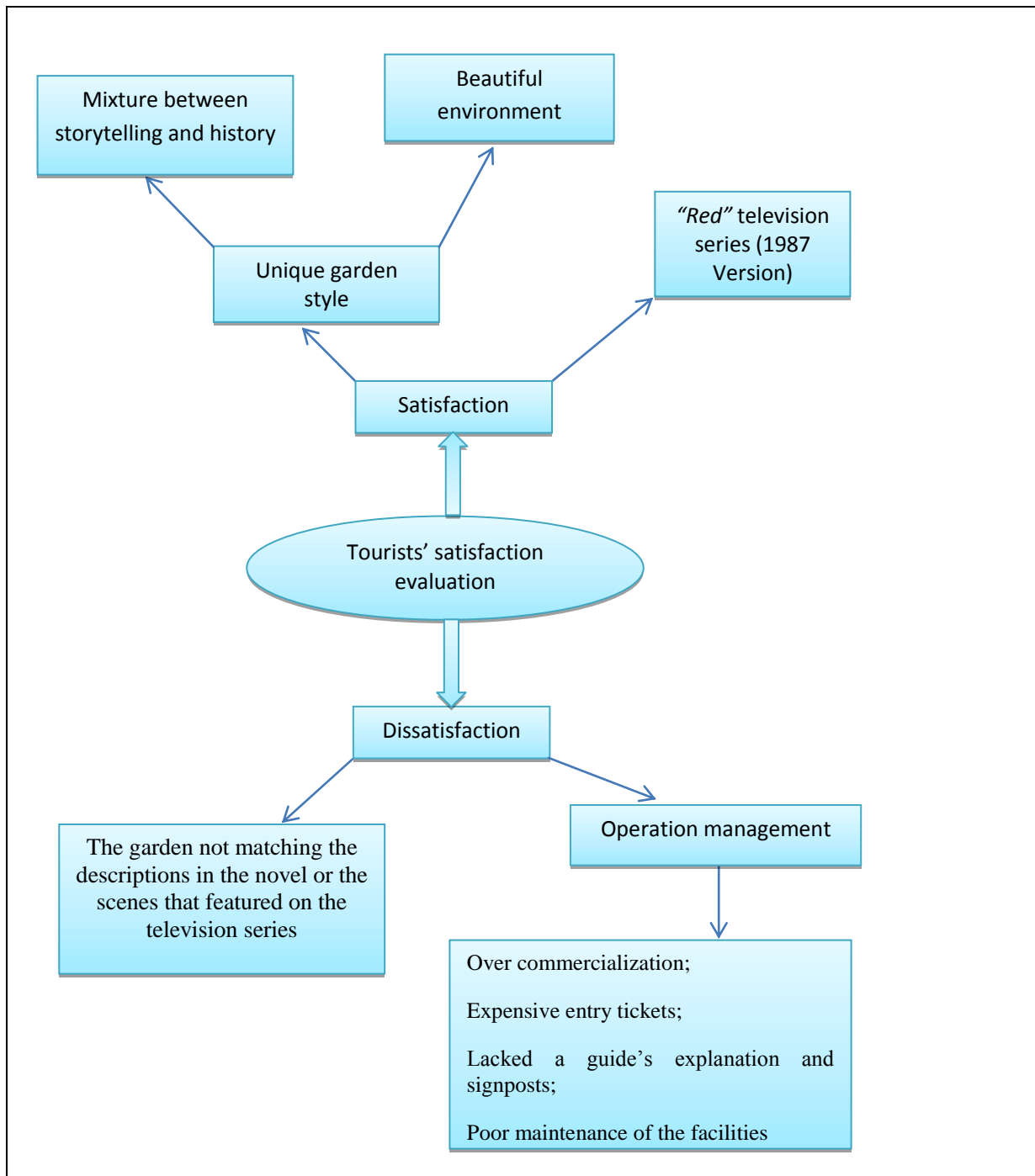
In addition, the qualitative results also found some tourists expected to validate or confirm the scenes, which means they hoped to verify the images depicted in the novel or television series with the real images. This result has similarities with a research study conducted by Chan (2007), who researched the motivations of film-induced tourists in Korea, and found that the most important push factor was tourists seeking to validate the landscapes and architecture that they had seen in the TV series. Chan (2007) found that tourists would

experience strong emotions at the filmed locations if they had watched the TV series before, and they sought to relive the scenes and moments in the TV series. Further, the results also related to another important motive “authenticity” (Moscardo & Pearce, 1986; Macionis, 2004). As Wang (1999) pointed out, existential authenticity related to whether toured objects are real, which means tourists focus on an existential state of being activated by certain activities. Buchmann et al. (2009) also suggested that existential authenticity is well suited to explain tourists’ experience within film tourism, which “relies upon judgement of place as the ‘real’ appropriate place and of experiences cashed out in embodies sensations” (p.245). In this study, tourists hoped to confirm whether the real scenes they experienced were the same as the description in the novel or as featured on the television series. This result was also proved in another study of Chinese filmed place conducted by Wu and Hou (2006). They found that tourists visit a film or literary place mainly for the following four reasons; the most important motivator being confirmation, followed by pursuing one’s dream, escape, and seeking beautiful scenery. Confirmation means tourists hoped to see familiar scenes depicted in the novel or television series. Indeed Hao and Ryan (2013) argue that this expectation is so influential that it can induce a place to change both its name and geography so as to better meet the tourists’ place image.

11.23 Tourists’ satisfaction toward visiting Grand View Garden

Tourism is a service industry, and satisfaction is an important tool in planning marketable tourism products and service and as such is a means of measurement (Yoon & Uysal, 2005). By testing tourists’ overall satisfaction level in the quantitative research, the majority of respondents were found to have a high level of overall satisfaction with the garden. That is, most tourists were generally satisfied with the garden. However, the results from both qualitative and quantitative research revealed that tourists also had negative attitudes or perceptions toward the garden. The following model presents both tourists’ satisfaction and dissatisfaction factors results from this study (see Figure 11-2).

Figure 11-2: Evaluation of tourists' satisfaction



Source: Author

Tourists' satisfactory attributes

In this study, both the qualitative and quantitative research results found that tourists' satisfaction were strongly related to their motivations or expectations, Moutinho (1987)

defined motivation as “a state of need, a condition that exerts a ‘push’ on the individual towards certain types of action that are seen as likely to bring satisfaction” (p.16). Oliver (1997) also considered expectations as important antecedents of satisfaction. Sweenty and Soutao (2001) pointed out that satisfaction is an individual’s feeling which depends on the achievement of expected products or service. From both Figure 11-1 and 11-2, the results showed tourists were not only motivated by the garden’s unique style, but also satisfied with this. By using the satisfaction evaluation method “Importance-Performance analysis”, the results revealed that there were four items considered “important” by the tourists in the study on the garden and also judged to be ‘satisfactory’. The tourists were not only attracted by the unique and beautiful garden design, and by the mixture of story-telling and history, but were also highly satisfied with these variables. As well, the regression analysis results showed a close relationship between the tourists’ overall satisfaction and the satisfaction attribute “This is a nice place to visit” ($p < 0.001$).

