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**Chinese culture, tourism and a television series:
Grand View Gardens, Beijing**

A thesis
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Abstract

Film tourism is a growing phenomenon worldwide. Popular films and television series shooting in a destination can be seen as a very efficient driver for attracting tourists. This thesis was conducted at a Chinese film set, Grand View Garden, Beijing from June 2013 to February 2014. The research site is not only a film set where the famous television series *The Dream of the Red Mansion*, an adaptation of the much loved novel of the same name, was shot, but it is also a site with profound cultural and heritage significance. This thesis attempts to examine and compare four relevant stakeholders' attitudes to the Garden and their suggestions for the Garden's future development. Within the film tourism research area, existing research studies mainly focus on western film sets, with few studies paying attention to Chinese film sets, and this includes even Chinese studies. This research study tried to investigate the relevant film stakeholders' perceptions by adopting mixed methods, including Questionnaire research, Open-ended questions, Semi-structured interviews, Documents, Conversations, Observation, and Photography. The collected quantitative data was analyzed by SPSS software, while the qualitative data was analyzed using thematic analysis methods and textual analysis software.

This thesis focused on four main stakeholders, namely: visitors, local residents, Grand View Garden Administration officers, and China Tourism Academy staff. For the visitor stakeholders, 1140 useful questionnaire copies were collected to examine visitors' prior expectations and impressions of the Garden, the importance of different motivations for visitors, the degree of satisfaction derived from their visiting, and their thoughts about film tourism. Furthermore, 20 in-depth interviews were used to investigate visitors' perceptions of and suggestions for the Garden, as well as supporting the quantitative results. For the local resident stakeholders, 20 in-depth interviews (using the same questions asked of visitor stakeholders) were employed to investigate the reasons for residents visiting the Garden, and to examine residents' positive and negative perceptions about the site, and their suggestions. For the third stakeholder, the Garden's administration officers, 10 interviews were used to explore site officers' attitudes about the Garden's past, its present, and its future. In addition, 10 interviews were adopted to investigate the China Tourism Academy staff's perceptions about Chinese film tourism, and their suggestions for the Garden's development direction.

The findings revealed that visitors' travel motivations and perceptions were quite different from those of local residents. The majority of visitors was aged between 17 and 30 years, and had a degree. The icons of *The Dream of Red Mansions* were the most important reasons for visitors to visit the Garden, but not the sole reason; both the relaxing and sightseeing motivators were also important to visitors. However, most residents were middle-aged and elderly, and were also retired, and they used the Garden as a recreational park, and came to relax, practice instruments, see performances, and do exercises. Most visitors and residents were satisfied with the Garden, and had positive perceptions such as enjoying the beautiful, quiet environment and the classical architecture. However, some negative perceptions were also identified. Visitors thought the Garden's interpretation services were poor and questioned the authenticity of the Garden; while residents were concerned more about the Garden's basic services and facilities, criticizing the low quality

performances, unhygienic restrooms, and the lack of maintenance. Many visitors complained about the expensive ticket prices, and the high prices further caused 'scalper ticket' problems. However, the Garden's Administration defended the expensive prices, saying that ticket sales formed the main part of the Garden's revenue. Indeed, the Garden planned to cancel its Annual Ticket programme, as it was thought to be uneconomic in that it was a low revenue stream and did not compensate for the additional wear and tear on the facilities caused by the large number of visitors generated by the programme. This thesis took the four stakeholders' suggestions for the Garden, and adopted a harmonious model to achieve the overall satisfaction of the relevant stakeholders (i.e. visitors, residents, and the site Administration). The research results found that most of the respondents were familiar with *The Dream of the Red Mansion*, and thought the Garden had significant cultural meaning. This study makes the following suggestions. Firstly, improving Red culture by: protecting and maintaining the original scenes; improving cultural and experience-liked activities and performances; and developing cultural products and souvenirs related to Red. Secondly, improving marketing strategies to promote attractions and attract visitors, such as using the economical and popular marketing tool Micro-blogging. Finally, improving service quality and facilities to meet both visitors' and residents' needs and demands, as well as protecting the heritage site.

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Chapter One Introduction

1.1 Introduction

The first chapter introduces the background of this research, by firstly presenting the general view of film tourism background, followed by reasons for choosing the Grand View Garden as a research site, research objectives in this study, and significance of this research. This chapter finally provides the structure of this thesis with a summary of each chapter.

1.2 Research background

Today, film tourism is a global phenomenon (Hudson & Ritchie, 2006a). 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’Connor *et al.*, 2008). Additionally New Zealand benefitted as a film tourism destination after releasing the film trilogy “*Lord of the Rings*” (Smith, 2003). Tourism Destination Organizations like Tourism New Zealand sought to sell New Zealand as a film site to Bollywood in order to attract Indian tourists to New Zealand. In China, interest in film tourism has also been growing in recent years. For example, after the release of the popular television series “*Qiao Family*”, there were more than four hundred thousand tourists who visited the tourism destination Qiao Family Courtyard during the Labour Day Golden week in 2007 (Wu *et al.*, 2007). Further, “Xixi, please stay”, a line in the film “*If You Are The One*” made the wetland Xixi (located in Hangzhou city, Zhejiang province, China) well

known in China, and the film “*If You Are The One II*” contributed to more tourists travelling to Beijing and Hainan (Wu, 2011). The recent popular film “*Tai Jiong*” earned more than US\$1.2 billion in China, which not only made it a ‘box-office success’, but also attracted a huge number of Chinese tourists to the filmed locations in Thailand (China National Tourism Administration, 2013). In order to satisfy tourists’ demand, many Chinese tourism companies provide special “film (“*Tai Jiong*”) tourism packages”; however, both the demand for Thai tourism and the number of flights from China to Thailand pose threats to the site’s carrying capacity (China National Tourism Administration, 2013).

The focus of this research is the film tourism destination the Grand View Garden, Beijing, China, where the famous television series *The Dream of the Red Mansion* was filmed. The series was an adaptation of the novel of the same name written by Cao Xueqin, who is considered one of China’s greatest writers. There are three main reasons for the selection of this site. First, I have a love of Chinese classical culture and literature, which was developed from childhood. The story of *The Dream of the Red Mansion* is especially important to me, as I have read many different versions of the novel, watched the TV shows many times, and attended operatic adaptations. Hence, I am a ‘Red fan’. Therefore I felt myself to be very lucky to have had the wonderful opportunity to study a site of great personal interest. Secondly, *The Dream of the Red Mansion* can be seen as an encyclopedia of Chinese classical culture. As both the novel and TV series is of significant importance to the Chinese people (as both a great work of Chinese literature and as a representation of classical Chinese culture), the Garden was an obvious choice for the study site. Thirdly, as mentioned in the literature review chapter, there certainly was a gap in the film tourism literature when I commenced my studies in 2011 with reference to studies focusing on Chinese film tourism. Most film tourism studies focus on a Western context, and even in the Chinese language literature there were few studies on Chinese film tourism. I felt that this gap needed to be filled as film tourism has recently become very popular in China today as evidenced above. As noted above, after the historical TV series *Qiao Family* was released in 2006, the number of visitors at the film site have doubled and even tripled compared to 2005 and the site has remained very popular (Wu et al., 2007). During my research, in 2013, I was very fortunate to interview the author (a respondent from CTA) of a key research

study of Qiao Family film tourism. He told me that the local tourism authorities had not even thought that the Qiao Family courtyard could prove so popular. Another recent example about a TV series adopted a modern novel entitled *The Ordinary World* and was released in March, 2015. The media have reported that this series induced tourism to the relevant film sites located in Shenmu City, Shanxi province (CNTA, 2015). During the May Day Holiday of 2015, tens of thousands of visitors came to the film sites every day, and preferred to visit some of the main sites used in the series such as the “Shuangshui Village” more than the traditional tourist sites of that area. The middle school where the main characters studied has proven to be very popular. China in 2015 hosted four billion domestic trips, and people are becoming more and more interested in film sites, not only Grandview Gardens, but also many film studios. Hence it can be concluded that film tourism is a growing area of interest, and hence a justification for this thesis.

1.3 Research objectives

The purpose of this research project is to investigate three main tourism stakeholders’ attitudes and perceptions of the site and the role of the television and novel in attracting tourists. The stakeholders are:

Visitors: to examine visitors’ prior expectations and impressions, motivations, satisfaction, as well as thoughts about film tourism and potential suggestions for Grand View Garden’s future development.

Local residents: to understand their attitudes and perceptions about the Garden, and suggestions for the Garden.

Grand View Garden Administration officers: to examine officers’ attitudes and perceptions about the Garden’s 30 years development history, and future development direction.

Additionally, this research also will investigate China Tourism Academy (CTA) staff’s views about Chinese film tourism and Grand View Garden, as well as potential suggestions for the Garden.

1.4 Significance of the research

In the history of film tourism research, Connell (2012) states that the earlier research is dominated by cases within the USA and UK, followed by Australia and New Zealand. In the field of tourism studies, film tourism is both a relatively new subject and mainly focuses on the Western context (e.g. studies on the “*LOTR*” trilogy and “*Harry Potter*” films) (Hudson & Ritchie, 2006a; Hudson & Ritchie, 2006b). A possible reason for the lack of research focusing on non-Western areas is the worldwide popularity of Anglophone films, and thus there is a scarcity of research into non-English language films in Eastern settings (Kim *et al.*, 2006; Soliman, 2011). Because of a lack of familiarity with such films among Western academics, Connell (2012) argued that film tourism research emerged in an Asian context only in recent years, with a particular focus on Korea. Chan (2007, p.210) pointed out that “Asian countries/regions have been particularly keen in using media celebrities in tourism advertising for the country or region as a whole (e.g., Jackie Chan for Hong Kong, Chang Hui-Mei for Taiwan, and Lee Byung-hun for Korea)”, or in using popular culture such as films or television series to attract people’s attention to a particular region. Beeton (2005) suggested that tourism researchers need to pay attention to Asia and developing countries. However, until now, there were few English language studies that pay attention to a Chinese background. One of the few to write on Chinese sites has been Ryan with his papers on the Grand View Garden (Ryan, Zhang, Gu & Ling, 2009), Hong Kong (Pan & Ryan, 2013) and Wangcun (Hao & Ryan, 2013). 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 “Hengdian World Studios”, “CCTV Wuxi Movie/TV Base”. In fact, in recent years, the phenomenon of film tourism has also been growing in China, and many popular films or novels attract large numbers of tourists to visit film sites (Wu *et al.*, 2007; Wu, 2011). Wu (2011) pointed out that although film tourism just has twenty years history in China, it has a great potential and developed many tourism forms in a short time, such as filmed destinations, film theme parks, film festivals, and other types. Based on the current situation and trends in the development of China’s film

tourism, Liu and Liu (2004) pointed out that China has experienced an evolution of film tourism from an initial building to an evolving or developmental stage of film tourism. In the future, with the ever-increasing demand for tourism, film tourism should become increasingly 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 the Grand View Garden in Beijing. Further, based on stakeholder theory, this study focuses on three main stakeholders' attitudes and perceptions, and expects the findings will offer insights into stakeholders' perceptions in a film site, and will contribute to such literature on this subject. It is expected that the findings of this study could provide the Garden's management with insights about both local residents' and visitors' attitudes about the Garden to help better operate and manage it in the future, as well as informing academics who have an interest in the development and marketing of film tourism destinations.

1.5 Structure of thesis

Chapter one: Introduction

This introductory chapter provides a general view of this research study, including the research background, research objectives, significance of the research and thesis structure.

Chapter two: Literature review

This chapter reviews literatures relevant to this study, firstly providing 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 the major research themes in this subject. Secondly, it examines the influence of films in both Western and Asian countries, and explores both the positive and negative impacts of film tourism. Thirdly, this chapter reviews stakeholder theory in tourism studies and three relevant stakeholders' roles, namely government, visitors, and residents.

Chapter three: Research context

This chapter provides a context of this study by: 1) providing a background to Chinese tourism development history; 2) introducing the novel *The Dream of the Red Mansion* and its storyline; 3) describing the structure of the film set for the Grand View Garden, its development history, attractions and tourism activities.

Chapter four: Research methodology

This chapter describes the research methods adopted in this study. It begins with identifying the research paradigms, followed by introducing the mixed methods used in this study with both quantitative and qualitative research methods, including questionnaire survey, observation, open-ended questions, documents, photography, semi-structured interviews, etc.

Chapter Five: Visitors stakeholder – Quantitative data analysis results

This chapter presents findings derived from quantitative data of questionnaires. The statistical software SPSS is used to analyse the numerical data, and examine visitor respondents' characteristics, travel motivations, and satisfaction.

Chapter Six: Visitors stakeholder – Qualitative data analysis results

Chapter six presents findings derived from qualitative data. It firstly presents visitors' prior expectations and assessments of the Garden by using CATPAC software to analyse the open-ended question data. Secondly, the semi-structured interview results are examined by using both thematic analysis and CATPAC software, including visitors' knowledge of Red, reasons for visiting the Garden, impressions of the Garden, and future suggestions.

Chapter seven: Visitor stakeholder – Combining the results of both qualitative and quantitative data

This chapter combines the results from Chapters five and six, and provides a comprehensive view of visitors' travel motivations, satisfied and unsatisfied attributes, and future suggestions.

Chapter eight: Resident stakeholder

The results reported in this chapter are based on an analysis of local residents' perceptions through semi-structured interviews, observations, conversations, and

photographs. It presents residents' knowledge of Red, reasons for using the Garden, satisfaction evaluation, and suggestions for potential further development.

Chapter nine: An analysis of the views of Government stakeholder-Grand View Garden Administration

This chapter investigates the Grand View Garden Administration's development history and its officials' attitudes and perceptions of the Garden by using semi-structured interviews, conversations and government documents. It presents the Garden's 30 year development history, explores the current issues and difficulties, and future development trends.

Chapter ten: An analysis of the views of Government stakeholder- Chinese Tourism Academy

This chapter examines the Chinese Tourism Academy staff's views of Chinese film tourism and the Grand View Garden through semi-structured interviews. Three main questions will be explored in this chapter: 1) What is the current situation of both China and Beijing tourism? and 2) What are the staff's perceptions of Chinese film tourism and the Grand View Garden? and 3) What are the suggestions for the Grand View Garden's future plan?

Chapter eleven: Conclusion

The last chapter will first summarise the main research findings in this studies, and then compare the differences and similarities between visitors' and residents' motivations and perceptions; followed by a discussion of the implications for destination management and suggestions for future sustainable tourism; and finally, this study's contribution, limitations, and future direction will presented.

1.6 Conclusion

This introduction chapter presents a general view of the thesis, including an introduction to the research background of film tourism, research objectives and contributions, and provides a summary of each chapter of the thesis. The next chapter will focus on the literature relevant to this study.

Chapter Two Literature Review

2.1 Introduction

The main purpose of this chapter is to review relevant literatures on the concept of film tourism, and identify three main stakeholders' role in film tourism. In this chapter, the literatures covers 7 main sections: 1) the relationship between media and tourism; 2) identifying the definitions of film tourism, and the related themes including literary, cultural, and heritage tourism; 3) the influence of films and film tourism' impacts; 4) identifying stakeholder theory in tourism studies; 5) visitors' motivations and satisfaction; 6) government stakeholder's role in film tourism; 7) residents' attitudes and perceptions within film tourism destinations.

2.2 Media and tourism

In recent years, there were a significant number of academic papers that focused on the relationship between media and tourism (Beeton, 2008; Beeton, Croy, & Frost, 2006; Butler, 2011; Reijnders, 2011; Tzanelli, 2007). The media formed by popular culture "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" (Iwashita, 2006, p.59). In the last few decades, popular films or television series "can be used to promote motor vehicles, drinks, food, and clothing, but only recently have people thought that movies might promote tourism" (Riley, *et al.*, 1998, p.932). A view held in the earlier literature was that the popular media could shape the appeal of travel destinations and activities by constructing or reinforcing special images of them, thus marking them out as must-see places (MacCannell, 1976). However, since the 1950s, the main mass media outlet has been film and television, which has had a considerable effect on tourism (Beeton, 2005). Film and television continue to be an important part of the culture of contemporary society, with watching television remaining a common home-based leisure activity for families despite the arrival of the internet (Busby & Klug, 2001). Kim et al. (2012)

indicated that “the effect of a popular TV drama series or movie can become substantial in the routine of an individual viewer’s everyday life as well as in the society where the TV drama series is featured” (p.313). Popular culture offers many emotional representations. People will not simply focus on the physical beauty of the settings for stories, but will also be seduced by the storylines and characters (Iwashita, 2006).

Nonetheless MacCannell (1976) holds that not only does film’s role as a tourism marker involve signifying the attraction, but it further allocates ‘meaning’ to the destination. Media exerts a strong influence on people’s ideology. By permeating a person’s life, film and television help to shape his or her understanding of themselves, the society in which they live, and their role within that society (Busby & Klug, 2001; Beeton, 2005). Hence, how the media represents destinations will play a significant role in influencing where people will choose to travel (Hunt, 1975; Bulter, 1990; Iwashita, 2006).

Television, cinema, and the internet are the three main forms of fictional screen-based media (Roesch, 2009). Busby and Klug (2001) state that “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” (p.317). With the development of film technology, O’Connor et al. (2010) pointed out that 3D-visual effects of film provided a vivid experience to audiences through the inherent images of a destination. Kim and Long (2012) argued that TV series anticipate and encourage more stronger audience engagement, and “with the audience often developed over a long period of time, the TV soap opera may generate sophisticated and complex relationships with the audience compared with single film releases” (p. 178).

Moreover, Holloway et al. (2009) suggest that domestic tourism always receives a boost, either directly or indirectly, from the popularity of domestic films and television series. Examples include how the Yorkshire Moors became a fashionable and popular tourism destination, enjoying a significant increase in visitor numbers, owing to the influence of the UK based television series *Last of the Summer Wine* and *Heartbeat*, and Turville in Buckinghamshire, where the TV series *The Vicar of*

Dibley was located, to the Indian subcontinent, which enjoyed an increase in tourism as a consequence of the popularity of Bollywood films. 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). 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).

Kim and Long (2012) noted that this phenomenon has come to be known as movie-induced tourism (Riley et al. 1998), media-related tourism (Busby & Klug, 2001), popular media-induced tourism (Iwashita, 2006), television-induced tourism (Connell, 2005), screen tourism (Kim, 2010), and literary tourism (Herbert, 1997). Within the tourism research literature, arguably the most common label is that of “film tourism” (Beeton, 2005; Hudson & Ritchie, 2006a).

2.3 Film tourism

2.3.1 Definition

There has been a growing worldwide touristic phenomenon that tourists visit a destination as a result of personal viewing experiences of that place being portrayed as the backgrounds in film or television production (Kim, 2010). Film 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).

2.3.2 Film tourism types

The common definition of film tourism is that the tourist visits a place as a result of the place being portrayed as background in media productions (Kim & Wang, 2012). Connell (2012) argued that such a definition of film tourism was too narrow, because there exist various types of film tourism based on both demand and supply perspectives.

Film tourism was divided into 6 types by Beeton (2005, pp. 10-11), including “on-location travel, commercial travel, mistaken identities travel, off-location travel, one-off events film festivals or premieres, and arm-chair travel”. Both the on-location and off-location tourism are common within film tourism. According to Beeton (2005), there are five forms of on-location film tourism: 1) film tourism is a primary reason for visit to a special site; 2) film tourism is a part of visitors’ holiday; 3) film tourism pilgrimage; 4) film celebrities like Hollywood; and 5) film tourism nostalgia. For off-location film tourism, there are two forms including: film studios and film theme parks (Beeton, 2005). Thus, on-location film sites are the existing buildings and 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, modeling” (Beeton, 2005, p. 174). According to Beeton’s theory, this study’s research site Grand View Garden could be categorized as an on-location film site. Further, in a recent academic study, Connell (2012, p. 1010) divided film tourism into nine forms as identified in Figure 2.1.



Figure 2.1 The scope of film tourism

Source: Connell (2012, p. 1010). Reprinted with permission from Elsevier.

Within the history of film tourism, Wu (2011) pointed out that film theme park tourism can be seen as the original form. Walt Disney, the world famous animator, creatively constructed the first Disneyland in the USA in 1955 (Wu, 2011), which was the initiation of theme parks that led to the popularization of theme parks around the world. Hollywood Park in Los Angeles was the first Universal Studio Park, and the first theme park focused on film shooting scenes (Wu, 2011). After the opening, Hollywood Park quickly became an important economic pillar of Hollywood's film industry within a short time, and also became a major tourism attraction in the USA. After Hollywood Park, many parks related to films and TV shows were built all around the world, such as Bollywood in India, and Universal Studios in Japan, and Singapore, etc. In this study, Grand View Garden has two brands, one is the film shooting place of the Red television series, and another one is as a Red theme park.

Summarizing the many academic studies, film tourism may be divided into 5 main types: film set; film theme park; destinations represented in the plot; film celebrity and festival; and TV tourism and gastronomy programs. Additionally classifications include some sub-types (Riley, *et al.*, 1998; Beeton, 2005; Butler, 2011; Croy & Heitmann, 2011; Connell, 2012). Table 2.1 describes different film tourism classifications based on the characteristics of each film tourism type with examples.

Table 2.1: Film tourism types

Forms of Film Tourism	Examples
1. Film shooting places	
Film shooting locations (real place) where films or television series filmed here	Barwon Heads, Australia filmed <i>Sea Change</i>
Studio set	The set of Coronation Street
Organized tour of film location	Commercially operated film tourism tours with tour guide, such as Hobbiton Movie Set, Matamata, New Zealand
2. Film theme park: destinations that simulate or mimic films and allow tourists to re-experience those images vicariously	
Special film/TV theme parks	Daejanggeum theme park, Korea.
Themed attractions	Disneyworld Orlando; Warner Brothers Movie World, Australia; Fox Studios Australia; Hengdian Film Industry Park, Zhejiang province, China.

3. Film celebrity and festival	
Film celebrity homes	Beverly Hills that attract tourists visit celebrities' homes
Film festivals	Festival De Cannes; Beijing International Film Festival
Filming taking place	"The 2011 filming of <i>The War House</i> on Dartmoor, UK attracted much media speculation about secret locations and induced visits in the hope of catching a glimpse of Steven Spielberg" (Connell, 2012, p. 1010).
Film Premieres	Thousands of fans thronged Wellington-New Zealand's film-making hub-for the world premiere: <i>The Hobbit: An Unexpected Journey</i> " on 28 November, 2012 (The Hobbit world premiere, 2013).
4. Destinations represented in the plot or storyline of films, although the film may not have been shot here	
Marked as filmic location	Forks attracted lots of visitors through the famous <i>Twilight</i> series
5. TV tourism and gastronomy programs	
Tourism programs	The successor to travel guidebooks and written travelogues, such as <i>Gateway, Pilot Guides</i>
Gastronomy programs	Cooking shows introduce food from around the world, such as <i>A Cook's Tour</i>
Source: Riley, <i>et al.</i> , 1998; Beeton, 2005; Butler, 2011; Croy & Heitmann, 2011; Connell, 2012.	

2.3.3 The relationship between film tourism and other tourism types (literature, cultural, and heritage tourism)

Film tourism has often been related to cultural, heritage and historical sites because such sites themselves linked many forms of film story telling (Busby & Klug, 2001; Macionis, 2004). For example Reijnders (2011, p.17-18) pointed out that media tourism as part of a circular process, the following figure provides a schematic rendering of the four phases process.

First phase: the artists (i.e. authors, scriptwriters, film directors) are inspired by their knowledge and experience of existing physical places;

Second phase: the artists creatively transform existing texts, ideas, memories, sensory experiences and thoughts into a cultural product such as a film, television series or books with its own narrative space;

Third phase: these imagined places become in their turn appropriated by fans or enthusiasts-by they readers, the television audience or visitors to the cinema;

Fourth phase: some of these fans subsequently decide to set off on the trail of physical references to this imaginary world, which they themselves have appropriated.

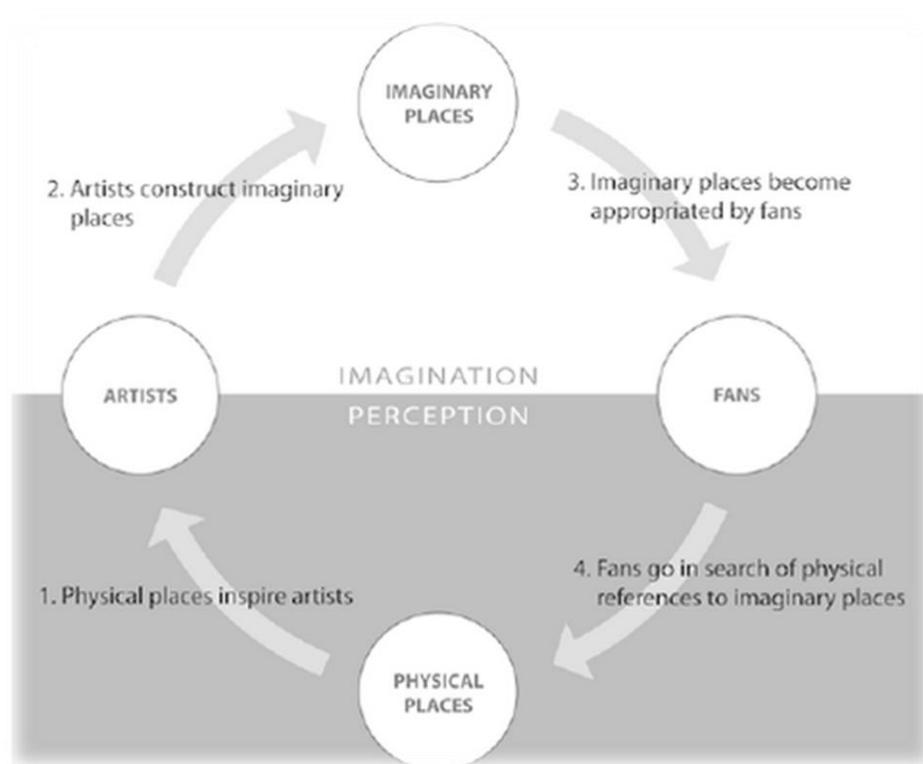


Figure 2.2: Media tourism as part of a circular process

Source: Reijnders (2011, p. 17-18). Reprinted with permission from Ashgate.

In recent years, there were a significant number of academic papers that focused on the relationship between media and tourism (Beeton, Croy, & Frost, 2006; Tzanelli, 2007; Beeton, 2008; Butler, 2011; Reijnders, 2011).

2.3.3.1 Literature tourism

Film tourism has its roots in literature (Busby & Klug, 2001, Iwashita, 2003, 2006; Heitmann, 2010). It has been suggested that there are similarities in the effects the books and films have on tourist behavior, as they are both types of media (Busby & Klug, 2001). Ryan et al. (2009) pointed out that “novels, films, and television series can and do attract visitor numbers to destinations” (p.18). However, tourism studies about the relationship between film tourism and the phenomenon of cultural and literary tourism still remain relatively few in numbers, especially with reference to China (Hao & Ryan, 2013). Prior to film and television gaining popularity, the major role in mass media was played by literature (Beeton, 2005). In the pre-television period, tourists always travelled to the destinations described in books (Beeton, 2005). Further, many films and television series are adapted from literature (Busby & Klug, 2001; Yong & Yong, 2008), and hence literature can be seen as a precursor for subsequent film production (Roesch, 2009). As an example, a study of 36 popular films found that 42% were adaptations of much loved novels such as “*Harry Potter*”, and “*The Lord of Rings*” (Roesch, 2009). Iwashita (2006) also found that it was the literary precursors which were most likely to motivate tourists to visit film destinations. Thus, a decisive factor in turning films into tourism-inducing events might be their literary precursors (Roesch, 2009).

Literary tourism has been noted by many studies (Lowenthal & Prince, 1965; Squire, 1988; 1994). A literary tourism site may be defined as a destination associated with either the characters and setting in a novel, or the life of its author (Fawcett & Cormack, 2001).

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).

Three key reasons why visitors are attracted to literary sites can be identified (Herbert, 1997, 2001). First, in literary tourism, visitors are as much interested in the authors as they are in their stories and characters, and therefore gravitate to locations associated with the personal life histories of these writers, such as the homes in which they lived and worked (Beeton, 2005). Second, the settings of novels are of interest to tourists; “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 gravitate to literary site in order to broaden and deepen their emotional experience of 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 can be viewed as “literary pilgrims”, who are eager to learn more about their favorite writers’ lives and works (Pocock, 1992). Literary tourism is very popular and widely promoted worldwide. In the UK, literary tourism is a big business, with the best example being Shakespeare’s birth place, Stratford-upon-Avon, which attracts many visitors annually, and features on maps of “literary Britain” as published by the British tourist authority (Squire, 1993; Smith, 2003). Such maps also include other destinations associated with much loved British writers such as the Brontes’ Yorkshire (Squire, 1993). In New Zealand, the town of Oamaru has created a heritage trail of locations significant in the life of the distinguished writer Janet Frame (Croy & Walker 2003).

2.3.3.2 Cultural and heritage tourism

Film tourism has also been discussed in a cultural, heritage, and historical framework (Macionis, 2004). Heitmann (2010) pointed out that film tourism has closed relationship with other tourism types such as cultural and heritage tourism.

Heritage tourism can simply be defined as people visiting heritage sites or viewing historical resources (Timothy, 2011). “The relationship between heritage and tourism parallels the debate that takes place within a society’s culture between tradition and modernity” (Sigala & Leslie, 2005, p.4). Heritage’s role can be seen

as a carrier of historical value from the past, which means a part of the society's cultural tradition (Sigala & Leslie, 2005). Ashworth and Goodall (1990, p.162) indicated that "heritage tourism is an idea compounded of many different emotions, including nostalgia, romanticism, aesthetic pleasure and a scenes of belonging in time and space". Heritage tourism is based on nostalgia for the past and the desire to experience diverse cultural landscapes (Zeppel & Hall, 1992).

There are many authors pointed out that terms cultural tourism and heritage tourism are two separate but related or overlapping phenomena (Craik, 2001; Trotter, 2001; Smith, 2003, 2009; Sigala & Leslie, 2005; Timothy, 2011). As Sigala and Leslie (2005) state, cultural tourism has been used interchangeably with heritage tourism. Indeed, some authors thought heritage tourism can be seen as a subset of cultural tourism as the distinctions between these two categories are blurred (Trotter, 2001; Smith, 2009). Smith (2009, p.79) suggested 7 types of heritages sites that have become cultural tourism attractions in recent years:

1. Built heritage: historic buildings, archaeological sites, monuments
2. Natural heritage: cultural landscapes, coastlines
3. Cultural heritage: arts, festivals, traditional events, folk history museums
4. Industrial heritage: mines, factories
5. Religious sites: cathedrals, pilgrimage routes, cities and festivals
6. Military heritage: castles, battlefields, military museums
7. Literary or artistic heritage: houses, gardens or landscapes associated with artists and writers

The concept of cultural tourism is very much broader and difficult to identify. Richards (1996) summarized 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 he 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, various types of sites attracted tourists, including: archaeological sites, museums, buildings of architectural significance, events, films, and literature studies. Two main cultural motives for travelling in cultural tourism (education and novelty) have been identified by The Association for Tourism and Leisure Education (ATLAS). Education refers to the motivation to learn more about the meaning and historical value of cultural heritage sites; and novelty refers to the motivation to seek authenticity in cultural heritage attractions (Lvanovic, 2008).

Cultural heritage tourism includes the following two types (Timothy, 2011):

1. Tangible heritage attractions: military museums, dark attractions (where famous people died), historic settlements, archaeological sites, and religious attractions (temples); and
2. Intangible heritage attractions: arts, folkways, music arts, religion beliefs, and festivals.

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).

According to Busby and Klug (2001), 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). Literary tourism can be viewed as possessing cultural values (Squire, 1993). Historical sites serve as locations for many film and television series, and these become popular as film tourism attractions, and this popularity continues long after the release of the productions (Macionis, 2004).

The film *Notting Hill* provides a fitting example. It was filmed at a heritage site, *Kenwood House*, and the location became a popular tourism destination subsequent to the release of the film, attracting many tourists (Busby & Klug, 2001). Another example, in Canada, as a result of the successful novel, *Anne of Green Gables*, and

the subsequent television series, *Road to Avonlea* was filmed at Prince Edward Island, this island has become a famous tourism destination and many of the island's businesses promote their products around *Anne of Green Gables* (Timothy, 2011). Many mythical places described in novels can also become to literary heritage attractions (Timothy, 2011). Examples include *Sherwood Forest*, home to the literary outlaw Robin Hood, which is a popular UK tourism attraction, and "many places in the western USA associated with the novels of *Louis L'Amour* [which] are reaping the benefits of being mentioned in his fictions" (Timothy, 2011, p.68).

Therefore, in this study, the research site Grand View Garden could be seen as a literary or heritage and cultural attractions. As a literary place it is the only garden built in accordance with the Red novel; and on the other hand, it is a cultural attraction due to the Red Museum.

2.3.4 Film tourism research

As previously noted film tourism as a form of tourism is a relatively new subject in the field of tourism studies (Hudson & Ritchie, 2006a). Nonetheless from the 1980s film tourism has emerged as a legitimate area of tourism research (Butler, 2011; Heitmann, 2010). It might be argued that initially it was conceived as a subset of earlier work on the image as exemplified by Boorstin's (1961) work on pseudo-events, but it quickly attracted work by scholars such as (Butts, 1992; Tooke & Baker, 1996; Busby & Klug, 2001) who provided more detailed examinations with specific reference to the popular media of films and television. Amongst these scholars the work of Beeton (2001, 2002, 2004a, 2004b, 2005, 2006, 2007, 2008a, 2008b, 2008c, 2010, 2011) has emerged as being seminal.

In recent years, film tourism research has been entering a period where, "an explosion in the volume of papers dedicated to the study of film tourism in the tourism research journals is clear" (Connell, 2012, p.1012). There are "special issues of journals devoted entirely to film tourism (e.g. *Worldwide Hospitality and Tourism Themes*, 2011, Volume 3 Number 2; *Tourism Hospitality Planning and Development*, 2010, Volume 7 Number 1; *Tourism Review International*, 2009, Volume 13 Number 2)" (Kim, 2012b, p.472). In addition, the biannual *International*

Tourism and Media Conference (ITAM) also pay specific attention to the topic of film tourism.

Connell (2012, pp. 1017-1018) summarized the major research themes in film tourism during the past twenty years, and the studies conducted in the first decades of the 21st century. Additionally, the author found significant film tourism research articles published after 2010, for example, Kim’s (2010, 2012b) publications about Korean television series. The Appendix B shows some of the main film tourism themes during the past twenty years.

2.3.5 Chinese film tourism

Liu and Liu (2004) pointed out that that the film studio can be seen as the original source of film tourism in China. Based on the development of film tourism both at home and abroad, Liu and Liu (2004) identified three stages of Chinese film tourism.