Tourists’ expectations play a crucial role in framing satisfaction evaluations (Lovelock, *et al.*, 2004). The qualitative results also found that many tourists expected to see a beautiful and classical garden, and also were satisfied with the garden’s beautiful and quiet environment, fine and classical architectures, and some tourists enjoyed the classical culture. In addition, most tourists were highly satisfied with the “*Red*” television series (1987 version).

Tourists’ unsatisfactory attributes

According to Ryan (1995), “if satisfaction is seen as the congruence of need and performance, then dissatisfaction can be perceived as the gap between expectation and experience” (p.41). Tourist satisfaction is the result of a comparison between a tourist’s previous images of a destination and what he or she actually sees, feels, and achieves at the destination (Yoon & Uysal, 2005). In this research, both the qualitative and quantitative results revealed that most tourists were motivated by *The Dream of the Red Mansion*, and expected to see the scenes that depicted in the novels or television series. In this study, negative attributes resulted from those attributes with motivation scores outweighing satisfaction scores. The qualitative results showed that a minority of tourists felt disappointed due to the real images being a little different from their prior expectations, and the quantitative results also showed the mean

scores on the two satisfaction attributes were relatively low on the items: “This is exactly how I imagined the Dream of the Red Mansion” and “This is what I expected of Grand View Gardens”. Through the Importance-Satisfaction analysis of the quantitative data, the results found that one item was located in the “to be improved area”. That was tourists attracted by “Red”, argued that the real garden was different to what they had imagined from “Red”. The regressions analysis results also revealed a relatively close relationship between tourists’ overall level of satisfaction and the satisfaction attribute “This is what I expected of Grand View Gardens” ($p < 0.001$). MacCannell (1976) pointed out that tourists feel disappointed if they find the real images were different to the scenes that featured on the screen. Dissatisfaction comes about when tourists’ expectations are negatively disconfirmed. That is the real experience is less than expected (Patterson, 1993). Indeed, during the observation and visitation processes, the researcher found that the Garden paid more attention to the quality of the three main characters’ residences; and focused less on the other residences, for example, some visitors complained that the waxworks’ clothes were not clean and the furnishings were too simple. For such film-induced tourists, Beeton (2005) has noted, the scenes they see on the film or television screen are considered as “reality”, and they evaluated the destination based on its fidelity with the film or television images. As Moisanen (2010) stated “the moving image has great power to alter, create and reinforce specific destination images, and there is no doubt that film has become a dominant source of information and images” (p.95). Beeton (2005) argues that “today’s film and TV viewers have become familiar with the make-believe of filming, due in no small part to the number of ‘how the movie was filmed’ documentaries used as pre-publicity for many movies and also the subsequent DVD sales” (p.105).

Furthermore, the qualitative results also revealed that some tourists were dissatisfied with the garden’s operation management mainly due to four factors. The first factor was the over commercialization of the garden, several tourists perceived the garden was over commercialized and artificial, and had a negative impression of the filmed sites. This phenomenon also is reflected in Mordue’s (1999) research study at the filmed place *Goathland* (filmed British television series *Heatbeat*), and the interview results found that due to the commodification of the tourist destination, tourists were sceptical of the authenticity of the film locations. Further, Chan (2007) also indicated that film destinations’ over commercialization will cause tourists’ dissatisfaction in Korea. As well, too many

business shops in the garden were thought to negatively impact on the garden's cultural atmosphere.

The second negative factor was that tourists considered the garden's entry ticket too expensive, and more expensive than many other famous tourism gardens in Beijing. The third one related to the tourists' complaints that the garden lacked a guide's explanation and signposts, thus, tourists always lost their way and missed some attractions. The last factor was tourists considered the maintenance of the facilities poor. Therefore, these negative attitudes or perceptions also caused tourists' dissatisfaction.

In addition, through the conversation with some visitors during the research, the researcher found that some visitors complained the current garden had declined from ten years previously, such as the facility maintenance becoming worse and worse, the quality of attractions becoming low, as well as the cultural atmosphere becoming less apparent. Besides, some local visitors complained that almost all of the attractions (rooms) were opened ten years ago, while many rooms are now closed.

11.24 Tourists' attitudes toward film tourism

The qualitative results also revealed that most tourists approved of using a film/television set as a tourist attraction, and also support this interesting product. Tourists felt that film tourism had both cultural and economic significance. In the cultural aspects, film tourism is considered to be an effective way of spreading a film culture, because tourists felt able to learn more about the films/TV series and experience the scenes that featured on the silver screen. However, some tourists felt that film tourism attractions should respect the original works or scenes.

Economically, the use of a film set as a tourism destination was seen as a beneficial use of resources bringing benefit to some stakeholders, and also attracting many tourists thereby promoting the development of the tourism economy. As Hudson and Ritchie (2006) state, one of the most significant benefits of film tourism is economic development, which could bring a significant increase in the numbers of visitors and their expenditure.

11.3 Recommendations

Based upon the results of this study, several recommendations can be made to promote the tourism development of Grand View Garden.

First, the Garden needs to pay more attention to the garden's unique feature about "*Red*", and focus on the Garden's cultural value and classical atmosphere. The results of this study showed "*The Dream of the Red Mansion*" is an important motivator for most tourists; however, some tourists had negative perceptions due to the garden not matching the descriptions in the novel or the scenes that featured on the television series. Thus, it recommends that the garden should therefore always aim to meet tourists' needs and expectations, and pay attention to the quality of each attraction in the garden, as well as focusing on the decoration, arrangement, and cleaning in every character's residence thereby to better portray the "*Dream*" of "*Red*". For example, the garden needs to better maintain the cleaning of both the waxwork's clothes and furnishings in each room.

Second, several tourists criticized the commodification of the garden, and most tourists indicated a preference for natural scenery and classical culture over film sets. As Chan (2007) pointed out, too many business shops may result in tourists' negative impressions and unpleasant travel experiences. In this case, some business shops were just located in some character's residences, which created a bad effect for the garden. On one hand, this is not good to protect the heritage buildings; on the other hand, too many business shops had a negative influence on the garden's classical style. This study suggests that the garden needs to decrease the number of business shops in order to uphold the garden's cultural and classical atmosphere.

Third, it also provides some suggestions to the management aspect of the garden. The garden needs to strengthen and improve the service facilities, by increasing the number of information plaques at each attraction and increasing the signposts within the garden, as well as needing professional tour guides to explain or introduce each attraction's story. These services are useful for tourists to better understand the garden. In addition, to be a significant filmed place and heritage site, the garden needs to focus on the maintenance of the facilities.

11.4 Limitations and Suggestions for Future Research

There are some limitations worth drawing attention to in regards to the research methods, and literature review in this study. It is important to reflect on the current conducted study so that further research opportunities can be examined. For the limitations of literature, the current literature mainly focused on exploring the concepts of Western studies, while only a few studies came from a Chinese research background. As such, future study should explore more studies of film tourism with a Chinese research background, and compare the similarities and differences between Chinese and Western studies.