Table 2.2: Three stages of film tourism in China

Stage	Period (year)	Film tourism destination	Tourism activities
Building	1896-1986	Film studios	Visit film studios
Developing	1987-now	Film set; Film-themed attractions	Visiting; entertainment
Maturity	Future	Making processes of film; tourism activities relate film	Experience; learning

Source: Liu and Liu (2004)

In an early period, the Chinese tourism industry lacked a consciousness that film could induce tourism. Nonetheless some filmed destinations and cities became popular as a result of some films released around the 1960s, such as the ancient Shaolin Temple (*Shaolin Temple*), Lushan (*A Love Story in Lushan*), and Dali (*Ashima*) (Wu, 2011). The first music and landscape story film was created in 1960 in Guilin, Guangxi province, named *Liu Sanjie*, and this film described a local historical story of a woman called Liu Sanjie who was famous for her good voice and songs (Sun et al., 2011). After the film was released, the filmed destination and local culture attracted both many national and international visitors. Another film *Shaolin Temple* not only attracted large numbers of tourists at home and abroad, but also promoted the Chinese ethnic cultural product-Wushu. It attracted more fame when the Russia President Putin’s daughter came to study Chinese Wushu (Wu,

2011). Yunnan has achieved fame through, in part, two classical films, *Five Golden Flowers* and *Ashima*, shot in the 1970s (Wu, 2011).

In the second stage since 1987, Chinese film tourism entered a rapid development period. Film and TV parks in China started from the CCTV Wuxi Movie and TV Base constructed in 1987, which was also the symbol of the beginning of the film and TV tourism in China (Chen et al., 2013). After that, many famous television series like ‘*Emperor Tang*’, ‘*Wu Zetian*’, ‘*The Romance of the Three Kingdoms*’, and ‘*Water Margin*’ filmed at Wuxi Movie and TV Base, triggered a surge of film and TV tourism in China. During the end of 1980s and early 1990s, Wuxi Movie and TV Base attracted more than three million tourists every year, which also supports the tourism industry in Wuxi (Liu & Liu, 2004). After the success of the Wuxi Movie and TV Base, many film studios or towns were constructed, such as the CCTV Nanhai Movie and TV Town, the Hebei Zhouzhou Movie and TV Town, the Hengdian World Studios, the Zhenbeibao Movie and TV Town, Tieling Longquan Resort, and so on (Liu & Liu, 2004). The Hengdian World Studios is the most popular and is even classified as a 5A national tourism area.

In addition, Li and Beeton (2011) divided the development of Chinese film tourism into four stages based on the famous Chinese director Zhang Yimou’s best known four films, and also proposed tourism development strategies for each stage. These are:

1. Film is very popular, yet the location is not explicit

In 1988, *Red Sorghum* was filmed in Western film studio, Yinchuan, and set in Shandong. However, both Yinchuan and Shandong received no tourism effect at that time. In order to develop film tourism at this stage, the proposed strategies suggest making the film scene’s material more location-based (e.g., posters of movie stills).

2. Location becomes famous unwittingly along with the film being popular

Raise the Red Lantern filmed in Shanxi province in 1991, and the filmed place, Qiao Family Courtyard, became a famous tourist attraction after the film was released. In 2006, a 45-episode TV series named Qiao Family was also filmed at this place produced by another director, and was successful both in audience

ratings and tourist effect numbers. The proposed strategies suggested are to make the location's features salient and build the brand, and scale up the tourist attractions at this stage.

3. Film making and location collaborate

For the film *Riding Along for Thousand Miles* filmed in Lijiang, Yunnan province in 2005, the director and Lijiang government asked a popular Japanese movie actor, Ken Takakura, to star in the movie to help induce many visitors to Lijiang, an already well-known tourist location. At this stage, it is important to extend the tourism industry chain, and pay attention on the introduction of local features and services such as restaurants, and the development of tourism souvenirs.

4. Film and location become famous together; and local governments take the initiative to achieve a tourism effect through partnership with famous film directors.

In 2012, *Thirteen Jinling Hairpin* (English title *The Thirteen Women of Nanjing*) was filmed in Nanjing. While the tourism effect still remains to be seen, it is suggested there is a need to pay attention to administrative promotions by the local government that support film tourism. The director, Cameron, chose the Chinese tourism destination Zhangjiajie located at Hunan province as the background of the famous sci-fi film *Avatar*, and those wonders inspired the creative team of *Avatar* to create the Pandora planet and suspended of the mountain scenery (Zhangjiajie Government, 2010a). In order to promote the destination, the local tourism authority not only renamed the filmed destination "Southern Sky Column" as "Hallelujah", but also designed various "Avatar tours" for visitors (Zhangjiajie Government, 2010b). This destination is very popular and attracted many tourists to visit the mysterious landscapes shown in *Avatar* (Wu, 2011).

With reference to the Japanese context it might, in passing, be noted that Japanese academic circles have coined the term "contents tourism" (Beeton, Yamamura, & Seaton, 2013; Seaton, 2014). Contents tourism refers to tourist behaviour that is induced by the various narrative and creative components of popular cultural forms

(e.g., films, anime, and manga) (Yamamura, 2015; Seaton & Yamamura, 2015). According to Yamamura (2015), contents tourism brings together all different forms of media-induced tourism, such as film-induced tourism and literature-induced tourism. One example cited in this literature is Washimiya town that experienced an unprecedented number of visitors who were fans of the popular anime television series *Lucky star* (Yamamura, 2015). Yamamura (2015) regards the town one of the so-called ‘anime sacred cities’. Such ‘sacred cities’ are valued by fans as they are referenced in the works and/or are related to their favourite authors (Yamamura, 2008). However, it is here suggested that within the wider literature that pertains to the intertwining of culture, heritage, literature and film – and the connection of each to tourism, the connections observed by Japanese commentators are already existing within the main stream of film tourism research.

2.3.6 The influence of film tourism

Films have the opportunity to influence their destinations through special characteristics as described by Croy (2011, p. 161). These are:

- Audiences choose to watch film
- Film engages the audience to personalize the story
- Film has celebrated and much loved people acting the parts
- Film is picture perfect
- Film is distributed internationally
- Film is distributed through numerous means (theaters, Blu-Ray, pay-per-view, play TV, TV, and internet)
- Film is talked about in social circles and discussed in the media
- Film is desired, credible, and memorable

Roesch (2009) summarized the history of film tourism, and indicated that *The Mutiny on the Bounty* (1935) was one of the first features films to cause major tourism influxes to the film site, Tahiti. Later, Roesch (2009) stated that the actual emergence of the phenomenon occurred over a decade later with the release of films such as *The Third Man* (1949), *Niagara* (1953), *To Catch a Thief* (1955), *Bridge*

on the River Kwai (1958), *Lawrence of Arabia* (1962) and *The Sound of Music* (1965). For example, the film location of *The Sound of Music* (1965), namely Salzburg, profits from around 300,000 film tourists per year (Roesch, 2009). The period from 1970 to 1980 was dubbed as ‘the development of a new media order’ by Morley and Robins (1995). There were many high-cost and high-tech films or television series produced by film companies like Time Warner and Disney, and “the big budget films such as *Star Wars* (1977, 1980, 1983, 1999, 2002, 2005) and *Titanic* (1997) and television series *Dallas* (1987-1991) indicated a surmounting of cultural boundaries the world over, through the generation of globally accepted images” (p.9). Certainly, these films helped the development of film tourism. Between the 1980s and the 1990s, the budget for both film production and advertising was more than doubled (Morley & Robins, 1995).

The Lord of Rings Trilogy (LORT) is perhaps the most significant example in recent years of a film series increasing the number of visitors to locations featured in those films (Busby & Klug, 2001; Tzanelli, 2004; Beeton, 2005; Carl, Kindon & Smith, 2007). *LORT* has been the subject of many studies (Davidson, 2004; Hudson & Ritchie, 2006a; Buchmann et al, 2009; Peaslee, 2010; Croy, 2010) which note that the series not only enhanced New Zealand’s reputation as a tourism location worldwide, but furthermore increased the number of tourists. After *LOTR* premiered, 6% of visitors (equating to 150,000 people a year) to New Zealand cited the film as one of the most important reasons for their visit, injecting over \$30 million into the economy (An unexpected journey through middle-earth, 2012). Hudson & Ritchie (2006a) cite audience figures and note that over 100 million saw the film, and hence views of New Zealand.

Many countries, especially Britain, have seen significant increases in visitor numbers to sites or destinations featured in films and television series (Busby & Klug, 2001). It has estimated that about one in five international tourists visit Britain as a result of the images seen in films or on TV (Holloway et al., 2009).

Figure 2.3 shows 7 famous films or television series that have had significant impacts on UK tourism.

Figure 2.3: The influence of films/television series in UK Film/Television programme	
Films or TV series	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.

Figure 2.3: The influence of films/television series in UK film/Television programme

Sources: (Page & Connell, 2009, p.368)

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 for 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).

2.3.6.1 Asian countries influenced by film tourism

While as previously noted, Chan (2007) argued that many tourism sites that are analyzed 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). Nonetheless film tourism also has had a significant influence in Asia.

Popular television series and movies helped both Japan and Korea to spread its culture to other Asia countries, as well as attract many visitors (Kim et al., 2012). Since the 1990s, Japanese popular films and television series swept in to East and Southeast Asian countries, bringing inbound tourism as well as rescuing Japan’s stagnant economy (Huang, 2011). Kim et al. (2012b) pointed out that major TV networks released Japanese TV programs that centered on miniseries and generated “Japanese mania”. In the 1990s, Japanese TV miniseries caused a wave entitled

“Japan Hot’ across Asia, and this phenomenon of Japan-mania was called “*hari*” by Chinese people. This word consists of two Chinese characters – *ha* means ‘craving’ and *ri* indicates ‘Japan’ (Huang, 2011). A *hari* syndromes are people eating Japanese food, watching Japanese TV series or movies, reading Japanese books, listening to Japanese songs, and buying Japanese products (Huang, 2011). There are some authors (Huang, 2011; Liou, 2010) who noted that popular Japanese TV dramas attracted many Taiwanese to visit Japan in the mid 90’s. For example, one of the most famous Japanese TV series, *Tokyo Love Story*, released in Taiwan since the introduction of Star TV in May 1992, led to a variety of socio-psychological impacts and emerged as an important phenomenon (Liou, 2010). From 1992 to 2000, Taiwan Television has repeatedly screened this TV series, Japanese culture has come to be a dominant influence over Taiwan’s youth culture, and many other satellite channels began to broadcast Japanese TV series by following this successful example (Liou, 2010). The number of Taiwanese tourists to Japan had an astonishing rise of about 102% in 2006 compared in 1996 (Liou, 2010). Another example is Japanese Hokkaido Island that became a well-known tourism destination that attracted many Taiwanese tourists after a blockbuster romantic film *Love Letter* was released in 1995 (Kim et al., 2012). Additionally, many children are likely to naturally long to visit Japan as a result of many Japanese animations such as *Detective Conan*, *Dragon Ball*, and *Galaxy Railway 999* produced mega-hits. According to Liou’s (2010) research, Japanese popular culture was much preferred by younger audiences, females, and people who have more financial means; the results showed younger respondents also expressed a more active intention to visit filmed destinations and purchase TV series related products.

Huang (2011) pointed out that another Asian country, Korea, followed Japan’s successful model and copied the genre of trendy dramas to represent younger peoples’ urban lives, love affairs, and consumerist appetite to attract an affluent young generation, and also successfully promoting food, fashion and tourism. This is supported by Chan (2007) who indicated that Korea has initiated tourism marketing campaigns that seek to exploit their popular media in other Asia countries. Korean television dramas have obtained immense popularity in Asia, and most of the film locations of Korean television soap operas are now major tourist attractions (Chan, 2007). For example, both the popular Korean television series

Daejanggeum and *Winter Sonata* attracts many Chinese, Taiwanese, Japanese, and Thai audiences to visit the filmed destinations in recent years (Kim & Wang, 2012). One specific example is that a food-themed TV drama *Daejanggeum* was exported to over 50 countries resulting in a surprisingly popular mega-hit. The popularity of this TV drama, “transcended across countries and cultural boundaries, has brought an enhancement to the national image of Korea creating a national brand, and led to surge in sales of Korea industrial products, as well as an increased interest in Korean tourism resources” (Kim, *et al.*, 2012). Another TV series *Winter Sonata* attracted about 1,435,000 foreign visitors to Korea from other Asian countries (Kim *et al.*, 2012). Korean soap operas are more popular with female rather than male audiences, for example, *Winter Sonata* “hit the shores of Japan and enthralled the middle-aged female audience, and the male lead, Bae Yong Jun, was hailed as “Yong-sama” in Japan, and attracted thousands of Japanese fans to the airport when he visited Japan in 2004” (Chan, 2007, p.210). A similar phenomenon like “*Hari*” occurred in the 1990s in Korea, Kim *et al.* (2010) pointed out that since the late 1990s, many Chinese people, especially young people, have been passionate about Korean TV series, and “this intense interest was called the “Korean wave” or *Hallyu* (the Chinese pronunciation of Korean wave), a term apparently first used by Chinese journalists around 1990 to refer this explosive growth in the popularity of Korean films, dramas, pop music, and fashions in China” (p.341). Recently, a ‘hot’ South Korean television series ‘*You who came from the Stars*’ aired on SBS from December 2013 to February 2014 on Wednesday and Thursday for 21 episodes, and the story featured an alien who landed on Earth 400 years ago in the Joseon Dynasty, and then falls in love with a top actress in the modern era (Wikipedia, 2014). This television series achieved very high viewership rating in both South Korea and China, and had an huge impact on Korean fashion such as the actors’ clothes, accessories and make-up products all seeing an ‘unprecedented’ surge in orders (Wikipedia, 2014). In China, there are many kinds of products related to popular television series such as chicken and beer, lipsticks used by the actress, books read by the actor, etc., and many audiences were motivated to visit Korea and the film sites (China National Tourism Administration, 2014). Indeed, Chinese tourism companies like Ctrip have designed television series themed tours in order to attract audiences, and most visitors are females and aged between 25 to 35 years old (China National Tourism Administration, 2014).

While interest in film-induced tourism has grown in China during recent years, research undertaken by Wu et al. (2007) that focused on the film tourism destination where the TV series ‘*Qiao Family*’ was filmed, showed that the number of visitors surged after the TV series were released. Figure 2.4 shows the trend of total tourism revenue from 1995 to 2006 at Qiao Family Courtyard. In 2005, the total revenue from film tourism was 24.064 million RMB, while it had increased to 56.776 million RMB after the broadcast of the TV series in 2006.

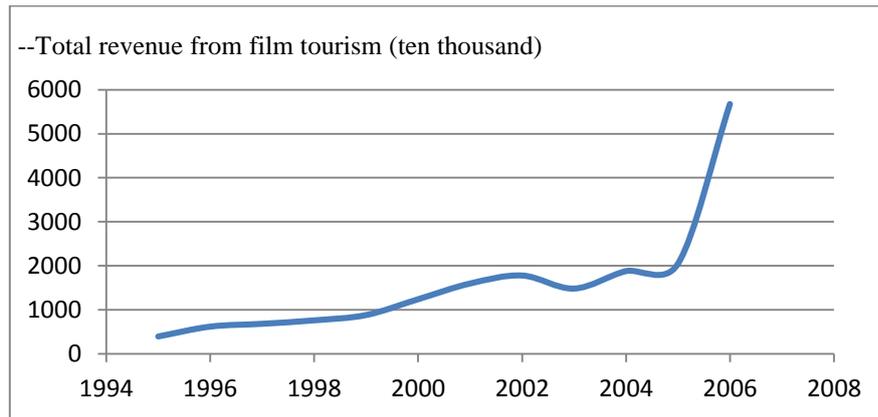


Figure 2.4: Tourism Revenue: 1995 to 2006 at Qiao Family Courtyard in China

The impacts of film tourism in China are illustrated by the example of *Hibiscus Town* provided by Hao and Ryan (2013). In their study of the ‘film language’ of Xie Jin’s 1986 film *Hibiscus Town* (芙蓉镇, *Fú róng zhèn*), they describe how the village of Hong (*Hongcun*) the village officially changed its name to *Hibiscus Town* (芙蓉镇, *Fú róng zhèn*) in 1997. What is of interest for this study is that the village specifically changed its own structure and architecture to reflect the town as shown in the film, purposively seeking to represent the landscape and film language of the original film, even to the point of establishing rice tofu stalls to duplicate scenes from the film.

2.3.7 Positive and negative impacts of film tourism

Some studies (Busby & Klug, 2001; Hudson & Ritchie, 2006a) have indicated that film tourism has two sides, both positive and negative. The positive impacts include the increased visitors’ number and expenditure, the preservation of film sites, and

the improved basic facilities (Hudson & Ritchie, 2006a). Hudson and Ritchie (2006a) argued that one of the most significant benefits is the economic. They supported Liou's (2010) research results that Japanese popular TV series have greatly influenced Taiwanese society in a variety of fields including economic, social, and cultural. These positive economic impacts are enjoyed by both the entertainment companies and the filmed destinations (Riley et al., 1998). Major companies such as Universal Studios and Disneyworld have been exploiting the opportunities provided by film tourism by placing tourists within "real" film sites, such as *ET*, *Star Wars*, *Lion King*, *Forrest Gump* and *Dances with Wolves*, thus adding to the traditional destinations of Orlando, Florida (Riley et al., 1998). In UK, foreign film tourists spent about £1.8 billion in 2006, which created 20,000 jobs as well as contributed an additional £900 million to GDP (Hudson, 2011). However, Croy (2011) argued that film tourism only provides a sustained economic contribution to destinations in exceptional circumstances. Whether film tourism destination can attract tourists may depend on location, and there remain many travel barriers, such as time and money; the accessibility of the destination including visa control and transport; and whether the other decision makers want to visit the filmed destination (Croy, 2011).

Furthermore, film tourism has the following advantages. Popular films can be used in launching marketing campaigns, extending the visitor seasons of destinations overcoming many services marketing challenges encountered at locations, and creating many additional businesses and services in the area (Hudson & Ritchie, 2006b; Bolan & Williams, 2008). However, Soliman (2011) states that whether Destination Management Organizations (DMOs) can benefit from film tourism mostly depends on the level of a film's popularity. Arguably only popular films can benefit filmed locations, or alternatively films gaining cult status (Warnick et al., 2005; Law et al., 2007).

Film tourism can mitigate seasonality problems as several film destinations can attract tourists throughout the year and in all weathers (Beeton, 2004a, 2005). Indeed, Hudson and Ritchie (2006b) hold that a film's influence on a destination can be long-lasting, attracting tourists year after year. However, Liou (2010, p.13) argued that film tourism can be just seen as a "temporary or flickering phenomenon which can easily evaporate with the ending of a drama broadcast".

In addition, a research study conducted by Beeton (2004a) indicated that film tourism can significantly affect the development of a film destination. Prior to becoming the location for the popular TV series *Sea Change*, Barwon Heads, Australia had suffered an economic decline, resulting in the closure of many shops and restaurants. However, after the release of the TV series, the location experienced a dramatic economic reversal, with the majority of shops reopening with businesses rebranding in order to take advantage of the increase in visitor numbers generated by the series. For example, 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, 2004a, p.8). As Soliman (2011) indicated, the positive effects might be more significant in some unknown tourism destinations with low tourism inflow. O’Connor et al. (2010) pointed out that the filmed destinations, especially for some virgin attractions always attract investors’ attention.

However, film tourism has two sides. As well as having a positive impact upon a destination, film tourism can also have negative impacts which result in a loss of tourist satisfaction (Riley et al., 1998). Local residents can be unprepared for the large influx of tourists, resulting in crowding and traffic problems; and the prices of products and services can increase (Busby & Klug, 2001; Hudson & Ritchie, 2006a). Further negative impacts include increasing labour costs, cultural conflict, exploitation of local residents, and visitor disappointment with the way a location might differ from how it appears on film (Riley et al., 1998; Hudson & Ritchie, 2006a). These negative impacts notwithstanding, film tourism can still be regarded as beneficial for locations. 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).

Finally, it might be noted that film tourism may be linked not to a specific place, time or literary work, but to the creation of an ambience associated with a wider region. Hollywood Boulevard provides an example of a destination which is not linked to a specific film or television series, but rather is evocative of the magic of Hollywood in general. Beeton (2005) noted that during the 1980s and 1990s,

tourists attracted by the cult of celebrity visited Hollywood Boulevard hoping to experience some of that fabled Hollywood glamour. But they found “little to do apart from gazing at the stars in the footpath and their foot and hand prints outside Mann’s Chinese Theatre”, and found the area rather seedy (Beeton, 2005, p.242). But in the late 1990s, the Hollywood Chamber of Commerce and associated tourism and community groups collaborated to reinvigorate the location and provide tourist attractions such as a self-guided walking tour “and a \$US567m retail-restaurant-entertainment complex, ‘Hollywood and Highland’”, which “[became] the first permanent home of the Academy Awards” (Beeton, 2005, pp.242-243). As a model of popular culture films can transcend geographical limitations by capturing the imagination and making mobile both places and times. Yet this is not uncommon in tourism. As Ryan (2003) wryly observed, the best place to see Tutankamen’s tomb in its original colours is not the Cairo Museum, but the Luxor Casino in Las Vegas, while a Venetian Canal trip can be experienced in a Macau Shopping Mall, and skiing is possible at the Mall of the Emirates in Dubai.

2.4 Stakeholder theory

The concept of stakeholder theory has its roots in the business and management literature (Byrd et al, 2008). Freeman (1984) defined a stakeholder as “any group or individual who can affect or is affected by the achievement of the organizations’ purpose” (p.53). In recent years, stakeholder theory has also been used in tourism studies and the relevant stakeholders include two main actors: the local community and visitors, and the local community contain residents, government officials, and business owners (Byrd et al, 2008). Heitmann (2010) divided film tourism stakeholders into five categories: “destination management organization, tourism businesses, community, tourists, and film industry” (p.37).

There are several authors who have examined both tourism destination planning and management by using stakeholder theory in tourism studies (Hardy, 2005). Hudson (2011) indicated that “in the last decade, increasing number of film and tourism industry stakeholders have begun to work together with the dual goals of attracting film production and then capitalizing on the subsequent exposure”

(p.166). A research study conducted by Sautter and Leisen (1999) examined the management of the interests of multiple stakeholders groups, and they found that stakeholder theory identifies ways in which collaboration becomes an effective tool to promote tourism development and planning among different parties. Bramwell and Sharman (1999) also pointed out that the successful implementation of sustainable tourism development requires the support of the relevant stakeholders. Heitmann's (2010) examined the roles of key stakeholders in film tourism planning and development, and stakeholder theory was used to explain the roles of four key stakeholders in terms of power and interest. Based on each stakeholder's level of interest and their potential to influence decision-making processes of film tourism destination, they can be mapped as shown in Figure 2.5 (Heitmann, 2010):

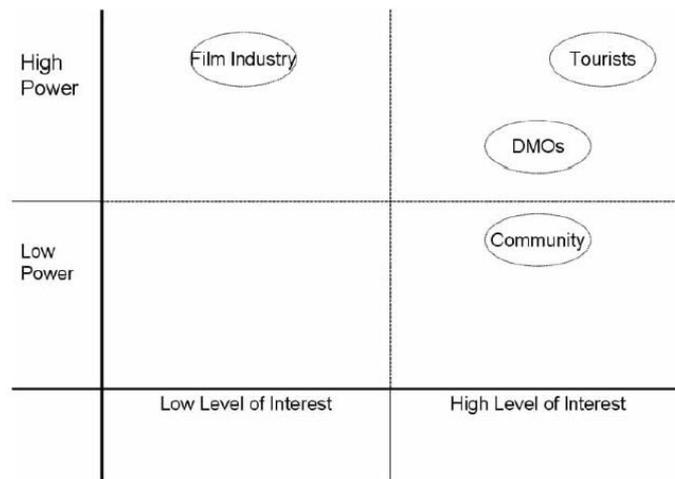


Figure 2.5: Film tourism related stakeholder's level of interest and their potential to influence decision-making processes of destinations

Source: Heitmann (2010, p.42). Reprinted with permission.

From the above Figure 2.5, the four main stakeholders located in three areas are (Heitmann, 2010):

1. High power and high level of interest area

—Tourists: Tourists' purchasing behavior and demand can highly influence the supply of film tourism products, and tourists have a high interest in film tourism development from the consumer's perspective.

—DMOs: The power of Destination Management Organizations was less than that of the film industry due to the lack of control over the filming processes, but they work closer with other stakeholders involved and also have power in destination planning processes.

2. Low power and high level of interest

—Community: The level of interest was less than that of tourists because the community is not a homogenous group, while tourism development can affect each local resident's or business owner's life differently. Nonetheless local residents' interest may be high, and the local community has a high participatory power in the tourism planning processes.

3. High power and low level of interest

— The film industry has a high power in influencing tourism development (sometimes indirectly), but a low interest in destination development and planning. Soliman (2011) indicated that film producers show little concern for the impacts of film tourism, and depart once they have finished their filming.

This study will focus on three main stakeholders: tourists, local residents, and governments, and the followed sections will examine the three relevant stakeholder's role and behavior.

2.4.1 Film tourists

In the tourist gaze, Urry (2002) pointed out 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) and Roesch (2009) indicated that people are film tourists when they are seeking or searching sites or destinations seen from their favorite films or television programs. Macionis (2004) indicated that there are three types of film tourists: “serendipitous film tourists those who just happen to be in a destination portrayed in a film; general film tourists those who are not specially drawn to a film location but who participate in film tourism activities while at a destination; special film tourists those who actively seek out places that they have seen in film” (p. 87).

2.4.1.1 Film fan tourist

Hills (2002) defined a fan as “somebody who is obsessed with a particular star, celebrity, film, TV programme, brand; somebody who can produce reams of information on their object of fandom, and can quote their favored lines or lyrics, chapter and verse” (p.ix). There are several types of fans, such as music, and sport fans, but it is suggested that the film fan tourist is marginally different to other types of fan (Karpovich, 2010). Film fans focus on a fictional world while other fans are interested in a set of real events or people (Karpovich, 2010). Media-fan tourism is an “affective-interpretive process that redefines space, creating cult geographies and a physical focus for activity, and that this idea of cult geography is best observed as fan attachment to non-commoditized space, or indirectly or unintentionally commoditized space” (Connell, 2012, p.1018). Connell (2012) indicated that film or television fans are likely to “favour a physical ‘anchorage’ at which they can direct their interest but it appears that place responses largely depend on the tourist’s relationship with space, commoditization, film characteristics and place, as well as socio-psychological factors, and this combination impacts on the film tourist experience” (p.1018).

2.4.1.2 Film tourists’ experience

Carl et al. (2007) pointed out that “film tourism is based on a form of escape via simulation, spectacle and sensations created by the interplay of film representations and ‘real’ landscapes” (p.51). As Kim (2010) stated, television series “in which personal and domestic narratives are frequently the central part of storyline,

dramatise personal life over and above questions of power, politics, economics, social structure, religion, science or ethics” (p.61). Thus, people can identify these personalized storylines, and feel that “they are participating in a real story which is happening just next to them, empathizing with the characters and caring about what happens to them” (Kim, 2010, p.61). Croy (2011) indicated that “films have important pre-visit roles, including in destination awareness, image formation, expectation creation, and destination decision making” (p.161). Film tourism experience can become an important part of the cinematic experience and the audience is plunged into a fantasy world in between the imaginary and the real (Carl et al., 2007). According to Kim (2010), “when one visits actual place, he/she therefore might feel that the place seem strangely familiar even though he/she never been there before” (p.61).

Tourists have personalized memories and attachment with film tourism destinations through viewing films or television series, and the viewing experience is also influenced by the genre of film, plot, storyline, and the artistic style of the direct (Kim & Long, 2012). Kim et al. (2006) pointed out that popular film stars, visual and sound technology effects, and picture perfect camera angles also have different effects on tourists’ virtual experience. Additionally, the previous viewing experiences also inspire them to enrich their tourist experiences, such as re-enacting film scenes and photographing their re-enactment (Kim, 2010). For example, Markwick (2001) states that tourists always take photos or videos and buy souvenirs when they visit a film set, and these tourist activities can be seen as a memento of individuals’ tourist experiences. These activities also enrich tourists’ experience through creating an essential part of selective memory of a particular time, place, and performance (Kim, 2010). Audiences, especially for television series, have been shown to develop a strong emotional connection with characters’ well-being, dialoguing and may imitate their behavior through investing many hours in watching episodes (Kim & Wang, 2012). “The audience might associate their emotions with the film context, such as imagining themselves in the same situation as the main film characters, in other words they virtually travel” (Soliman, 2011, p.227). A case study conducted by Kim (2010) that focused on the tourists’ experiences at a film tourism destination in Korea where the highly successful TV series “*Winter Sonata*” was filmed, found that many tourists like re-enacting some

romantic scenes from the TV series such as the bicycle riding scene and kissing snowman and snowwoman scenes, and then took photos of their re-enactment. Couldry (2005) also found that most tourists take photographs and are photographed at points of interest when they visit the set of *Coronation Street*, such as photography outside the Rovers Return pub and the houses. Further, Kim and Wang (2012) indicated that the viewing experience also induces some audiences to join fan groups who have a common interest about a film or television series, as well participating in group activities such as visiting film conventions and sites to create or recreate the audience's anticipated and actual experiences.

Kim and Long (2012) pointed out that genre characteristics such as science-fiction, romance, comedy, adventure on films may influence and shape audiences' viewing experience and their subsequent tourist motivations, expectations, and experience; however, the film tourism literature about this research area is generally lacking. The entertainment industries and audiences construct the French word "genre", meaning "kind" or "type", to categorise TV series and films (Kim & Long, 2012). Genre can be seen as a cultural and social contact between production and audiences' consumption, films being distributed and marketed to different audiences (Kim et al., 2009). For example, the locations of science-fiction and fantasy films (such as *Back to the Future*, *Harry Potter*) are generally overtly fictions such as planets, galaxies or the future. However, audiences still wish to visit the film settings or studio to satisfy their curiosity even though they know these locations are not "real" (Butler, 2011). In other genres, historical or period films are often filmed at existing destinations which were popular historical or cultural attractions before the films were made. One example is Alnwick Castle, a very popular historical destination before the *Harry Potter* films (Butler, 2011). In a Chinese case, the popular period television series "*Qiao Family*" was filmed at a historical location, the Qiao Family Courtyard, a rich family's house from ancient times (Wu et al., 2007). In order to evoke tourists' emotional connections with a film or television series and enhance their entertainment experiences, Kim (2010) suggested that destinations could use symbolically and emotionally meaningful icons and special souvenirs to satisfy tourists. On the other hand films with negative storylines containing non-socially approved activities could find it difficult to attract visitors to the film destination (Soliman, 2011).

2.4.1.3 Interpretation services

Tourism destination's interpretation services also affect visitors' experience and satisfaction (Carl et al., 2007; Io, 2013), especially in some historical and cultural sites (Ryan & Dewar, 1995). Jafari (2013) described three functions of interpretation: 1. Enhancing visitors' experience through entertaining interpretation encourages visitors' interest in learning more by themselves; 2. Improving visitors' knowledge or understanding of the site; 3. Protection and conservation of places or cultures. Interpretation services include two types: personal/interpersonal services and non-personal service or verbal and non-verbal interpretation (Zeppel & Muloin, 2008; Harris et al., 2012, Io, 2013). Personal interpretation services related to face-to-face communication between visitors and tour guides; while "non-personal service as static interpretation such as printed materials, signs, exhibits, self-guided walks, and various electronic media" (Harris et al., 2012, p.36). Chinese authors Wu, Jin and Zhang (1999) divided interpretation services into two parts: 'hardware' and 'software'. The software interpretation relates to guides or other interactive interpretation services while the hardware parts are non-personal services. There are some authors (e.g. Munro et al., 2007; Zeppel & Muloin, 2008) who pointed out that the interpersonal or verbal interpretation was more effective in enhancing visitors' emotional experience.

In addition, Knudson et al. (1995, p.104-105) suggested some helpful suggestions for creating a quality visitor experience:

Provide good service. Service is not a special favour to visitors, it is an essential part of the work of heritage management and employees.

Be receptive. Being friendly, encouraging and giving visitors individual attention will make their visit a good experience.

Be helpful. Staff should take the time to help find answers.

Be accurate. Staff should be able to use maps and brochures effectively.

Be informed. Knowing the maps and brochures well and knowing answers to common questions and management techniques will help create an enjoyable environment.

From a wider perspective Van Dijk, Smith, and Weiler (2012) noted that “Face-to-face interpretation by costumed interpreters appears to be well accepted and sought after as a mechanism for addressing this expectation and potentially, leading to positive visitor outcomes” (p.49-50). Costumed interpretation can be divided into two types: first-person reenactments (FPRs) and third-person re-creations/reenactments (TPRs) (Van Dijk, Smith, & Weiler, 2012). First-person reenactments (FPRs), such as the costumed theatre performances, can be seen to be presenting a ‘living history’, reenacting significant social events of the recreated era through actors inhabiting characters (Hunt, 2004; Van Dijk, Smith, & Weiler, 2012). The second form is third-person re-creations/reenactments (TPRs) that use guides dressed as persons from the relevant historical period but present information in language familiar to the tourists (Van Dijk, Smith, & Weiler, 2012). The guides do not assume character roles, and hence maintain the flexibility of two-way communication afforded to most guide-visitor interactions (Van Dijk, Smith, & Weiler, 2012).

Ham and Weiler (2010, p.192) summarised three main categories of interpretation outcomes as follows:

Cognitive outcomes: what visitors might think, know, or believe as a result of interpretation (e.g., understating something, having a new view, or being provoked to thought);

Affective outcomes: what visitors might feel as a result of interpretation (e.g., appreciation of something, satisfaction with something, an attitude about something);

Behavioural outcomes: what visitors might do or be motivated to do as a result of interpretation (e.g., stay longer at the site, but something, positive word-of mouth advertising).

A case study conducted by Huang, Weiler, and Assaker (2015), surveying 282 mainland Chinese tourists to a heritage tourism site in Victoria, Australia, found that the greatest impact on tourists’ satisfaction and sustaining visitor arrivals came from cognitive interpretation outcome. Such interpretation techniques can be found,

and indeed during holiday periods the management of Grand View Gardens are considering and to some as yet relatively minor extent, used such techniques in the interpretation of the Gardens for visitors.

2.4.1.4 Tourism Motivations

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. There are six types of tourism motivators (See Figure 2.6):

Motivator types	Examples
Physical	relaxation, suntan, exercise and health, sex
Emotional	nostalgia, romance, adventure, escapism, fantasy, spiritual fulfillment
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

Figure 2.6: Six types of tourism motivators

Sources: (Swarbrooke & Horner, 2007, p.54)

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). Figure 2.7 shows a 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.