For the limitations of the research methods, the current study employed mixed methods to explore the research questions. For the quantitative research methods, even though the current sample size was enough for the analysis, a larger sample may have better captured some socio-demographic variables differential impact on both tourists' motivations and satisfaction. A major difficulty however was the time of data collection, namely from November through to March, as this meant the researcher missed many significant cultural activities within the garden. In future research, it would be important to attend these activities to not only help the researcher learn more about the garden, but also to gain a wider range of visitor's attitudes and perceptions. This has means extending the current questionnaire as this may be too limiting.

For the qualitative research methods, future work on film tourism in Grand View Garden could utilize more ethnographic methods like interviews with visitors on site. In this study, the results from open-ended questions provided detailed information, but further in-depth interviews could provide much more. As Phillipmore and Goodson (2004) pointed out, it is easier for a researcher to read respondents' body language and other non-verbal forms of communications through face to face interviews, thereby eliciting valuable insights. Besides, the researched questions discussed could gain different responses from one respondent to another, and in-depth interviews would enable the researcher to gather rich empirical materials and thick descriptions of the researched study (Jennings, 2001). It is hoped that such limitations could suggest and encourage additional directional guidelines for future study.

11.5 Conclusion

Film tourism is a growing phenomenon worldwide with an escalating trend in the tourism industry. Through using the film location Grand View Garden for research, this thesis successfully identified tourists' motivations for visiting the garden as well as examining the level of tourists' satisfaction. This study contributed to literature relate to film tourists' motivations and satisfaction in the filmed site, Grand View Garden.

Macionis (2004) has divided film tourists into three types: Serendipitous film tourists, General film tourists, and Special film tourists. For the respondents in this study who had visited the garden, about one third of them could be counted as Special Film Tourists, as they were drawn by the scenery portrayed in "*Red*" novels or television series. Additionally, more than one third of total respondents in this study belong to the category of the General Film Tourists, as they were motivated by the garden's beautiful environment, classical architecture, and other kinds of unique scenery.

The results of this study implied that different motivational factors were identified among respondents in the garden, and also showed the importance of potential motivators perceived by tourists. Based on the pull and push theories, the results of this study found that the most important motivators related to pull factors including place and performance, such as most tourists were motivated by the garden's unique style, which includes the classical architecture, and the mixed garden style of the "*Red*" storytelling and Chinese historical culture. Further, this study also confirmed "*The Dream of the Red Mansion*" was a significant motivator for visitors. The results revealed that many tourists were motivated by the push factors (internal river), including learning more about "*Red*" and historical culture, as well as seeking and confirming the scenes that described in the novel or featured on the television series.

For evaluating tourists' satisfaction, this study revealed that most tourists had a high level of overall satisfaction with the garden, such as most tourists expressed satisfaction with the garden's classical architecture and beautiful scenery, and were satisfied with the garden's unique style. This thesis also found most tourists had positive attitudes about film tourism and also supported it. However, some dissatisfaction was also identified, due to, for example, the location not matching descriptions in the novel or the scenes that featured on the TV series, as well as tourists also had some negative perceptions with the garden relating to perceived poor maintenance, the presence of too many commercial shops, and expensively priced entry tickets. It was also found that socio-demographic variables had little impact on

both tourists' motivations and satisfaction. In addition, this thesis also provides some useful recommendations to the Garden's administrative authorities, including increasing the quality of each attraction in the garden, keeping the rooms clean, strengthening the service facilities, as well as upholding the "*Red*" cultural value of the garden. These suggestions would help the garden's administration to better operate and manage this garden in the future.

Reference lists

- Anderson, E. W, Fornell, C., & Lehmann, D. R. (1994). Customer satisfaction, market share, and profitability: findings from Sweden. *The Journal of Marketing*, 58(3), 53–66.
- Baker, D A., & Crompton, J. L. (2000). Quality, satisfaction and behavioral intentions. *Annals of Tourism Research*, 27(3), 785-804.
- Baggio, R., & Klobas, J. (2011). *Quantitative Methods in Tourism: A Handbook*. New York: Channel View Publications.
- Baloglu, S., & Uysal, M. (1996). Market segments of push and pull motivations: a canonical correlation approach. *International Journal of Contemporary Hospitality Management*, 8(3), 32-38.
- Beeton, S. (2002). A (de-) marketing approach to enhancing capabilities for film-induced tourism. In *ANZAM 2002 Conference Proceedings, Enhancing Business and Government Capacity*, Melbourne, Australia.
- Beeton, S. (2001). Smiling for the camera: the influence of film audiences on a budget tourism destination. *Journal of Tourism Culture and Communication*, 3(1), 15–25.
- Beeton, S. (2004). The more things change...A legacy of film-induced tourism. In *Proceedings of the 1st International Tourism and Media Conference*, edited by Frost, W., Croy, G., and Beeton, S. Melbourne, Australia: Monash University, pp. 4-14.
- Beeton, S. (2004). Rural tourism in Australia—has the gaze altered? Tracking rural images through film and tourism promotion. *International Journal of Tourism Research*, 6(3), 125–135.
- Beeton, S. (2005). *Film-induced tourism*. Clevedon, England: Channel View Publications.
- Beijing Grand View Garden. (2012). Retrieved on March 27, 2012 from <http://www.bjdggy.com/yshg.htm>
- Beijing Grand View Garden Brief Introduction (2012). *Beijing Grand View Garden*. Retrieved on 27 March, 2012 from <http://www.bjdggy.com/>
- Beijing Grand View Garden Location Map. (2012). *China Tourist Maps*. Retrieved on May 13, 2012 from <http://www.chinatouristmaps.com/attractions/beijing/grand-view-garden/grand-view-garden-map.html>

- Beijing Tourism. (2012). *The Overview of Beijing Tourism in 2011*. Retrieved on May 5, 2012, from <http://www.bjta.gov.cn/xxgk/tjxx/347708.htm>
- Belhassen, Y., Caton, K., & Stewart, W. P. (2008). The search for authenticity in the pilgrim experience. *Annals of Tourism Research*, 25(3), 668-689.
- Boorstin, D. J. (1962). *The Image: or, What happened to the American Dream*. Harmondsworth: Penguin Books.
- Buchmann, A., Moore, K., & Fisher, D. (2009). Experiencing Film Tourism: Authenticity & Fellowship. *Annals of Tourism Research*, 37(1), 229-248.
- Bulter, R. W. (1985). Evolution of Tourism in the Scottish Highlands. *Annals of Tourism Research*, 12(3), 371-391.
- Bunne, M. (1999). Qualitative research methods in otorhinolaryngology. *International Journal of Paediatric Otorhinolaryngology*, 51(1999), 1-10.
- Busby, G., & Klug, J. (2001). Movie-induced tourism: the challenge of measurement and other issues. *Journal of Vacation Marketing*, 7(4), 316-332.
- Butler, R. W. (1990). The influence of the media in shaping international tourist patterns. *Journal of Tourism Recreation Research*, 15(2), 46-53.
- Butts, F. B. (1992). The impacts of on-location filming of a motion picture on tourists' level of enjoyment while attending a major coastal attraction. *Journal of Hospitality and Leisure Marketing*, 1(3), 31-39.
- Cadotte, E. R., Woodruff, R. B., & Jenkins, R. L. (1987). Expectations and norms in models of consumer satisfaction. *Journal of Marketing Research*, 24(3), 305-314.
- Carl, D., Kindon, S., & Smith, K. (2007). Tourists' experiences of film locations: New Zealand as "Middle- Earth". *Journal of Tourism Geographies*, 9(1), 49-63.
- Castro, F. G., Kellison, J. G., Boyd, S. J., & Kopak, A. (2010). A Methodology for Conducting Integrative Mixed Methods Research and Data Analyses. *Journal of Mixed Methods Research*, 4(4), 342-360.
- Chan, B. (2007). Film-induced tourism in Asia: a case study of Korean television drama and female viewers' motivation to visit Korea. *Journal of Tourism, Culture & Communication*, 7(3), 207-224.