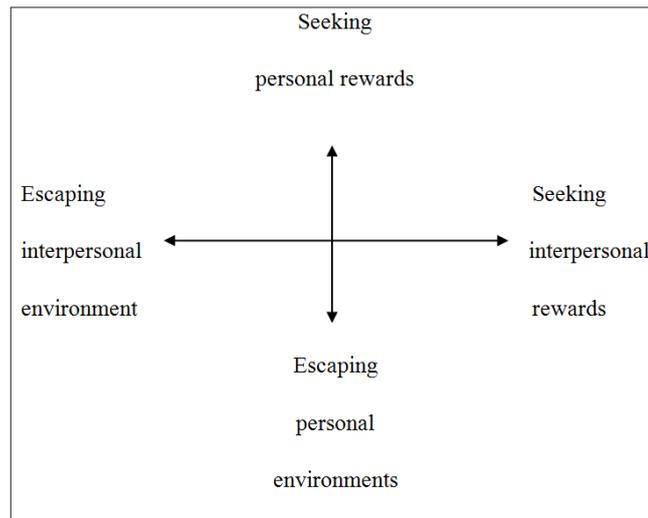


Figure 2.7: Ahola's travel motivation model

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

2.4.1.5 Tourists' motivation in film tourism

Although the term “film tourism” suggests that tourists are motivated to visit a particular destination or attraction because of it featuring in a film or TV series (Busby & Klug, 2001).Croy and Heitmann (2011) argue that while this is an important reason, it is not the only reason.For example, Singh and Best (2004) researched tourists' motivations for visiting the *LOTR* location, Hobbiton Movie Set, using Ahola's travel motivation model. The study found that addition to the main motivation being a desire to experience the iconic attractions within the *LORT*, especially the film set's natural scenery, further important motivations included the novel, finding out more about its author J.R.R. Tolkien, and learning about film production processes.

2.4.1.5.1 Push and pull factors

Film tourists' motivations can be divided into two types: pull and push motivators (Dann, 1977; Crompton, 1979, Klenosky, 2002). Dann (1977) pointed out that, “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 are factors external to

the tourist, attracting him or her to a destination, whereas push factors are internal, referring to the inner drive which leads to the decision to travel (Klenosky, 2002). 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).

Building on the push and pull motivational model, Crompton (1979) identifies 9 specific motives: “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”(p.408). Hudson and Ritchie (2006a) 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). Iwashita (2003) and Hudson and Ritchie (2006a) concur that film and television exert an influence on the travel preferences and destination choices of tourists. The push and pull motivation theory has been employed in some film tourism studies (Riley & Van Doren, 1992; Klenosky, 2002; Macionis, 2004). In one such study, Macionis (2004) suggested a framework for categorizing both film tourists and their possible motivations for visiting film locations (See Figure 2.8).

Serendipitous film tourists	General film tourists	Special film tourists
Motivations include:	Motivations include:	Motivations include:
<ul style="list-style-type: none"> ➤ Social interaction ➤ Novelty 	<ul style="list-style-type: none"> ➤ Novelty ➤ Education ➤ Nostalgia 	<ul style="list-style-type: none"> ➤ Self-actualisation ➤ Pilgrimage ➤ Self-identity ➤ Fantasy ➤ Romance ➤ Nostalgia
Increasing	self-actualisation	motivations
→	→	→

Figure 2.8: Three categories of film tourists

Sources: (Macionis, 2004, p.89)

Figure 2.10 shows that special film tourists are motivated by seeking the sense or meaning that is depicted in films; general film tourists are possibly motivated by the novelty of visiting portrayed locations; while tourists visit film locations or participate in film tourism performances with their friends or families and can be seen as serendipitous film tourists.

2.4.1.5.1.1 Pull factors

It has been noted that the pull factors are specific to a destination's features, attractions, and in consequence are multiple and complex in terms of their inter-relationships (Kelnosky, 2002). It has also been suggested that an association with a film, novel or television series contributes to a destination's pull factors (Riley & Van Doren, 1992; Couldry, 1998; Beeton, 2001), but while this may explain why a given site is selected in preference to others; in itself it does not explain the initial push motive. Macionis (2004) classifies these pull factors into three types: "Place (location attributes, scenery, landscapes, weather, cultural origin, social origin, and activity origin); Personality (cast, characters, and celebrity (stars)); and Performance (plot, theme, and genre)" (p.90).

With respect to place, destination images can be regarded as pull factors (Prayag & Ryan, 2011). Macionis (2004) mentioned that "place is a possible pull factor in film-induced tourism assuming that it involves film location attributes, such as spectacular scenery or unique landscapes that are immediately identifiable and attractive to a viewer" (p.90). By their very nature of appeals to the emotions and intellect, films can also play a role in the formation of push factors that motivate tourists to visit the filmed places. Thus a location such as the *Lord of the Rings film site* at Matamata has been transformed into a globally known tourism destination (Riley et al., 1992; Beeton, 2001). These emotional elements of a film also mean that performance and story telling are perhaps even more important than the physical setting in attracting tourists to a location (Macionis, 2004, Riley & Van Doren, 1992; Croy & Walker, 2003, and Hao & Ryan, 2013).

Beeton (2002) also draws attention to the relationship between place, film and story as a means of inducing a motivation to visit a given site, and as an example Smith (2003) cites the role of folklore in the creation of the marketing of Robin Hood

Country based on stories and films in the promotion of Nottingham in the U.K. In many ways these are not too dissimilar for the notion of theme parks, especially those built on the characters and story lines of the Disney Studios (Craik, 1997; Smith, 2003).

It might also be noted that association with a well-known actor or actress might also explain the push motivations that initiate a visit (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 characterizations” (Macionis, 2004, p.92).

2.4.1.5.1.2 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). Given the role of popular media and the ease of access to popular means of entertainment, a number of stories, films and features become embedded as part of our culture and personal lives. Riley and Van Doren (1992) draw on this when writing of how visits to film sites can take on the aspects of a personal pilgrimage involving motives of escape and nostalgia; thereby evoking an analysis of seeking personal meaning. Heitmann (2010) also suggest this to be part of such tourism, while Macionis and Sparks (2009) provide examples of the sentimental journey in their analysis of visitors reliving nostalgic memories from their childhood, from visiting Salzburg, Austria – the site of the film “*The Sound of Music*”, Salzburg, Austria. Other examples of such studies would include that of Couldry (1998) and the manner in which visitors interact with the film set of *Coronation Street* in the Granada Studios based in Manchester, UK. It is these factors that have led Hudson and Ritchie (2006a) and Macionis (2004) to suggest that the internal motivations or push factors are as important as any pull factors in attracting tourists to a film set, and indeed are as powerful as any of the generalised motives that lead tourists to wish to socialise, relax or simply acquire a suntan. 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 as such these drivers may permit self-actualization as tourists use film sites to establish self-identities.

A quantitative research study conducted by Macionis and Sparks (2009) focused on film tourists’ motivations derived from postal surveys, and the results showed three main important motivators to entice tourists to a destination:

1. Novelty motivators: tourists want to have fun or unique experience by visiting film locations, experience something new, see actual scenery, and escape from the ordinary.
2. Prestige type motives: many tourists want to talk about the trip when returning home and take photos at film destinations.
3. Personalization (experiential) motivators: many visitors have been film-induced tourists before with a desire to see the film location, and they always want to experience the storyline of film as well as make personal connection with film.

While Macionis and Sparks (2009) argued that films or television series only considered a secondary motivator factor for visiting film locations. It is proved by Shani et al. (2009) suggested that film tourist are attracted by various factors like history, fantasy, science fiction, romance and other themes.

2.4.1.6 Authenticity

In an earlier literature MacCannell (1976) suggested that 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). Buchmann et al. (2009) suggested that existential authenticity is very effective and suitable to explain tourists’ experiences within film tourism.

There are five genres of perceived authenticity suggested by Pine and Gilmore (2007, pp.49-50) within the experience economy:

1. Commodities – natural authenticity

People tend to perceive as authentic that which exists in its natural state in or of the earth, remaining untouched by human hands; not artificial or synthetic.

2. Goods – original authenticity

People tend to perceive as authentic that which possesses originality in design, being the first of its kind, never before seen by human eyes; not a copy of imitation.

3. Services – exceptional authenticity

People tend to perceive as authentic that which is done exceptionally well, executed individually and extraordinarily well by someone demonstrating human care; not unfeelingly or disingenuously performed.

4. Experience – referential authenticity

People tend to perceive as authentic that which refers to some other context, drawing inspiration from human history, and tapping into our shared memories and longings; not derivative or trivial

5. Transformations – influential authenticity

People tend to perceive as authentic that which exerts influence on other entities, calling human beings to a higher goal and providing a foretaste of better ways; not inconsequential or without meaning.

Film sites are the hyper-real places which mix reality and artifice (Couldry, 1998). The boundaries between fiction and reality are nebulous (Smith, 2003). However, Busby and Klug (2001) argued that some tourists may not mind whether or not the place is a genuine location. For example, Disney theme park is not a real world, and tourists know that the destination is neither the actual film set nor a real world and they simply visit an “authentic” Disney World (Butler, 2011).

Experiential authenticity also acts as a motivator for tourists, which means film tourism allows tourists to live out their fantasies of their favorite films or stars in fictional or mythical places (Macionis, 2004). 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).

2.4.1.7 Measuring tourists' satisfaction

Oliver (2009) defined that “satisfaction is derived from the Latin *satis* (enough) and *facere* (to do or make)” (p.6). Tourist satisfaction is a psychological and emotional response after they experienced the tourism products and services (Baker & Crompton, 2000). That satisfaction may be generated by a destination permitting a congruence to occur between the ‘push’ and the ‘pull’ motivations (Yoon & Uysal, 2005), although Meng et al. (2006) present a counter argument based on the notion that tourists do not fully undertake such an analysis of their own motivations. Given this the likelihood of discontinuity remains high, and in consequence satisfaction may only occur due to adaptive behaviours on the part of the tourist (Ryan, 2002).

Tourist satisfaction could be evaluated by different theories, and the following will present two useful theories: Expectancy-Disconfirmation Paradigm (EDP) and Performance-Importance model.

2.4.1.7.1 Expectancy-Disconfirmation Paradigm (EDP)

Oliver (1980) pointed out that the expectation-disconfirmation model is one of the most accepted theories to evaluate tourists' level of satisfaction. Expectations regarding a product or service are developed by tourists prior to them purchasing those products or services. Kotler (1997) and Yoon and Uysal (2005) have suggested that tourist satisfaction can be conceived of as a result of a tourist comparing her prior expectations of a destination with her perception of the actual experience of visiting the destination. The expectation-disconfirmation model can be employed to compare these prior expectations with tourists' perceptions of actual travel experiences, thus enabling the measurement of tourists' evaluation (Yoon & Uysal, 2005). According to the model, positive disconfirmation results when the actual performance is superior to expectations; conversely, negative disconfirmation results when the actual performance is inferior to expectations (Prideaux et al., 2006; Neal & Gursoy, 2008).

Figure 2.9 show an *a priori* model which may be used to test and understand hyper-real tourism and film tourists' experiences (Carl et al., 2007). The model shows that tourists may feel dissatisfied if their prior expectations (hyper-real images in films or television series) do not match the actual experience; while tourists may feel

satisfied if the actual experience matches the hyper-real expectation (Carl et al., 2007). Indeed, if visitors feel satisfied with a tourism destination's products or services, the positive experience could produce repeat visits and positive word-of-mouth effects to potential visitors like families or friends (Bramwell, 1998). O' Connor et al. (2010) also observed that tourists feel let down if the local residents do not behave or dress in the way showed in a film or television series when they visit a given film destination.

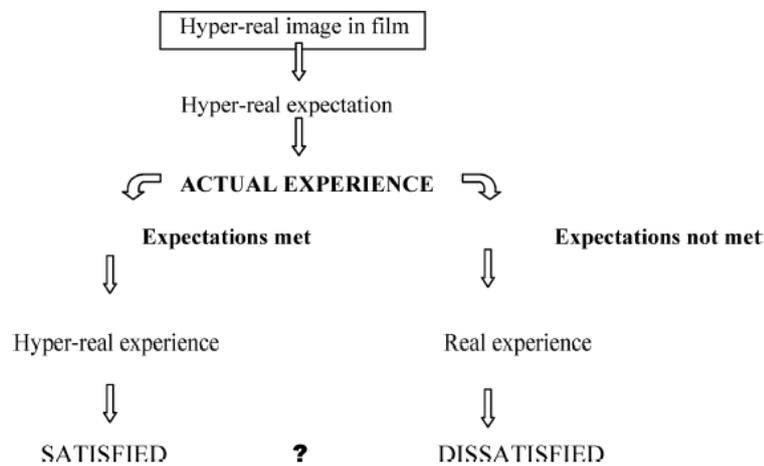


Figure 2.9: Hyper-real films and visitor experiences

Source: (Carl et al., 2007, p.52). Reprinted with permission.

2.4.1.7.2 Importance-performance theory

According to Yoon and Uysal (2005), “tourists may have varying motivations for visiting particular destinations, and also may have different satisfaction levels and standards” (p. 48). Many studies (Mannell & Iso-Ahola, 1987; Ross & Iso-Ahola, 1991; Meng et al., 2006) found the relevant relationship between tourists’ motivations and satisfaction, and tourists’ satisfaction affected by both push and pull motivators.

In an early study, Martilla and James (1977) proposed Importance-Performance theory as an effective technique to assess tourist satisfaction in tourism studies. 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) suggest four conditions within the importance-performance model, including: “1) High expectation-high performance: important attributes are perceived to be present in the destination; 2) High expectation-low performance: important attributes are perceived not to be present in the destination; 3) Low expectation-high performance: the presence of unimportant attributes in the destination; 4) Low expectation-low performance: unimportant attributes perceived not to be present in the destination” (Mazanec et al., 2001, p.306).

The fundamental purpose of such analysis is “to determine which attributes tourists consider most important and how well the destination performs in attributes that are considered important to customers” (Mazanec et al., 2001, p.306). Hence, poor performance on important attributes may result in tourists experiencing dissatisfaction (Mazanec et al., 2001).

In summary, the improvement of the level of tourist satisfaction can be considered a very important contributing factor to the enhancement of the reputations of service providers and destinations (Song et al., 2011). The high level of tourist satisfaction may also 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).

2.4.2 Government stakeholder

Nowadays, people often experience uncertainty over the selection of tourism locations for travel due to many destination marketers promoting their attractions through various mass media such as television advertisements, newspapers, magazines, and radios, which are often expensive; while films can be used as an effective promotional tool (Soliman, 2011). In Britain, “VisitBritain works very closely with film distributors and other partners on tactical promotions to ensure

that attention is drawn to these British locations and maximum exposure is obtained” (Hudson & Ritchie, 2006a, p. 259). As mentioned above, film induced tourism does bring many benefits or profits to regions and/or countries, and national and local governments also pay attention to the development of film tourism. For example, Korea National Tourism Organization (KNTO) is aware that popular media could enhance the national image of Korea and induce foreign visitors. Hence the Korea National Tourist Organization (KNTO) have carried out effective marketing strategies by using popular film stars in tourism advertisements, using popular film’s soundtracks as theme songs in its advertising, and promoting tours to both the popular film locations and film companies (Chan, 2007). In New Zealand, the “*Lord of Rings*”, film series provided many positive benefits for tourism in New Zealand (Smith, 2009). Hudson and Ritchie (2006a, p.258) state that “the exposure of a film of a city, province, or country is an advertisement viewed by potentially millions of people, and an audience that could not be reached through specially targeted tourism promotions”. Appreciating this possibility the government of New Zealand put considerable resources into promoting film tourism, and the government agencies including Tourism NZ, Trade NZ and Film NZ are working together on a coordinated strategy (Hudson, 2011) For example, the government invested US \$18.6 million to promote New Zealand in the wake of the film and the Prime Minister, Helen Clark, personally endorsed the branding of New Zealand as the “home of Middle-earth”. Additionally, travel agencies launched “Find Lord of Rings” tours (Hudson, 2011; Smith, 2009).

As a further example, “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., 2009, p.224). Therefore, more places are recognizing the power of film tourism, and they are pro-actively going out of their way to attract film companies to use their areas as locations (Swarbrooke, 1999). However, Macionis and Sparks (2009) found that film tourism tends to be an incidental or serendipitous tourist activity because films or television series are not, for the majority of tourists, a main or primary reason for visiting film destinations, and the specific film-induced tourists are only a small portion of all tourists. Hence, in order to promote film destination well, they suggested that clever

promotion, packaging and marketing are very important to overcome an inertia in the greater part of the market.

2.4.2.1 Destination marketing organization (DMO)

According to Mountinho (2000, p. 121), marketing management is: "...the process of analyzing, planning, implementing, coordinating, and controlling programme involving the conception, pricing, promotion, and distribution of products, services and ideas designed to create and maintain beneficial exchanges with target markets for the purpose of achieving organizational objectives." In film tourism destinations, Hahm and Wang (2011) pointed out that DMOs should recognize the power of film on creating awareness, enhancing existing images, changing images, and igniting a motivation to visit a place. In order to benefit from film tourism, Hudson (2011) pointed out that both the film commissions and Destination Marketing Organizations (DMOs) should be working together to leverage film tourism. Hudson and Ritchie (2006b) suggested 14 to 17 possible marketing activities of DMO for before and after the release of a film. Indeed, Hudson (2011) divided film tourism marketing in to four stages and in more detailed discussed the effective marketing activities for each stage. The following will discuss the four distinct stages: before production, during production, during release of the film, and after release (Hudson, 2011).