- Chang, E. (1968). *The Book of Change*. Hong Kong: Hong Kong University Press.
- Coakes, S. J., & Ong, C. (2011). *SPSS: analysis without anguish: version 18 for Windows*. Milton, Old., Australia: John Wiley & Sons Australia, Ltd.
- Connell, J. (2005). Toddlers, tourism and Tobermory: Destination marketing issues and television-induced tourism. *Journal of Tourism Management*, 26(5), 763-776.
- Couldry, N. (1998). The view from inside the “simulacrum”: Visitors’ tales from the set of Coronation Street. *Journal of Leisure Studies*, 17 (2), 94–107.
- Craik, J. (1997). The culture of tourism. In Rojek, C., & Urry, J. (eds), *Touring Cultures*, London: Routledge.
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative and missed methods approaches*. (3ed). UK: SAGE.
- Croy, G., & Heitmann, S. (2011). Tourism and Film. In Robinson, P., Heitmann, S., & Dieke, P. (ed.). *Research Themes for Tourism*. Wallingford: CABI.
- Croy, W. G. (2010). Planning for film tourism: active destination image management. *Journal of Tourism Planning and Development*, 7(1), 21-30.
- Croy, W. G., & Buchmann, A. (2009). Film-induced tourism in the high country: recreation and tourism contest. *Tourism Review International*, 13(2), 147-155.
- Croy, W. G., & Walker, R. D. (2003). Rural Tourism and film-issues for strategic regional development. In Hall, D., Roberts, L., & Mitchell, M. (ed.). *New Directions in Rural Tourism*. Aldershot, England: Ashgate Publishing Limited.
- Dana, T., Lunetta, V., & Editors, S. (1994). Bridging the Gap: An analysis of the needs of second-year science teachers. *Journal of Science Education*, 78 (4), 365-386.
- Dann, G. M. S. (1977). Anomie, Ego-Enhancement in Tourism. *Annals of Tourism Research*, 4(4), 184-194.
- Dann, G. M. S. (1981). Tourist Motivation: An Appraisal. *Annals of Tourism Research*, 8(2), 187-219.
- Dasgupta, D. (2011). *Tourism Marketing*. New Delhi: Dorling Kindersley Pvt, Ltd.

- Davidson, L. (2004). Tragedy in adventure playground: narratives of risk and responsibility in the newspaper reporting of mountaineering accidents in New Zealand. In *Proceedings of the 1st International Tourism and Media Conference*, edited by W. Frost, G. Croy, and S. Beeton. Melbourne, Australia: Monash University, pp. 39-50.
- Denzin, N. K., & Lincoln, Y. S. (1998). *The Landscape of Qualitative Research: Theories and Issues*. Thousand Oaks, CA: Sage.
- Denzin N. K., & Lincoln, Y. S. (2011). *The SAGE Handbook of Qualitative Research*. California: SAGE Publications, Inc.
- Detailed Map of Grand View Garden. (2012). *China Tourist Maps*. Retrieved on May 6, 2012 from <http://www.chinatouristmaps.com/attractions/beijing/grand-view-garden/1893.html>
- Doerfel, M. L., & Connaughton, S. I. (2009). Semantic networks and competition: Election year winners and losers in U.S. televised presidential debates, 1960–2004. *Journal of the American Society for Information Science and Technology*, 60(1), 201-218.
- Eagle, D., & Carnell, H. (1977). *The Oxford Literary Guide to the British Isles*. Oxford: The Clarendon Press.
- Edwards, L. P. (2001). Men & Women in Qing China: *Gender in The Red Chamber Dream*. Leiden, The Netherlands: University of Hawaii Press.
- Esu, B. B., & Ebitu, E. (2010). Promoting an emerging tourism destination. *Global Journal of Management and Business Research*, 10(1), 21-28.
- Fawcett, C., & Cormack, P. (2001). Guarding authenticity at literary tourism sites. *Annals of Tourism Research*, 28(3), 686-704.
- Feng, J. (2012). Lin Daiyu, right in the Chinese TV series of A Dream of Red Mansions. *China Daily*, retrieved on March 20, 2012 from http://www.chinadaily.com.cn/usa/weekly/2012-02/10/content_14575167.htm
- Fielding, K., Pearce, P. L., & Hughes, K. (1992). Climbing ayers rock: relating visitor motivation, time perception and enjoyment. *The Journal of Tourism Studies*, 3(2), 40–52.
- Flick, U., von Kardorff, E., & Steinke, I. (2004). *A Companion to Qualitative Research*. London: SAGE Publications Ltd.

- Frost, W. (2004). Reshaping the destination to fit the film image: western films and tourism at Lone Pine, California. In *Proceedings of the 1st International Tourism and Media Conference*, edited by W. Frost, G. Croy, and S. Beeton. Melbourne, Australia: Monash University, pp.61-68.
- Gan, T. (2010). The Eyes Have It. *China Daily*. Retrieved on March 27, 2012 from http://www.chinadaily.com.cn/usa/life/2010-12/26/content_11759796.htm
- George, D., & Mallery, P. (2011). *SPSS for Windows Step by Step: A Simple Guide and Reference 18.0 Updated (11th Edition)*. Boston: Pearson Education, Inc.
- Goeldner, C. R., & Ritchie, J. R. (2006). *Tourism: Principle, Practices, Philosophies*. New Jersey: John Wiley & Sons, Inc.
- Gray, P. (1970). *International travel-international trade*. Lexington, MA: Heath Lexington Books.
- Greene, J.C., Caracelli, V. J., & Graham, W. F. (1989). Toward a conceptual framework for mixed-method evaluation designs. *Educational Evaluation and Policy Analysis*, 11, 255-274.
- Guadagnolo, F. (1985). The Importance-Performance Analysis: An Evaluation and Marketing Tool. *Journal of Park and Recreation Administration*, 3(2), 13-22.
- Guba, E. G. (1990). *The paradigm Dialog*. Newbury Park, CA: Sage.
- Guba, E. G., & Lincoln, Y. S. (1998). Competing paradigms in qualitative research. In Denzin, N. K., & Lincoln, Y. S. (Eds). *The Landscape of Qualitative Research: Theories and Issues*. Thousand Oaks, CA: Sage.
- Gunn, C. A. (1972). *Vacationscape: Designing Tourist Regions*. Austin: The University of Texas.
- Hair, J.F., Anderson, R.E., Tatham, R.L., & Black, W.C. (1998). *Multivariate data analysis (6th Ed)*. Upper Saddle River, NJ: Prentice Hall.
- Hao, H., & Ryan, C. (2013). Film Language and Reconstruction of Tourist Destinations:A Case Study on Film *Hibiscus Town*. *Annals of Tourism Research* 37
- Harper, D. (2007). On the authority of the image: visual methods at the crossroads. In Denzin, Y. K., & Lincoln, Y. S. (Eds). *Collecting and interpreting qualitative materials*. (3rded) Pp. 130-149. Thousand Oaks, CA: SAGE.

- Hawkes, D. (1973). *The Story of the Stone Volume 1 of The Dream of the Red by Cao Xueqin*. London: Penguin.
- Healy, M., & Perry, C. (2000). Comprehensive Criteria to judge validity and reliability of qualitative research within the realism paradigm. *International Journal of Qualitative Market Research*, 3(3), 118-126.
- Hebert, D. (2001). Literary places, tourism and the heritage experience. *Annals of Tourism Research*, 28(2), 312-333.
- Hebert, D. T. (1997). Artistic and Literary places in France as tourist attractions. *Journal of Tourism Management*, 17(2), 77-85.
- Heitmann, S. (2010). Film Tourism Planning and Development-Questioning the Role of Stakeholders and Sustainability. *Journal of Tourism and Hospitality Planning & Development*, 7(1), 31-46.
- Helen, C. (2007). The use of photography as a qualitative research tool. *Journal of Nurse Researcher*, 15(1), 27-36.
- Herian, M. N., & Tomkins, A. J. (2012). Citizen Satisfaction Survey Data: A Mode Comparison of the Derived Importance-Performance Approach. *The American Review of Public Administration*, 42(1), 66-86.
- Heskett, J. L., Sasser, W. E., & Schlesinger, L. A. (1997). *The service profit chain*. New York, NY: The Free Press.
- Holloway, I. (1997). *Basic Concepts for Qualitative Research*. Oxford: Blackwell Science Ltd.
- Holloway, J. C., Humphreys, C., & Davidson, R. (2009). *The Business of Tourism (8th ed.)*. Harlow, England: Pearson Education Limited.
- Hudson, S., & Ritchie, J. R. B. (2005). Film tourism and destination marketing: the case of Captain Corelli's Mandolin. *Journal of Vacation Marketing*, 12(3), 256-268.
- Hudson, S., & Ritchie, J. R. B. (2006). Promoting Destinations via Film Tourism: An empirical identification of supporting marketing initiatives. *Journal of Travel Research*, 44(4), 387-396.

- Hudson, S., & Shephard, G. W. H. (1998). Measuring Service Quality at Tourist Destinations: An application of Importance-Performance Analysis to an Alpine Ski Resort. *Journal of Travel and Tourism Marketing*, 7(3), 61-77.
- Hunt, J. D. (1975). Image as a Factor in Tourism Development. *Journal of Travel Research* 13(3), 1-7.
- Internet Movie Database. (1998). Retrieved on 23 July, 2012 from <http://www.imdb.com/>
- Iso-Ahola, S. E. (1983). Towards a social psychology of recreational travel. *Journal of Leisure Studies*, 2(1), 45-56.
- Iwashita, C. (2003). Media Construction of Britain as a Destination for Japanese Tourists: social constructionism and tourism. *Journal of Tourism and Hospitality Research*, 4(4), 331-340.
- Iwashita, C. (2006). Media representation of the UK as a destination for Japanese tourists: popular culture and tourism. *Journal of Tourist Studies*, 6(1), 59-77.
- Jennings, G. (2010). *Tourism Research*. Australia: John Wiley & Sons.
- Kim, H., & Richardson, S. (2003). Motion picture impacts on destination images. *Annals of Tourism Research*, 30(1), 216-237.
- Klenosky, D. B. (2002). The “pull” of tourism destinations: A means-end investigation. *Journal of Tourism Research*, 40(4), 396-403.
- Kohler, U., & Kreuter, F. (2005). *Data analysis using state*. College Station, Texas: State Press.
- Kotler, P. (1997). *Marketing management: Analysis, planning, implementation and control* (9th ed). Englewood Cliffs, NJ: Prentice Hall.
- Landale, A. (1999). *Handbook of Training and Development*. Aldershot, England: Gower.
- LaTour, S. A., & Peat, N. C. (1979). Conceptual and Methodological Issues in Consumer Satisfaction Research. In William, L. W. (eds.). *Advances in Consumer Research*, Ann Arbor, MI: Association of Consumer Research, pp. 431-437.
- Lindlof, T. R., & Taylor, B. C. (2011). *Qualitative Communication Research Methods*. (3rded). London: SAGE Publication Ltd.
- Liu, B. Y., & Liu, Q. (2004). On the present situation and trend of the development of China's movie and TV tourism. *Journal of Tourism Tribune*, 6(19), 77-81.

- Liu, X. W. (2005). *Liu Xin Wu JieMi Honglou Meng*. Beijing: Dong Fang Publications.
- Li, X. X., & Yang, L. P. (2005). *Gateway to Chinese Classical Literature*. Singapore: ASIAPAC BOOKS PTE LTD.
- Li, Z. S. (2010). *Private life of Chairman Mao: the memories of Mao's personal physician*. New York: Random House.
- Lovelock, C. P., Patterson, P., & Walker, R. (2004). *Service marketing: an Asia-Pacific and Australia perspective*, 3rd ed. Frenchs Forest, NSW, Australia: Pearson Education Australia.
- Lowenthal, D., & Prince, H. C. (1965). English Landscape Tastes. *Journal of Geographical Review*, 55(2), 186-222.
- MacCannell, D. (1976). *The tourist: A new theory of the leisure class*. New York: Schocken Books.
- Macionis, N. (2004). Understanding the Film-Induced Tourist. In *Proceedings of the 1st International Tourism and Media Conference*, edited by W. Frost, G. Croy, and S. Beeton. Melbourne, Australia: Monash University, pp. 86-97.
- Mair, V. H. (2001). *The Columbia History of Chinese Literature*. New York: Columbia University Press.
- Mannell, R. C., & Iso-Ahola, S. E. (1987). Psychological nature of leisure and tourism experience. *Annals of Tourism Research*, 14(3), 314-331.
- Marriam, S. B. (2009). *Qualitative Research: A guide to design and implementation*. San Francisco, CA: John Wiley & Sons, Inc.
- Martilla, J., & James, J. C. (1977). Importance-Performance analysis. *Journal of Marketing*, 41(1), 77-79.
- Mazanec, J. A., Grouch, G. I., & Woodside, A. G. (2001). *Consumer psychology of tourism, hospitality and leisure*. New York: CABI Publishing.
- McIntosh, A. J., & Prentice, C. (1999). Affirming authenticity: consuming cultural heritage. *Annals of Tourism Research*, 26(3), 589-612.