2.4.2.1.1 Before production

The collaboration between film commissions and the tourism industry could be conducive to the development of film tourism, and starts in the pre-production period (Hudson & Ritchie, 2006b). Initially, film production companies cooperated with locations to save costs during film making processes. For example, The South African Tourism Department provided technical support and accommodation for production staff (Hudson, 2011). Now, there is an increasing number of tourism destinations that recognize film tourism as a marketing opportunity and appoint an executive or public relations specialist to place their regions in films or television series. Canada and The Bahamas employ Weber Shandwick, one of the biggest public relations firms in the world to get maximum exposure for their destinations

on screen (Hudson & Ritchie, 2006a). Further, “in the Bahamas, where the film commission is under the auspices of the Ministry of Tourism, the Ministry is involved immediately it receives a script”, for example, the Ministry invested about \$16 million on the film *After the Sunset* (Hudson, 2011, p.167).

In fact, many DMOs promote their locations to film producers proactively. VisitBritain offers British locations to Indian film producers for making Bollywood films (Hudson & Ritchie, 2006b). Australian tourism officials collaborated with Disney on *Finding Nemo*. Arguably the Australian Tourist Commission was the first NTO to forge relationships with the film industry (Hudson, 2011). Soliman (2011) pointed out that the local government should provide special benefits for film producers, thereby motivating them to shoot at their locations. The Malta Tourism Authority not only offers incentives but also provides logistical support to film productions if the production will be good for tourism (Hudson, 2011). Holloway et al. (2009) indicated that “government have colluded with local authorities and the private sector by directly subsidizing the media’s production costs, being well aware that the publicity engendered by global distribution of a film or television programme will generate tourists’ interest” (p.224). Kansas’s Travel and Tourism Development Division spends US\$1.2 million annually on film tourism promotion in USA; and in 2004, Singapore Tourism Board made a 3-year US\$7 million scheme to attract leading international filmmakers to produce their work there (Hudson & Ritchie, 2006b). Hudson (2011) pointed out that not only are the DMOs providing benefits to film productions, but in locations like Flanders special grants to film productions are on offer to films set in Flanders if it is thought the films or television series will favorably impact the economy.

In China, the Beijing Municipal Bureau of Tourism was a major partner in the film “*If you are the One II*” even before it was filmed in 2010, and they signed a contract that required the film to include: five tourism attractions including Mutianyu Great Wall, Happy Valley, Tantuo Temple, Zizhu Yuan Park, and the 798 Art Area and that the films should incorporate their features with the story’s development (Beijing Tourism, 2010). Yunnan government also paid attention to film-induced tourism, and decided to cooperate with film companies to produce 10 films in 2004, including *Running Red River*, *The Story of Nujaing*, *Oath Tablet*, *Love in Shangri-La*, *Baqianliluyunheyue*, *Zhouenlai and Yunnan*, *Love Return Lijiang*, *A beautiful*

Place, Madian, and Tianhou (Yunnan, 2004). These films all talk about Yunnan culture, custom, and beautiful scenery. In addition, as films can present an authentic image of a country or a particular place such as scenery or local culture, therefore, and at the pre-production stage, DMOs should pay attention to a film's merit about whether the film can attract target markets (Hudson, 2011).

2.4.2.1.2 During production

During the production of films or television series, the destination marketers might work with the producer's publicist to ensure consistent messaging about the filmed site's merits, which is a good opportunity for destinations to generate public recognition (Hudson & Ritchie, 2006b). For example, media reported that *LOTR* was being filmed in New Zealand during the film making processes (Hudson, 2011). Thus, many people especially fans will gain messages about the linkage between the film and the location. Further, using the *LOTR* film's stars to promote New Zealand grabs the public's attention.

2.4.2.1.3 Before release

Before a film's release, DMOs can prepare marketing material and develop marketing partnerships in order to promote destinations. For example, for the film, *Closer*, filmed in London, Visit Britain collaborated with Sony and Columbia Pictures in advance of the release of the film, and visitors could download movie maps of the film on the VisitBritain web site (Hudson, 2011). From the movie map, visitors could find the locations used in the film, and some attractions also placed discount vouchers on the map.

2.4.2.1.4 After release

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 were many national and international tourists attracted to film locations, 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 promoted the country as “Home of Middle-Earth” (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).

At this stage, Hudson (2011) indicated that “the challenge for DMOs is to convert the audience’s interest in a film into a commitment for a future visit and capitalize on additional visitors brought through film” (p.169). DMOs also pay attention to market activities that related to film tourism after a film’s release. For example, after *The Lord of the Rings* was released, the then Prime Minister, Helen Clark was appointed as a special *The Lord of the Rings* Minister to head a huge international media campaign and numerous events leveraging off the film, such as those featuring New Zealand food and wine, and planned activities moved beyond the scenery to promote New Zealand culture including art, crafts, food, wine, music, and fashion (Hudson, 2011).

Tourism destinations always promote hotels and guest houses that were used in films and the use of effective marketing tools can lead to economic growth at film sites. For example, after “*Four Weddings and A funeral*” was released in England, the small hotel used in the film was fully booked for not less than three years (Soliman, 2011). In China, a successful example was the Yalong Bay Earthly Paradise Bird’s Nest Resort used in the popular Chinese romantic film “*If You Are the One II*”, and the resort promotes their rooms associated with the film, popular stars, and the storyline. The website of the resort not only use the film theme as the background to provide information about the film’s synopsis, cast and crew, gallery and videos, but also provides a detailed introduction to each room used in different scenes depicted in the film (Yalong Bay Tropical Paradise, 2013). The resort continues to attract visitors to book a film themed room long after the release of the film, even though the price of rooms was very expensive (Yalong Bay Tropical Paradise, 2013). Film authorities increase the public awareness of local tourist facilities such as hotels and restaurants, and thereby encourage film makers to shoot

films at the desired location, as well as using the films as promotional materials on their websites and tourism brochures (Soliman, 2011).

Holloway et al. (2009) additionally state that “film maps” are produced in local tourist information centers 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. The New Zealand government not only provide film maps located in different cities used in the “*Lord of Rings*” (such as Matamata, Wellington, and Nelson), but also the local tourism *i*-sites (information centers) provide detailed information and services for visitors to better understand or explore filmed scenes. For example, tourists can book visiting times and get free bus to access to Hobbiton Movie Set from the Matamata *i*-site (Hobbiton Movie Set Tours, 2013).

2.4.2.2 New technology marketing

In the past, the traditional marketing approach was to identify variables influencing customer wants by research subsequently followed by activities such as advertising, sales promotions, personal selling, publicity and public relations (Lockyer, 2007). Advertising can be seen as a form of marketing communication to disseminate information about a business or an organization and its products or services (McCabe, 2009). In order to gain tourists’ attention to spend their vacations in the filmed locations, Soliman (2011) suggested that governments should promote these attractions at the right time, by using governmental television channels to show the filmed locations before periods of national holidays. Now there are new global marketing channels through digital marketing that can reduce marketing costs and increased effectiveness (Ryan & Jones, 2009). Digital marketing includes various types, such as website marketing, social networks marketing, E-mail marketing,

search engine marketing, and blog marketing (Ryan & Jones, 2012). These marketing tools have been adapted to film tourism destination promotion. For example, the usage of website marketing is very important for modern film tourism promotion, such as the New Zealand Tourism website, which promotes the country as “home of Middle-earth” (Smith, 2009). In the United States, many DMO websites try to attract film productions to provide film related news or information on their websites, such as Austin, Miami, and Florida (Hahm & Wang, 2011).

Social networking is a relatively new marketing strategy, which offers highly targeted advertising to niche social groups based on profile information they volunteer through sites like Facebook, Twitter, as well as popular Micro-blogging in China (Ryan & Jones, 2009). Both individuals and organizations can register an ID to enter, and they can buy or sell something free of charge, requesting or sharing information online (Bulte & Wuyts, 2007). In China, Micro-blogging means mini-blog and is very popular since *Sina* organization designed it three years ago (Tourism China, 2011). There are many tourism destinations registering an ID to enter Micro-Bo, and maintaining tourism information updates almost daily. They might attract many people to join who are interested in the tourism destination. In the past, tourism destinations usually promote their attractions through advertisements on television, magazines, newspapers, and other public media, which is expensive (Soliman, 2011). Micro-blogging is not only low cost, but also easier for people to access tourism information quickly and conveniently. According to statistics, many tourism destinations were aware of the influence of Micro-blogging marketing, and 296 local Tourism Administrations have already registered *sina* ID to enter micro-Bo until the end of 2011 (Tourism China, 2011). Because Micro-blogging updates new content very quickly, people may miss information if they did not carefully time the release of information, and one problem is the information is likely to be buried in vast amounts of data (Tourism China, 2011). In addition, Connell (2012) pointed out that with the mobile phone technology development, Smartphone apps have become a much used tool in film tourism marketing.

2.4.3 Local residents

The Community is one of the most important film tourism stakeholders, Heitmann (2010) pointed out that the quality of local residents' lives is influenced by tourism development. According to Beeton (2005),

“Communities can be defined spatially by the limits of a town, for example, politically by a shire or state, geographically by the type of countryside (the valley region), by land use (a farming community), or psychologically by fields of interest (such as the artistic community, or the globally geographic virtual communities linked via the internet)” (p.120).

There are many studies that focused on the relationship between local residents' attitudes and tourism development in the past three decades (Choi & Sirakaya, 2005). Tourism destinations may be difficult to develop if local residents have negative attitudes about tourism development and are unwilling to participate in the process (Ap, 1992). While there are different types of community associated with film tourism destinations, there are similarities and differences among them. Few studies have examined film tourism's impact on local residents, especially in an urban area. Most studies (Beeton, 2004a; Beeton; 2004b; Beeton, 2005) focused on research in small rural communities. Beeton (2005) pointed out that: “tourism in cities does not create the same level of impact (positive as well as negative) owing to their existing population size, infrastructure and site hardening” (p.109). Beeton (2005) analyzed three communities' cases at different levels, including: Barwon Heads, a small seaside village in Australia; Goathland, a well-established village in an English national park; and last the country, New Zealand.

Barwon Heads

As previously mentioned, this small village was highly influenced by the TV series *Sea Change*. In order to examine local residents' views of film tourism, Beeton employed a mail-back questionnaire research amongst residents of Barwon Heads in 2000. The results found most local residents were aware of the role that *Sea Change* played in raising public awareness of the town. They were proud of this, and identified several economic benefits such as it being “good for traders”, and

“good for property sales”. However, local residents especially younger people, complained of increased real estate prices because local young people could no longer afford to buy homes due to the high prices (Beeton, 2004b).

Goathland

The long-term TV series *Heartbeat* had a highly significant effect on the residential community of Goathland. In the early stage of film production in 1991, the local residents were proud that their hometown had been chosen as film location and were satisfied with the potential social and economic benefits. Later, when the first *Heartbeat* series screened successfully in 1992, Goathland attracted a huge number of visitors. In order to solve traffic problems and satisfy visitors' needs, the North York Moors National Park Authority (NYMNP) held meetings with local residents to discuss extending the existing car park and to build a new car park. However, some villagers felt unhappy with the plans and walked out of the community meeting. In 1994, the car parking issues still existed as a result of villagers being unable to come to an agreement. Some villagers wanted more car parks, but 'not in my backyard'. In Parish Council meetings, police suggested that yellow lines were the only way to resolve parking problems. Further, unlike Barwon Heads, some residents claimed that housing price had depreciated due to tourism. In 1995, some residents formed an association about “no coach park and yellow lines”. Unlike Barwon Heads where there are no traffic counts, the Automatic Traffic Counter provides some comparative data about the visitors numbers increased from 320,000 to 1.19 million from 1991 to 1995. The car parking issue can be seen as a serious problem in Goathland, and some residents still opposed parking restrictions in 1996. Tourism destinations may be difficult to develop if local residents have negative attitudes toward tourism development and are unwilling to participate in the processes (Ap, 1992).

New Zealand

New Zealand can be seen as a case of the effect of film on a national community, as many sites were used for LOTR films, including both the Hobbiton Movie Set

and Caves located in Waikato region; the peaks of Tongariro National Park, were used as the infamous “Mount Doom” as did Hells Gate near the city of Rotorua; Mount Victoria (the Hobbiton Woods) and Harcourt Park (the Gardens of Isengard) and the Hutt River (the River Anduin) are all sited near the capital of New Zealand, Wellington; and many scenes were filmed in South Island like Queenstown and Nelson (Discover New Zealand, 2013). One of the most significant sites is Hobbiton Movie Set which is a replicated village built at a private sheep farm near a town Matamata. Generally it seems local residents continue to welcome tourists, even though many shops have changed their function to sell Hobbiton memorabilia. It remains as the primary tangible site for LOTR and *Hobbit* film fans in New Zealand.

2.5 Conclusion

This chapter identified the concepts of film tourism, and three related themes are literary, cultural and heritage tourism. Film tourism’s influence discussed in this chapter. Further, the stakeholder theory and three relevant stakeholders within film tourism also identified. For visitors, a literature about film tourists’ motivations and satisfaction was reviewed. Government organizations’ role and the potential marketing strategies implemented by destination marketing organizations were also discussed. Additionally, a film tourism’s impact on local residents also explored. Briefly it was noted that film tourists may be classified on the basis of their level of interest in a specific film – from being a fan to being an indicated visitor to a site. It was also noted that proactive marketing of sites to film companies is today not uncommon. The next chapter will focus on introducing Chinese tourism development history, and describing the background of the researched destination and the novel *The Dream of the Red Mansion*.

During this literature review, the following gaps were identified which this study aims to fill. Currently, film tourism is dominated by Western concepts; for example, in Connell’s (2012) paper entitled “Film tourism-evolution, progress and prospects”, the majority of the discussion was Western-oriented, and the references to Asian film tourism were limited to the Korean context. It is important that this gap be

filled as film tourism in the Chinese context differs significantly from that in the Western context in the following ways. First, film tourism is a new concept in China, and the Garden is probably the oldest and best established site, due to the period when it was built and the intent to create a lasting legacy at the time of construction – a legacy that did look toward tourism, but which was primarily motivated by the cultural context of the novel and its importance. Second, the context of utilization of film tourism sites is also different, because Chinese people use public parks in a different way to their Western counterparts. There are, however, similarities, such as managerial issues remain much the same wherever a site exists, as costs still have to be covered. Furthermore, although the conceptual underpinning in terms of visitor motivation may have much in common with Western studies, complicating factors arise from the Chinese context and associated cultures. The Chinese Communist Party (CCP) plays a role as patron of classical culture for the confirmation of the state as a Communist State. For example, CCP General Secretary, State President and CMCC Chairman Xi Jinping addressed an international seminar marking the 2,565th anniversary of the birth of Confucius (September, 2014), and pointed out Chinese traditional culture can be used to enhance both social cohesion and a Chinese sense of identity (Zhang, 2014). He was also reported as saying that the classics of Chinese literature should be ingrained in the minds of Chinese students, and emphasized traditional culture as the country's cultural soft power. In October, 2014, President Xi Jinping chaired the Forum on Literature and Art Work, where he again stressed the important role of literature and art in realizing the Chinese dream of the great rejuvenation of the Chinese nation (Xinhuanet, 2014). Hence, film tourism sites such as the Garden are seen by the State as playing a role in transmitting classical culture and fostering a national identity, in addition to their role in raising revenue. Indeed, as noted elsewhere in this thesis, the very establishment of the Gardens was itself an important political symbol in reversing Maoist policies. This issue is again referred to in the final chapter of the thesis.

Chapter Three Research Context

3.1 Introduction

The purpose of this chapter is to provide a better understanding of the research context of this study. The chapter will first describe Chinese tourism development history, followed by an introduction to the novel, *The Dream of the Red Mansion*. It will then introduce the film set, Grand View Garden, through describing the four stages of construction, the main tourism attractions, as well as using photos to describe the various tourism performances within the garden.

3.2 Chinese tourism development history

Travelling and exploring new places can change peoples' lives, and exposes them to new cultures. It can also help shape their mind-set. Some scholars (Li, 2009; Airey & Chong, 2011) pointed out that tourist activities in China can be traced back to the classical and imperial eras. This section will introduce Chinese tourism development history divided into two parts: the first part will explore tourist activities in Chinese ancient society, and the second part will introduce tourism development in the modern period. The purpose of this section is to provide a background that may help the reader better understand the context of the key novel, *Dream of the Red Mansion*, as this book is redolent with references to classical times and particularly Taoist, Buddhist and Confucian thought.

3.2.1 Tourist activities in the ancient society

China has an ancient civilization with a five-thousand-year history, which can be divided into a number of different periods (See Table 3.1).

Table 3.1: China before 1949 - dynasties and periods

Dynasty		Period
Xia Shang Zhou	Western Zhou Eastern Zhou	About 21 st to 17 th century BC About 17 th to 11 th century BC About 11 th century to 771 BC Spring and Autumn (770-476 BC) Warring States (475-221 BC)
Qin Han	Western Han Eastern Han	221-2-7 BC 206BC-AD 24 25-220
Three Kingdoms Jin	Western Jin Eastern Jin	220-265 265-316 317-420
Southern and Northern Dynasties		420-589
Sui		581-618
Tang		618-907
Five Dynasties and Ten Kingdoms		907-960
Song	Northern Song Southern Song	960-1127 1127-1279
Yuan		1271-1368
Ming		1368-1644
Qing		1644-1911
Republic of China (Early Republican)		1911-49

Source: Airey & Chong (2011)

The Chinese tourism scholar Li Tianyuan (2009), described Chinese tourism development during Chinese ancient society as occurring in successive primitive, slave, and feudal societies and the following sections will introduce in detail each society's tourism development.