- Meng, F., Tepanon, Y., & Uysal, M. (2006). Measuring tourist satisfaction by attribute and motivation: the case of a nature-based resort. *Journal of Vacation Marketing, 14*(1), 41-56.
- Miller, J. A. (1977). Studying satisfaction: modifying models, eliciting expectations, posing problems and making meaningful measurements. In Hunt, H. K. (ed.), *Conceptualizations and Measurements of Consumer Satisfaction and Dissatisfaction*, Bloomington: School of Business, Indiana University, 72-91.
- Mill, R. C. and Morrison, A. M. (1985). *The Tourism System: An Introductory Text*. Englewood Cliffs, N.J.: Prentice-Hall.
- Moisanen, R. (2010). *The Effect of Film on Destination Image and Tourist' Destination Selection*. Turku: Turku University of Applied Science.
- Mordue, T. (1999). Heartbeat Country: Conflicting values, coinciding visitors. *Journal of Environment and Planning, 31*(4), 629-646.
- Morgan, G. (1980). Paradigms, Metaphors, and Puzzle Solving in Organization Theory. *Journal of Administrative Science Quarterly, 25*(4), 605-622.
- Morgan, G., Leech, N. L., Gloeckner, G. W., & Barrett, K. C. (2011). *IBM SPSS for Introductory Statistics: Use and Interpretation (4th Edition)*. New York: Routledge.
- Moutinho, L. (1987). Consumer Behaviour in Tourism. *European Journal of Marketing, 21*(10), 5-44.
- Naslund, D. (2002). Logistics needs qualitative research-especially action research. *International Journal of Physical Distribution & Logistics Management, 32*(5), 321-338.
- Neal, J. D., & Gursoy, D. (2008). A multifaceted analysis of tourism satisfaction. *Journal of Travel Research, 47*(1), 53-62.
- O'Connor, N., Flanagan, S., & Gilbert, D. (2008). The integration of film-induced tourism and destination branding in Yorkshire, UK. *International Journal of Tourism Research, 10*(5), 423-437.
- Oliver, P. (2010). *Understanding the Research Process*. London: SAGE Publications Ltd.

- Oliver, R. L. (1980). A cognitive model of the antecedents and consequences of satisfaction decisions. *Journal of Marketing Research*, 17(4), 460-469.
- Oliver, R. L. (2009). *Satisfaction: A behavioural perspective on the consumer*. New York: M. E. Sharpe, Inc.
- Olshavsky, R. W., & Miller, J. A. (1972). Consumer expectations, product performance, and perceived product quality. *Journal of Marketing Research*, 9(1), 19-21.
- Page, S. J., & Connell, J. (2009). *Tourism : A modern synthesis*. Hampshire, UK : Cengage Learning EMEA.
- Parasuraman, A., Zeithaml, V. A., & Berry, L. L. (1985). A Conceptual Model of Service Quality and Its Implications for Future Research. *Journal of Marketing*, 49 (Fall), 41-50.
- Parasuraman, A., Zeithaml, V. A., & Berry, L. L. (1988). Servqual: A Multiple-Item Scale for Measuring Consumer Perception of Service Quality. *Journal of Retailing*, 64(1), 12.
- Patton, M. Q. (2002). *Qualitative research and evaluation methods*. Third Edition. California: SAGE Publications, Inc.
- Peaslee, R. M. (2011). One Ring, Many Circles: The Hobbiton Tour Experience and a Spatial Approach to Media Power. *Journal of Tourist Studies*, 11(1), 37-53.
- Peaslee, R. M. (2010). 'The man from New Line knocked on the door': Tourism, media power and Hobbiton/Matamata as boundaries space. *Tourist Studies*, 10(1), 57-73.
- Peterson, R.A., & Wilson, W. R. (1992). Measuring customer satisfaction: fact and artifact. *Journal of the Academy of Marketing Science*, 21(1), 61-71.
- Phillimore, J., & Goodson, L. (2004). *Qualitative Research in Tourism: Ontologies, Epistemologies and Methodologies*. London: Routledge.
- Pizam, A., & Mansfeld, Y. (1999). *Consumer Behaviour in Travel and Tourism*. Binghamton: Haworth Press, Inc.
- Pizam, A., & Milman, A. (1993). Predicting satisfaction among first time visitors to a destination by using the expectancy disconfirmation theory. *International Journal of Hospitality Management*, 12(2), 197-209.
- Pocock, D. C. D. (1992). Catherine Cookson country: tourist expectation and experience. *Journal of Geography*, 77(3), 236-243.

- Prayag, G., & Ryan, C. (2011). The relationship between the 'push' and 'pull' factors of a tourists destination: the role of nationality- an analytical qualitative research approach. *Journal of Current Issues in Tourism*, 14(2), 121-143.
- Prideau, B., Moscardo, G., & Laws, E. (2006). *Managing tourism and hospitality services: theory and international applications*. Oxford: CABI International.
- Punch, K. F. (1998). *Introduction to Social Research: Qualitative & Quantitative Approaches*. London: SAGE Publications.
- Qu, H., & Tsang, N. (2000). Service quality in China's hotel industry: A Perspective from tourists and hotel managers. *Journal of Contemporary Hospitality Management*, 12(5), 316-326.
- Richards, D. (1996). *Cultural tourism in Europe*. London: CAB International.
- Riley, R., Baker, D., & Van Doren, C. S. (1998). Movie Induced Tourism. *Annals of Tourism Research*, 25(4), 919-935.
- Riley, R.W., & Van Doren, C. S. (1992). Movies as Tourism Promotion: A "pull" factor in a "push" location. *Journal of Tourism Management*, 13 (3), 267-274.
- Ritchie, B. W., Burns, P., & Palmer, C. (2005). *Tourism research methods: integrating theory with practice*. Cambridge, USA: CABI Publishing.
- Roesch, S. (2009). *The experiences of film location tourists*. Clevedon, UK: Channel View Publications.
- Ross, E. L. D., & Iso-Ahola, S. E. (1991). Sightseeing Tourists' Motivation and Satisfaction. *Annals of Tourism Research*, 18(2), 226-237.
- Ryan, C. (1995). *Researching tourist satisfaction: issues, concepts, problems*. London, England. Routledge.
- Ryan, C., and Gu, H. (2008). *Tourism in China: Destinations, Cultures and Communities*. New York: Routledge.
- Ryan, C., Zhang, Y., Gu, H., & Ling, S. (2009). Tourism, a classical Novel, and Television. The Case of Cao Xueqin's Dream of the Red Mansions and Grand View Gardens, Beijing. *Journal of Travel Research*, 48(1), 14-28.

- Schrag, F. (1992). In Defense of Positivist Research Paradigms. *Journal of Educational Research, 21*(5), 5-8.
- Sharpley, R.J. (2007). Flagship Attractions and Sustainable Rural Tourism Development: The Case of the Alnwick Garden, England. *Journal of Sustainable Tourism, 15*(2), 125-143.
- Singh, L. K. (2008). *Fundamental of Tourism and Travel*. New Delhi: ISHA Books.
- Smith, M. K. (2003). *Issues in Cultural Tourism Studies*. London: Routledge.
- Song, H., Li, G., Van der Veen, R., & Chen, J. L. (2011). Assessing mainland Chinese tourists' satisfaction with Hong Kong using tourist satisfaction index. *International Journal of Tourism Research, 13*(1), 82-96.
- Squire, S. J. (1994). The Cultural values of Literary Tourism. *Annals of Tourism Research, 21*(1), 103-120.
- Squire, S. J. (1988). Wordsworth and Lake District Tourism: Romantic Reshaping of Landscape. *Journal of Canadian Geographer, 32*(3), 237-247.
- Swanson, S. R, & Kelley, S. W. (2001). Service recovery attributions and word-of-mouth intentions. *European Journal of Marketing, 35*(1), 194–211.
- Swarbrookes, J. (1999). *Sustainable Tourism Management*. Wallingford, UK: CABI
- Swarbrooke, J., & Horner, S. (2007). *Consumer Behaviour in Tourism*. Oxford: Butterworth-Heinemann.
- Sweeney, J. C., & Soutar, G. N. (2001). Consumer perceived value: The development of a multiple item scale. *Journal of Retailing, 77*(2), 220-230.
- Tabachnick, B. G., & Fidell, L. S. (2007). *Using Multivariate Statistics (5th ed)*. Boston: Allyn & Bacon (Pearson International Edition).
- Teddlie, C., & Tashakkori, A. (2009). *Foundation of Mixed Methods Research*. California: SAGE Publications, Inc.
- Tesone, D. V. (2005). *Human Resource Management in the Hospitality Industry: A Practitioner's Perspective*. New Jersey: Pearson Prentice Hall.

- Timothy, D. J. (2011). *Cultural Heritage and Tourism: An Introduction*. Bristol, UK: Channel View Publications.
- Tooke, N., & Baker, M. (1996). Seeing is believing: the effect of film on visitor numbers to screened locations. *Journal of Tourism Management*, 17(2), 87–94.
- Tour Guide. (2012). *Beijing Municipal Administration Center of Parks*. Retrieved on 3 May, 2012 from <http://www.bjmacp.gov.cn/cn/tabs/showdetail.aspx?selectsingle=1&tabid=300605>
- Tse, D. K., & Wilton, P. C. (1988). Models of consumer satisfaction: An extension. *Journal of Marketing Research*, 25(2), 204–212.
- Tzanelli, R. (2004). Constructing the “cinematic tourist”—The “sign industry” of The Lord of the Rings. *Journal of Tourist Studies*, 4(1), 21–42.
- Urry, J. (2002). *The Tourist Gaze (2th ed.)*. New Delhi: SAGE Publications India Pvt Ltd.
- Wang, N. (1999). Rethinking authenticity in tourism experience. *Annals of Tourism Research*, 26(2), 349-370.
- Wei, B. X., & Ou, Y. Z. Y. (2007). Movie and TV tourism: A New Way of Marketing and Promoting Tourism Destination. *Journal of Tourism Tribune*, 12 (22), 32-39.
- Widmer, E., & Chang, K. S. (1997). *Writing Women in Late Imperial China*. California: Stanford University Press.
- Wikipedia. (2012). *Dream of the Red Chamber (1987 TV series)*. Retrieved on April 6, 2012 from [http://en.wikipedia.org/wiki/Dream_of_the_Red_Chamber_\(1987_TV_series\)](http://en.wikipedia.org/wiki/Dream_of_the_Red_Chamber_(1987_TV_series))
- Welcome to Beijing. (2011). *China National Tourist Office*. Retrieved on May 17, 2012 from <http://www.cnto.org/beijing.asp>
- West, M. D. (2001). *Applications of computer content analysis*. Westport, CT: Ablex.
- Wisker, G. (2009). *The Undergraduate Research Handbook*. New York: Palgrave Macmillan.
- Woelfel, J.K. (1998). *User's Guide. Catpac IIe*. Version 2.0, Kah Press, New York, NY.
- Wong, W. Y. (1988). *Essays on Chinese literature: a comparative approach*. Singapore: Singapore University Press.

- Wu, L. Y., & Hou, X. L. (2006). Ying shi Lv You ZheLv You Dong Ji Yan Jiu. *Ren Wen Di Li*, 88(2), 24-27.
- Wu, P., Ge, Q. S., Xi, J. C., & Liu, H. L. (2007). A study on the formation and developing mechanism of Movie-indeced tourism. *Journal of Tourism Tribune*, 7(22), 52-57.
- Xuanwu qu. (2009). *Beijing Xuanwu Nianjian*. Beijing: ZhongHuaShuJu.
- Xu, J. Y. (1999). Xun Fang Tan You Daguanyuan-Zai Xian Honglou meng Wen Hua de Beijing Daguanyuan. *Journal of Minzhu*, 5(12), 47-48.
- Yang, C. (2003). Improvement actions based on the customers' satisfaction survey. *Journal of Total Quality Management & Business Excellence*, 14(8), 919-930.
- Yang, M. G., & Dai, C. Y. (2008). Multiple Variations of Androcentric Cultural Psychology—Interpretations of "daughters" in the Grand Garden. *Journal of Xianyang Normal University*, 2008-01.
- Yao, X. Z., & Zhao, Y. X. (2010). *Chinese Religion: A Contextual Approach*. London: Continuum International Publishing Group.
- Yoon, Y., & Uysal, M. (2005). An examination of the effects of motivation and satisfaction on destination loyalty : a structural model. *Journal of Tourism Management*, 26(1), 45-56.
- Young, A. F., & Young, R. (2008). Measuring the effects of film and television on tourism to screen locations: a theoretical and empirical perspective. *Journal of Travel and Tourism Marketing*, 24(2-3), 195-212.
- Yuan, X. P. (2005). *Chinese Literature History* (Volume 4). Second Edited. Beijing: Higher Education Press.
- Yu, H., & Littrell, M. A. (2003). Product and process orientations to tourism shopping. *Journal of Travel Research*, 42(2), 140-150.
- Yu, X. H., & Wang, G. W. (2004). *Wang Guowei Honglou meng Ping Lun Jian shuo*. Beijing: Zhong Hua Shu Ju.
- Yüksel, A., & Yüksel, F. (2008). Consumer Satisfaction Theories: A critical review. In

- Yüksel, A. (ed.). *Tourist Satisfaction and Complaining Behavior: measurement and management issues*, New York: Nova Science Publications, Inc, pp.65-88.
- Zhang, Y. C. (2010). *Hong Xue Na Xie Ren*. Beijing: Dongfang Publishing house.
- Zhao, J. (1989). Overprovision in Chinese Hotels. *Tourism Management*, 10(1), 63-66.
- Zhou, R. C. (2008). *Honglou meng Xin Zheng*. Shanghai, China: Shanghai San Lian Shu Dian.

Appendix

Appendix A: Hudson and Ritchie (2006) summarised many famous films and TV series have significant impacts on the number of visitors and their expenditure in filmed destinations.