3.2.1.1 Primitive society

The primitive society, also known as the Stone Age, can be divided into two periods: the Palaeolithic Period (Old Stone Age) and the Neolithic Period (New Stone Age). In this period, the primary tools were made of stone. Due to the low productivity and the shortage of goods and materials, people did not have the desire for tourism. Even though people had to change their living places from one area to another area due to natural disasters and war, this cannot be considered real voluntary travel. The migration happened at that time because people had the desire to survive.

In the late primitive society, metal tools appeared. People were starting to engage in farming, growing millet and rice, and raising livestock. Thus, with the improvement of production technology and labour productivity, surpluses in production increased, and the exchange of products began to appear.

With the development of the exchange of products, a merchant class emerged between the latter period of primitive society and the beginning of feudal society. The early businessmen needed to understand other areas' products and demands, as well as visiting other places for products to exchange, thus the desire for travel emerged. Therefore, the purpose of original travel was not just for relaxation or a holiday, but an economic activity for business and understanding other places.

3.2.1.2 Slave society

Travel activity rapidly developed during the slave society period including the Xia, Shang, and Zhou three dynasties. In this period, travel was not only for business, but also for slave owners' pleasure. The slave owners were wealthy as they owned the labour surplus which was created by the development in productivity. This material wealth was used for two things: firstly, the traditional sacrifice ceremony; and secondly, sightseeing. From the Shang dynasty to the end of the Qing dynasty, Chinese emperors paid attention to religious ritual, thus, most of the ancient trips were for pilgrimage purposes. Most other leisure travel comprised sightseeing for the slave owners. The word "sightseeing" originated from "touring the nation" in the "Book of Changes", which means to make an inspection of and show respect for a country and its local history, tradition and culture. However, uncertainty exists as to how many slave-owners participated in the sightseeing travelling activities

during this period. For example, in the Zhou Dynasty, the ancient book “The King Mu Biography” said that King Mu travelled around the country and met ‘His Wang Mu’ at Kunlun Mountain, which is called ‘romantic and mystical travel’ by the descendants (Airey & Chong, 2011). According to the historical record, the Emperor Mu of Western Zhou Dynasty was believed to be the first Chinese traveller in the antique era (Airey & Chong, 2011).

3.2.1.3 The feudal age (From Qin to Qing Dynasty)

The Chinese feudal period has more than two thousand years of history. The improvement of productive technology and general society’s economy provided a material basis for the development of travel. In the early Qin Dynasty, the oldest geography book “The Classic of Mountains and Seas” recorded Chinese geography, history, mythology, religion, animals, plants, minerals, medicine, culture, etc., and Duan (2008) pointed out that this book could be seen as the earliest book that introduces Chinese tourism resources.

Trips have a close relationship with transportation, and Chinese feudal society’s constructed infrastructure of its transportation network reflected the development of travel during the period, including both land and canal transport. During Qin and Han dynasties, land transport was built, extending in all directions, and this provided a convenient way for people to travel. For example, during the Western Han Dynasty, a famous historian and litterateur Si Maqian, spent a long time visiting the whole country, experiencing scenery, visiting historical sites, and collecting legends. He then completed a great historical work *The Records of the Grand Historian (Shiji)* which recorded early Chinese history (Yan, 2002). Also, as an important foreign policy initiative in this period of the Western Han Dynasty, Zhang Qian’s diplomatic mission to Xiyu (the Western Regions) developed the ‘Silk Road’, and accelerated the sharing of food cultures between the Midland and Xiyu (Airey & Chong, 2011). After that, many Chinese businessmen exchanged or sold silk and other goods with the West through the Silk Road. Chinese feudal dynasties also paid attention to developing canal transportation. This was the most important means of travel. The Sui Dynasty (581-618) made an important contribution to

canal transport, such as Emperor Yang building a canal connecting Beijing and Hangzhou.

During Tang and Song Dynasties, in addition to business travel, there emerged many non-economic travelling types. They are recorded in many ancient literatures. In particular are wandering scholars and religious who travelled. For the wandering scholars, there were many bureaucrats and scholars who felt frustrated in their careers or were affected by religious thought, and travelled into the mountain forests to escape and avoid society. Also, many famous poets who were interested in natural scenery travelled around the country, such as Li Bai, Du Fu, Lu You, Liu Zongyuan, Su Shi, etc. (Airey & Chong, 2011). For example, Li Bai's travelling experience inspired the great poet to write many famous poems about Chinese mountains and rivers. Beeton (2008c) stated that travel literature, stories, and poetry could influence people's recreational and tourism activity. Until now, there are many cities and destinations known by Tang or Song poetries. Religion also had a significant impact on travel, as travel is an important medium for spreading religion. Buddhism was introduced into China in the Western Han Dynasty, and reached a peak during the Tang Dynasty. After the arrival of Buddhism in the Western Han period, Chinese monks went abroad for pilgrimage, study and exchange (Airey & Chong, 201). There were many Buddhism temples built and religious travel was commonly undertaken by religious believers. For example, the eminent monks Xuanzang and Jianzhen actively promoted cultural communication among China, India, and Japan through religious travel. During the period, there were also many foreigners who visited China.

Before the Ming Dynasty, the main purpose of travel was to investigate literature and history. While in the Ming and Qing Dynasties, social productivity rapidly developed, and travel flourished more than in earlier times, especially for sailing trips and scientific expeditions. In the earlier period of the Ming Dynasty, the great navigator, Zheng He, sailed to the Western world seven times during 1405-1433 in command of a fleet, and visited more than 30 countries and regions. Zheng provided gifts from the Chinese emperor, including gold, porcelain and silk. In return, he brought home ivory, myrrh, zebras and camels. For the scientific expeditions, the famous medical scientist Li Shizhen made many trips and travelled to many places to make scientific observations and search for medical herbs. He then completed a

giant medical masterpiece, the “Compendium of Material Medical” (Airey & Chong, 2011). He could not have completed the great work without having been on many exploratory trips. Furthermore, an ancient travel book “Xu Xiake Travel Notes” was compiled by the Ming Dynasty geographer Xu Xiake. He visited about 16 provinces, leaving his footsteps everywhere across the land during his lifetime.

The above content thus describes such non-economic travel during Chinese feudal society, including scholars, wandering religious, sailing trips and scientific expeditions. In practice though, relatively few people participated in these non-economic trips. Business trips were still the dominant type. Even though there are few examples of recorded business trips in Chinese ancient historical works, the fact is, people always linked ‘business’ and ‘travel’ together in many classical literatures, and we can see the word ‘business travel’ everywhere within ancient literatures. Airey and Chong (2011) pointed out that business travel began to appear in the early Shang Dynasty and blossomed from the Song Dynasty. The development of both land and water transport, and the later ‘Silk Route’ and ‘Silk Route of the Sea’ all promoted business travel.

Airey and Chong (2011) classified ancient Chinese travel into 6 categories with relevant examples and typical travellers, summarised in the followed Table 3.2.

Table 3.2: Six types of travel in Chinese ancient and feudal society

Type	Example
Royal visits	<p>In the Western Zhou Dynasty, the King Mu travelled around his country.</p> <p>In Qin Dynasty, the first Chinese emperor, Qin Shihuang undertook five imperial tours during his reign.</p> <p>In Western Han Dynasty, the emperor Wudi undertook more than ten royal tours.</p> <p>In Tang Dynasty, four emperors Gaozong, Consort, Wu Zetian (the only female emperor in Chinese feudal society), and Xuanzong, all convened ceremonies for the Fengshan Sacrifices at Mount Tai.</p> <p>In Qing Dynasty, both the emperor Kangxi and Qianlong travelled six times to Jiangnan (Chinese eastern regions) in order to consolidate national unity and cultivate popularity.</p>
Official travel	<p>In Western Han Dynasty, the emperor Wudi appointed Zhang Qian as envoy to visit neighboring countries thereby establishing military alliances, and the ‘Silk Route’ was developed.</p> <p>In Ming Dynasty, Zheng He was asked by the emperor Yongle to conduct naval expeditions designed to expand the country’s influence, and he developed the ‘Silk Route of the Sea’.</p> <p>In Tang Dynasty, in order to facilitate state travel, Regional Palaces for royal residences and government guest houses and hotels for officials were constructed throughout the country.</p>
Business travel	<p>The well-known notable business tycoons such as Fan Li (Spring and Autumn Period), Lv Buwei (Warring States Period), Shen Wanshan (Yuan Dynasty), Hu Xueyan and Shen Xuanhuai (Qing Dynasty), etc.</p>
Scholarly and scientific travel	<p>In Western Han, Sima Qian journeyed throughout the country to gather primary materials to complete a historical book <i>The Records of the Grand Historian</i>.</p> <p>In Tang Dynasty, many poets and writers (e.g.: Li Bai, Du Fu, Bai Juyi, etc.) travelled extensively, and created a lot of well-known poems.</p> <p>In Ming Dynasty, the life-long traveler and geographer Xu Xiake wrote the geographical and literary book, and the great physician and pharmacologist Li Shizhen wrote his giant medical masterpiece all through travelling.</p>
Religious travel	<p>In Tang Dynasty, the monk Xuanzang travelled to India and stayed about 15 years to learn Buddhist sutras, and brought back over 600 Buddhism classics to China. As well he wrote the travel book ‘The Great Tang’s Records on the Western Regions’.</p>
Festivals and holidays	<p>China’s long-standing culture was formed by various cultures like Confucianism, Taoism, Buddhism, religious, diverse ethnics, traditions, folklore, etc. These provide the basis for a range of festivals. For example, Chongyang Festival for mountain climbing, Spring Festival for the lunar New Year, and</p>

	<p>Temple Fair for both Buddhism and Taoism. These festivals or events are also recorded as poems, travel writing by some classical writer, such as Liu Zongyuan's <i>Eight Records of Excursions in Yongzhou</i> (Yongzhou Baji), and Fan Zhongyan's <i>Commemoration of the Yueyang Tower</i> (Yueyang Lou Ji).</p>
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3.2.2 Tourism development in the modern society

3.2.2.1 Tourism from empire to republic

The contemporary Chinese tourism industry can be traced back to the establishment of the tourism department under Shanghai Commercial Bank Ltd in 1923. This was the first Chinese travel agent. They changed the name to China Travel Services and founded a journal called "Travel Journal" in 1927 (Li, 2009). The company was responsible for organizing group tours, booking tickets, accommodation, and restaurants; and, as well, they acted as agents on behalf of their customers with regards to existing formalities and provided guides, etc. The period from the late Qing Dynasty (the last feudal Dynasty of China) to the founding of People's Republic of China, was an unstable era that included foreign invasions and civil war. After that, the years of famine associated with the Great Leap forward and a minimising of contacts with the western world in particular, especially after Mao's dispute with Khrushchev, meant Chinese tourism did not develop during this period (Li, 2009). These years are described in the next section.

3.2.2.2 After the founding of People's Republic of China in 1949

Since the founding of the People's Republic of China in 1949, tourism experienced three eras: Mao Zedong's era (1949-1978), Deng Xiaoping's era (1978-1997), and the Collective Leadership era (1997 to now), and has become an important part of state activities, political life and national development (Airey & Chong, 2011). According to Airey and Chong (2011), Chinese tourism experienced 5 stages from 1949 to now:

1. Stage one 1949-1978: tourism as a political and diplomatic vehicle

On the one hand, in the first 30 years after the founding of the People's Republic of China, the poor production techniques and economic shortages limited Chinese people's needs for tourism and holidays. On the other hand, due to the international political environment, the main task of the tourism department was to serve the needs of diplomatic work, and receive international friends (Li, 2009). In late 1949, the Overseas Chinese travel agency was developed in Xia Men, Fujian province. This was responsible for overseas Chinese travel to see relatives and go sightseeing (Li & Cao, 2006). In 1952, the Asia Pacific Peace Conference was held in China. After that, more and more foreigners visited China, and the China International Travel Agency was established in 1954. In the late 1950s, many foreigners visited China at their own expenses. In the 1960s, tourism was paralyzed by the political movement known as the "Cultural Revolution". Even though the service department was developed to provide travel, accommodation, and airline services for foreigners during the period, no one in China called this a "tourism industry". In other words, the travel department was responsible for political reception, but not business or leisure travel. Tourism was not seen as an independent entity, and there was no national tourism policy during this period.

2. Stage two 1978-1985: tourism as an economic activity

When entering the Deng Xiaoping era, Chinese tourism industry faced new opportunities and challenges due to the implementation of economic reform and an open-door policy (Qu & Tsang, 2000). Deng Xiaoping played the pivotal role in national policy making and tourism development, and he believed that the development of international tourism could contribute to foreign exchange earnings, and set economic-oriented tourism policies with other leaders. During this period, many international tourists attracted by Chinese physical and cultural tourism resources came to visit (Zhao, 1989).

Since then, the Chinese government started to recognize tourism as a means to economic development and modernization. At this stage, academics recognized the importance of tourism through tourism research. They tried to develop tourism planning: for example, the earlier tourism planning for "Nandaihe" (China Tourism Academy, 2009). Even though this planning looked simple, it also included some creative ideas. The China National Tourism Administration was built in the 1970s,

and the construction and planning departments were responsible for tourism planning, such as planning for scenic tourism cities, scenic spots, etc. (China Tourism Academy, 2009). At this stage, Chinese tourism planning was resource-oriented based on the destination's unique tourism resources, and paid attention primarily to the development of natural and humanistic resources of a destination (China Tourism Academy, 2009).

3. Stage three 1986-1991: tourism as an economic industry

This is an important stage for Chinese tourism development, and both national and international tourism developed. Three main national policies improved tourism development. First, tourism was for the first time incorporated into 'The Seventh Five-Year State Plan for the National Economy and Social Development' in 1986; Second, The State Council was again asked to 'vigorously develop tourism'; Third, in 1991, 'The Ten-Year Plan for National Economic and Social Development of China' and 'The Eighth Five-Year State Plan for the National Economy and Social Development', clearly identified the character of tourism as an industry, and listed the tourism industry as an important industry needing accelerated development within the tertiary industry (Li, 2009). The National Tourism Administration invested in some important tourism areas directly, such as Xi'an, Guilin, Suzhou, Guangzhou, Beijing, Shanghai, and so on. From the late 1980s to the early 1990s, more and more man-made tourist attractions and theme parks were established, including Grand View Garden that was constructed between 1984 to 1987 (China Tourism Academy, 2009).

4. Stage four 1992-1997: tourism as an important industry

The Chinese planned market economy officially ended in 1992, and then entered the socialist market economy era. Thus, the tourism industry was changed to develop as a market-driven activity, and generally fitted well with the new market-economy orthodoxy as a demand-driven sector. After 1990, Chinese tourism achieved a higher rate of development, and emerged as a sunrise industry. By the mid-1990s, the rapid development of tourism resorts promoted tourism planning. At this stage, the development of the tourism industry tackled supply and demand contradictions, and the demands of the market also changed. The tourism market has been transformed from a sellers' market into a buyers' market. Thus,

based on market demand, tourism planning focused on tourist market analysis (China Tourism Academy, 2009).

5. Stage five 1997-now: tourism as a multifunctional strategies industry

In March of 1997, China National Tourism Administration and Ministry of Public Security approved ‘Interim Measures for the Administration of Chinese Citizens Going Abroad on Tours at Own Expenses’, which meant the Chinese government formally approved the development of outbound tourism (Li, 2009). Tourism policy experienced enormous change during the Collective Leadership era due to the great shifts in China’s ideological direction, and both of the two orthodoxies, market economy and social harmony, provided the guiding cognitive framework for the policy-makers. “Notably tourism started to act as a multifunctional strategic sector with political-ideological, diplomatic and socio-cultural dimensions underpinned by economic and market-driven development” (Airey & Chong, 2011, p.197).

In the late twentieth century, many cities’ basic tourism infrastructure and products reached a high level of quality driven by the evaluation of great tourism cities and tourism attractions. Additionally, from 2000, with Asia’s economic resurgence, the Chinese economy was growing fast. Consequently, tourism demand expanded, and in the National Day Holiday in 1999, the scenic sites first faced “the blowout” of visitors (Zhang & Liu, 2008), when the numbers of the public travelling exceeded the capability of the transport sector to cope with the demand.

In turn tourism planning, they became more and more standardized. In March of 1999, the National Tourism Administration enacted ‘Tourism Development Planning and Management Methods’; In November of 2000, it enacted ‘Tourism Development and Planning Rules’, and also enacted ‘General Rules of Tourism Planning’ (China Tourism Academy, 2009). At this stage, tourism planning was a product-oriented type, which focused on the development of tourism products. Through the design of the destination’s image and reputation, tourism planning has sought to formulate appropriate marketing strategies to create a tourism brand (China Tourism Academy, 2009).

Additionally, Tourism Law of the People’s Republic of China was adopted at the 2nd session of the standing committee of the 12th National People’s Congress on April 25, 2013 (China National Tourism Administration, 2013). The enactment of

the first national tourism law is a symbol that Chinese tourism has entered into a new stage.