Film or TV Series	Location	Impact on Visitor Numbers or Tourist Revenue
Braveheart	Wallace Monument, Scotland	300% increase in visitors year after release
Heartbeat	Goathland, North Yorkshire, England	Three times the number of normal visitors in 1991
Deliverance	Rayburn County, Georgia	20,000 film tourists a year Gross revenues \$2 to 3m
Dances with Wolves	Fort Hayes, Kansas	25% increase compared with 7% for previous 4 years
Close Encounters of the Third Kind	Devils Tower, Wyoming	75% increase in 1975 20% visit now because of the film
Thelma and Louise	Arches National Monument in Moab, Utah	19.1% increase in 1991
Field of Dreams	Iowa	35,000 visits in 1991 Steady increase every year
Dallas	Southfork Ranch, Dallas	500,000 visitors per year
The Lord of the Rings	New Zealand	10% increase every year 1998 to 2003 from UK
Steel Magnolias	Louisiana	48% increase year after release
Last of the Mohicans	Chimney Rock Park, North Carolina	25% increase year after release
The Fugitive	Dillsboro, North Carolina	11% increase year after release
Little Women	Orchard House, Concord, Massachusetts	65% increase year after release
Bull Durham	Durham, North Carolina	25% increase in attendance year after release
Harry Potter	Various locations in U.K.	All locations saw an increase of 50% or more
Mission: Impossible 2	National parks in Sydney	200% increase in 2000
Gorillas in the Mist	Rwanda	20% increase in 1998
Crocodile Dundee	Australia	20.5% increase in U.S. visitors 1981 to 1988
The Beach	Thailand	22% increase in youth market in 2000
All Creatures Great and Small	Yorkshire Dales	Generated £5m for Yorkshire Dales
To the Manor Born	Cricket St Thomas, Leisure Park, England	37% increase between 1978 to 1980
Middlemarch	Stamford, Lincolnshire, England	27% increase in 1994
Four Weddings and a Funeral	The Crown Hotel, Amersham, England	Fully booked for at least 3 years
Mrs. Brown	Osborne House, Isle of Wight, U.K.	25% increase
Notting Hill	Kenwood House, England	10% increase in 1 month
Saving Private Ryan	Normandy, France	40% increase in American tourists
Sense and Sensibility	Saltram House, England	39% increase
Pride and Prejudice	Lyme Park in Cheshire, UK	150% increase in visitors
Cheers	Location in Boston	\$7m in unpaid promotional advertising each year
Miami Vice	Miami	150% increase in German visitors 1985 to 1988
Forrest Gump	Savannah, Georgia	7% increase in tourism
Troy	Canakkale, Turkey	73% increase in tourism
Captain Corelli's Mandolin	Cephalonia, Greece	50% increase over 3 years

Appendix B: Macionis (2004, p.95) divided film tourist into three categories and listed the potential motivations by each group.

<i>Increasing interest in film</i> →		
Serendipitous Film Tourist	General Film Tourist	Specific Film Tourist
<ul style="list-style-type: none"> those who just happen to be in a destination portrayed in a film 	<ul style="list-style-type: none"> those who are not specifically drawn to a film location but who participate in film tourism activities while at a destination 	<ul style="list-style-type: none"> those who actively seek out places that they have seen in film
Motivations include: <ul style="list-style-type: none"> social interaction novelty 	Motivations include: <ul style="list-style-type: none"> escape novelty education nostalgia 	Motivations include: <ul style="list-style-type: none"> ego-enhancement self-actualisation pilgrimage self-identity vicarious experience fantasy status/prestige romance nostalgia
<i>Increasing self-actualisation motivations</i> →		
<i>Decreasing importance of authenticity</i> →		
<i>Increasing importance of Push Factors</i> →		

Appendix C Questionnaire

We are interested in your reasons for visiting Garden View Garden and your reactions to the destination. This questionnaire will take approximately 10 minutes to complete. Your name and address is not required, and your answers are totally confidential. Thank you for your help in completing this study.

Section One

Can you please list up to **THREE short phrases or words your EXPECTATIONS prior to your visit to the Gardens**

Can you please list up to **THREE short phrases or words your ASSESSMENT of the gardens now that you have seen them**

Using a scale of 1 to 10 –where 10 represents the maximum level of satisfaction with your list—can you please provide an assessment of your **OVERALL LEVEL OF SATISFACTION**

PLEASE TURN OVER THE PAGE

Section Two REASONS FOR VISITING GRAND VIEW GARDENS

Using the scale below, can you please indicate how IMPORTANT to you are the following reasons for visiting Garden View Garden by drawing a circle that best represents your opinion.

Extremely Important to me	7
Very Important to me	6
Important to me	5
Of some important to me	4
Of little important to me	3
Of very little important to me	2
Of no important to me	1

So, if it was, for example, **important to you** that you see the place where Grandma Liu was amazed at the sight of the gardens, you would circle the number '6'.

I am interested in the Dream of the Red Mansion	1 2 3 4 5 6 7
I saw the television series Dream of Red Mansion	1 2 3 4 5 6 7
This is an interesting conversation topic with my friends	1 2 3 4 5 6 7
This place was recommended to me by friends	1 2 3 4 5 6 7
It is simply a nice place to visit	1 2 3 4 5 6 7
I am interested in gardens	1 2 3 4 5 6 7
I am interested in seeing places that can inform me of antiquity	1 2 3 4 5 6 7
I really came just for the performances	1 2 3 4 5 6 7
This is a lovely setting for a meal at the restaurant	1 2 3 4 5 6 7
This is one of the 'must see' places in Beijing	1 2 3 4 5 6 7
I like this mixture between story telling and history	1 2 3 4 5 6 7
It concerns me that this place is not 'real'; it was not a real palace	1 2 3 4 5 6 7

Please turn to the next page

Section Three LEVEL OF SATISFACTION WITH YOUR VISIT

This section asks how satisfied you have been with your visit to the gardens. Please state your level of agreement with the following statement. Please use the scale where

I very strongly agree	7
I strongly agree	6
I agree	5
I neither agree nor disagree	4
I disagree	3
I strongly disagree	2
I very strongly disagree	1
This is not relevant to me	0

This is exactly how I imagined the Dream of the Red Mansion	1 2 3 4 5 6 7 0
This is what I expected of Grand View Gardens	1 2 3 4 5 6 7 0
This is an interesting conversation topic with my friends	1 2 3 4 5 6 7 0
This is a nice place to visit	1 2 3 4 5 6 7 0
The gardens were nice	1 2 3 4 5 6 7 0
I learnt a lot about antiquity	1 2 3 4 5 6 7 0
This performances were very good	1 2 3 4 5 6 7 0
This is a lovely setting for a meal at the restaurant	1 2 3 4 5 6 7 0
This is one of the 'must see' places in Beijing	1 2 3 4 5 6 7 0
I like this mixture between story telling and history	1 2 3 4 5 6 7 0
It did not concerns me that this place was not a real palace	1 2 3 4 5 6 7 0
I would recommend this place to my friends	1 2 3 4 5 6 7 0
Overall, I am pleased that I came to Grand View Gardens	1 2 3 4 5 6 7 0

Please turn to the next page