3.3 The Dream of the Red Mansion and Grand View Garden

As noted above, during the second stage of Chinese tourism development (1986-1991), there were many tourism attractions built as a result of supportive national policies and market demands. Many theme parks and film sets were constructed in the late 1980s, such as the Grand View Garden, Hibiscus Town, and Wuxi film studio (Liu & Liu, 2004; Hao & Chris, 2013). The possible reasons for these developments include not only supportive national policies, but also the rapid development of the Chinese film and television series during that period. In 1987, the earliest nationally developed and constructed film set, Wuxi Film Studio, marked the beginning of Chinese film tourism (Liu & Liu, 2004; Chen, Huang, & Li, 2013). Chen, Huang, and Li (2013) also pointed out that, in the late 1980s, the Chinese film and television industry was in the early stages of development. Due to people's curiosity and interest about films and television production and film stars, film sets and studios became very popular attractions. The next sections will introduce the novel first and followed by a description of Grand View Garden.

3.3.1 The Dream of the Red Mansion

3.3.1.1 Red novel

The Dream of the Red Mansion (Simplified Chinese: 红楼梦; Pinyin: *Honglou meng*), is considered one of China's four greatest novels (along with *The Romance of the Three Kingdoms*, *Journey to the West*, and *Water Margin*), and is a masterpiece of Chinese literature. It is generally regarded as the greatest, most beloved and enduring novel in the history of Chinese literature. The novel is also known by four other names: *The Story of the Stone*; *The Passionate Monk's Tale*; *A Mirror for the Romantic*; and *Twelve Young Ladies of Jin ling* (Hawkes, 1973).

Its author, Cao Xue-qin, is widely regarded as one of China's finest writers, and experienced an extraordinary life. He was born into a noble family of the Qing dynasty, which had enjoyed wealth and power for several generations (Zhou, 2008). However, his father was stripped of his official post when Cao was 13 years old, and the family suffered both a financial and social decline (Li & Yang, 2005). The decline experienced by Cao's family profoundly affected him, and he was to experience poverty in his later years. As Zhou (2008) notes, Cao put all his life experiences, poeticized feelings, and exploratory spirit into his masterpiece. Scholars have suggested the novel reaches the highest level of artistic expression of a life-long tragedy, including the tragedies of love, marriage, youth, fate, family, social and human life. Yu and Wang (2004) describe the novel as an "out and out tragedy" and "the most tragic of all tragedies". It is for this reason that the author Cao Xue-qin is often compared to Shakespeare (Zhou, 2008).

It is possible he began the novel in 1740, rewriting it five times before leaving it unfinished in 1754 (Chang, 1968; Li & Yang, 2005). The novel appeared in Beijing around 1765, which was in the middle of Qian Long's 乾隆 region, during the Qing Dynasty (Hawkes, 1973). In its present form, the novel has 120 chapters, whereas the original consisted of only 80. The general scholarly consensus is that the final 40 chapters were authored by Gao E (Liu, 2005). *The Dream of the Red Mansion* remained unpublished for almost 30 years after the author's death, and was finally published in 1792 (Hawkes, 1973). Over the subsequent several hundred years, the novel has become more and more popular and exerts a considerable amount of influence in China.

The Dream of Red Mansion is well known by Chinese people, young and old, being a bright pearl of Chinese literature. Liu (2005) pointed out that the novel is like an encyclopaedia of Chinese feudal society and traditional cultural aggregation, containing 'poetry, words, music, eulogy, verse, plagues, couplets, riddles, jokes, drinking, storytellers, sculpture, clay, Zen, divination, medicine, painting, piano rationale' and many other cultural types. For hundreds of years, numerous adaptations of the novel have been produced, such as plays, operas, TV series and films, and the impact on Chinese culture is "beyond our assessment" (Liu, 2005). Even those Chinese people who have never read the novel know something about the characters and story, and the novel has informed many artistic forms of Red (Liu, 2005). Furthermore, this absolute gem of Chinese literature has piqued the academic and

personal interests of scholars both at home and abroad. Abroad, Hawkes (1973) 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).

In China, the novel is generally acknowledged as one of the pinnacles of classical Chinese literature. Many Chinese people love it, and some spend a lifetime of study acquiring knowledge about it, and this is known as “Hong Xue” (红学), which literally means the “Study of *The Dream of the Red Mansion*”. Such students are called “Redologists” (Feng, 2012). The novel’s richness provides an endless source of enchantment and discovery for both artists and redology scholars (Feng, 2012). There are a many famous Redologists, such as Zhou Ru-chang 周汝昌, Hu shi 胡适, Lin Yu-tang 林语堂, Mao dun 矛盾, Ba Jin 巴金, etc., who have contributed to many publications related to the novel(Zhang, 2010). Such contributions include research on the theme, characters, customs, culture, the author’s biography, and the different versions and translations of the novel. Liu (2005) pointed out that within the Chinese academy, there were few studies like the enduring Redology during the past recent hundreds of years, which has not only attracted a lot of professional experts, but also preferred by the readers and Red fanatics.

3.3.1.2 The “Red” story

As mentioned earlier, another name for the novel is *The Story of the Stone*, and Liu (2005) suggests this alternative title might represent the original idea of the author. The most important element in the story is the ‘stone’, and it commences with a myth about flaws and equilibrium (Mair, 2001):

“...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 for its huge cast of characters and psychological scope. There are more than 400 named characters, each with different personalities, such as the emperor’s relatives, noblemen, monks, Buddhist nuns, servant girls, and peddlers. There are many other characters with different occupations and social status. It is via these characters’ descriptions that the novel provides details about Chinese family values in all its complexity, the social hierarchy, relationships between families, and traditional customs. The novel can be seen as the finest description of the demise of feudalism (Li, 2010). The novel is a treasure trove of precise and detailed observation of the life and social structures typical of the 18th century aristocracy. The author uses many words to describe the feudal noble family’s daily life especially for cultural life, such as ‘reciting poetry, puzzles, tasting tea, painting, chess, playing zither, storyteller, seeing traditional opera, fighting grass, wearing flowers, visiting garden, feast’, they are all the cultural activities preferred by the people of upper class in Chinese feudal society (Liu, 2005).

There are two main threads to the Red story: the first being the tragic love triangle between the main characters Jia Bao-yu, Lin Dai-yu, and Xue Bao-chai (Zhou, 2008). Jia Baoyu is the key character, and was born with a magical jade stone in his mouth (the Stone). “Bao-yu” literally means precious jade. Within the novel, the author described him as “...a face like the moon of Mid-Autumn, a complexion like flowers at dawn, a hairline straight as a knife-cut, eyebrows that might have been painted by an artist’s brush, a shapely nose, and eyes clear as limpid pools, that even in anger seemed to smile, and, as they glared, beamed tenderness the while. Around his neck, he wore a golden torque in the likeness of a dragon and woven cord of colored silks to which the famous jade was attracted...” (Hawkes, 1973, pp.100-101).

Uninterested in studying the Confucian classics, Jia Bao-yu prefers reading and producing poetry, and spending time with his numerous female relations. Being an amorous and sentimental man, Bao-yu believes ‘girls are made of water’. But he comes from a feudal family, and his strict father Jia Zheng despairs of him. The true

love of Bao-yu is Lin Dai-yu. He experiences great tragedy in his life, witnesses the tragic lives of the twelve beauties in the garden (some of whom commit suicide), and experiencing the rapid decline of his once noble family.

His true love, the beautiful and intelligent young lady Lin Dai-yu, is also his cousin. After the death of her mother, she goes to live in her grandmother's home, which is also Jia Bao-yu's home. Very talented in poetry, Lin Dai-yu is also lonely and proud. The author described Lin Daiyu's appearance through Jia Baoyu's eyes, "... her mist-wreathed brows at first seemed to frown, yet were not frowning; her passionate eye at first seemed to smile, yet not merry. Habit had given a melancholy cast to her tender face; nature had bestowed a sickly constitution on her delicate frame. Often the eyes swam with glistening tears; often the breath came in gentle gasps. In stillness she made one think of a graceful flower reflected in the water; in motion she called to mind tender willow shoots caressed by the wind. She had more chambers in her heart than the martyred Bi Gan; and suffered a tithe more pain in it than the beautiful Xi Shi..." (Hawkes, 1973, pp.102-103).

For the character's appearance, the author Cao Xueqin did not describe how big the eyes were, and how white her skin was, yet he gave a vivid description and left a great deal to the imagination (Liu, 2005).

Lin Dai-yu is loving, understanding, and supportive of Bao-yu all along, but the feudalism of the family relentlessly smothered their love. Dai-yu dies tragically after the family tricks Bao-yu into marriage with another cousin Xue Bao-chai. In the feudal society, marriage was considered imperative in traditional Chinese life. People were to wed as soon as they reached the appropriate age. Marriage then was far from today's 'love marriage'. Instead of it being a free-will decision of the bride and the groom, matrimony was decided by the two families.

The beautiful and elegant Xue Bao-chai enjoyed good relations with others in the family. Cao Xueqin described Xue Bao-chai's lips needed no rouge, blue-black

Bi Gan: A prominent historical figure of the Shang Dynasty, member of the royal house and uncle of the last Shang King Zhou Xin. Notorious for his corruptness, the king was annoyed by Bi Gan's advice to rectify his ways. He ordered Bi Gan's execution through extraction of the heart, under the pretext of curiosity whether the sage's heart had seven openings (Raphals, 1998).

Xi Shi: One of the renowned Four Beauties of ancient China.

eyebrows no brush, face seemed a silver disk, and eye almonds swimming in water (Hawkes, 1973). Unlike the sickly Dai-yu, who is poetically inclined, Bao-chai is both practical and conventional. She strictly adheres to feudal ethics and rules, and agrees with Bao-yu's father that Bao-yu should become a government official. The marriage between Bao-yu and Bao-chai is arranged by the family, so he is compelled to marry her. But Bao-yu never loses his love for Dai-yu, and he converts to Buddhism in the end. It is through the depictions of the loves, marriage, and tragedies of these three main characters that the novel describes how important family marital and other relationships were to the feudal society as existing in China. The second thread reflects the author's own extraordinary life experience, depicting the rise and fall of four traditional and decadent families, being the "Jia贾", "Shi史", "Wang王", and "Xue薛" families, which "relates the transformation of a powerful clan from its preeminent socioeconomic position to one of irreversible decline" (Mair, 2001, p.215).

Another name for the novel is "*Twelve Young Ladies of Jin ling*", and this refers to the twelve beauties mentioned in the novel (including Lin Dai-yu and Xue Bao-chai) (Edwards, 2001). These women were representative figures of the tragedy, and each beauty experiences tragedy in a different way. The author can be seen to be strongly criticising how feudal society allocated roles to women through his depiction of the beauties' different stories (Yang & Dai, 2008).

As inequality existed between men and women in the feudal society, traditional Chinese women had a rather fixed life path of three stages: girlhood, motherhood and old age. Each phase required devotion to men: to the father prior to marriage, to husband upon marriage, and to son in the case of widowhood (Xing et al., 2005).

Additionally, Taoist, Confucian and Buddhist ideas and images infuse the novel (Ryan et al., 2008). The novel opens with a Taoist singing a 'Well-Done Song', which is translated by Hawkes (1973, p.63-64), 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.

3.3.1.3 TV series *The Dream of the Red Mansion*

The first television adaptation of *The Dream of the Red Mansion* was made in 1987, and was produced by CCTV (China Central Television). Taking three years to complete, the series included 36 episodes and contained suggestions from many Redologists such as Zhou Ruchang (周汝昌). The TV plot faithfully describes the decline of a noble feudal family, and the tragic love between Jia Bao-yu and Lin Dai-yu. This adaptation is generally regarded as the best, and its music, cast, and plot proved to be immensely popular with Chinese audiences, with almost every Chinese household having knowledge of the series (Wikipedia, 2012). The next section will introduce the film set, Grand View Garden.

3.3.2 Grand View Garden

3.3.2.1 Location

In 1984, a replica of the garden was built in strict accordance with the novel's description, and construction lasted over five years. This was built as a set for the first major television series of the novel. The Grand View Garden site is located in the northwest corner of Xicheng District, Beijing, China (see figure 1). The garden covers an area of about 13 hectares within its enclosure, including 62,416 square metres of green area, 23,500 square metres of water area, and 23,896 square

metres of building area (112 buildings with 873 rooms). The garden contains more than 40 pavilions, Buddhist convents and gardens, landscape of lakes and mountains matched with famous flowers and trees, and it is described as a fairyland in the city (Beijing Grand View Garden Brief Introduction, 2014).

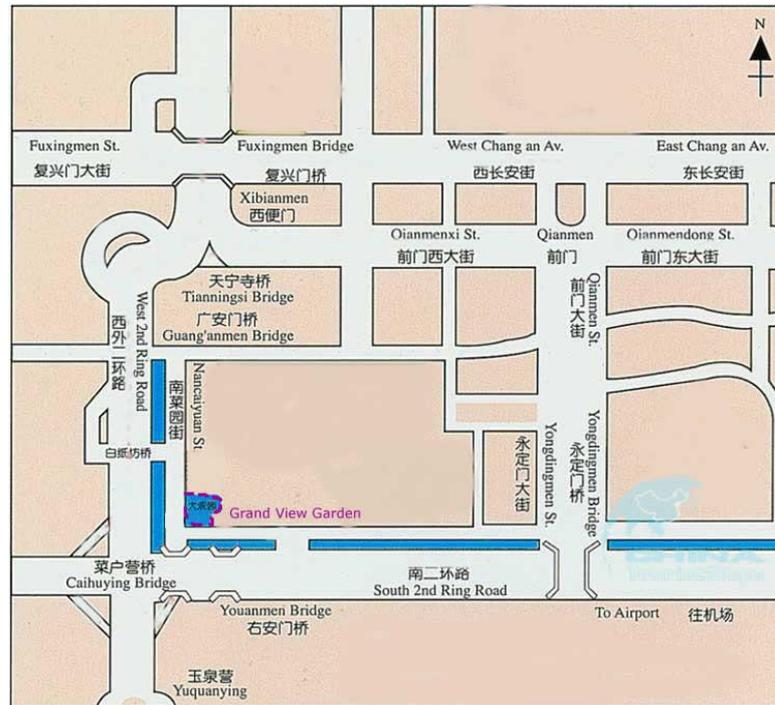


Figure 3.1: Grand View Garden Location Map

Source: (ChinaTourist Map, 2013)

The Garden is close to the centre of Beijing. Figure 3.2 shows the distance between A (Grand View Garden) and B (The Palace Museum), which is about 8 kilometres.

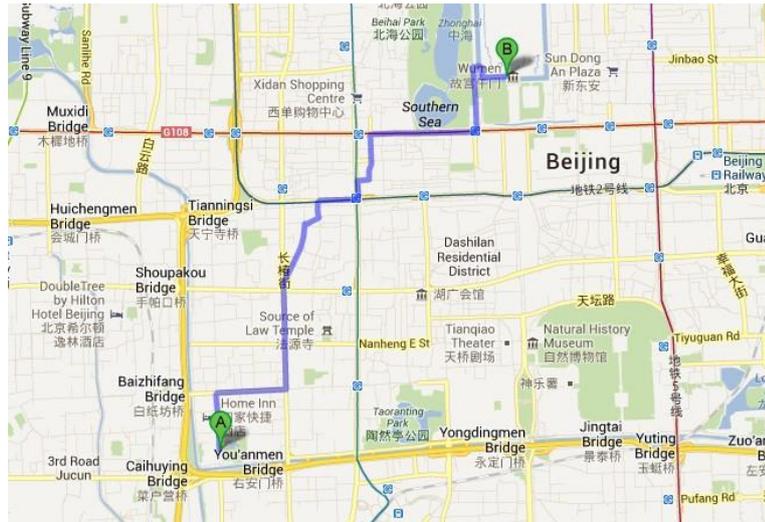


Figure 3.2: The distance between Grand View Garden and The Palace Museum

Source: (AutoNavi, 2014)

3.3.2.2 Construction background

Grand View Garden has a 30 year history. The following sections will detail the development of the Garden which is documented in the *Grand View Garden Chronicles* (Grand View Garden Administrative Committee, 2014).

In 1983, the China TV drama production centre planned to choose a location to produce a TV series named *The Dream of the Red Mansion* based on the classical novel. At that time, the Consultant Huang Zonghan of China TV drama production centre suggested they follow foreign experience and make a “film set” which could become a tourism destination after the production had finished. During the same year, the China TV drama production centre adopted this suggestion and signed an agreement with Xuanwuqu Construction Commission to build a garden named the Grand View Garden in Xuanwuqu District. After 2010, Xuanwu and Xicheng Districts were joined together and named Xicheng District. The China TV drama production centre invested 750,000 yuan and Xuanwuqu government invested 2.5 million yuan to build the garden. Therefore, Huang Zonghan played a very significant role in the development of the Grand View Garden. Through many government meetings and related experts’ advice, the location known as the South Vegetable Garden (Pinyin: Nancai yuan) was chosen as the site to build the film set. During the Ming and Qing dynasties, the garden was used as a vegetable farm for the royal family (Beijing Grand View Garden, 2014). At that time, the garden was

just a simple garden with no featured architecture, which meant it was suitable to build Grand View Garden based on the novel's description. Figure 3.3 shows the original view before the construction.



Figure 3.3: South Vegetable Garden

Source: Grand View Garden Administrative Committee

In January of 1984, CCTV News first broadcast the news about the construction of Grand View Garden. The district government held the opening ceremony of the Garden's construction in April of 1984. They suggested to all parties involved "to be faithful to the original novel, respect the experts, use real materials, and construct real scenery and buildings". According to the description in the "*Red*" novel, the majestic garden was built specially for the homecoming of the 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, and was a delightful place for the pleasure seeking of Chinese nobles. After her visit, Jia Yuan-chun recommends that her younger brothers and sisters live and study in the garden (Widmer & Chang, 1997).

Before starting to build the garden, the district government signed a construction contract with a well established construction company specialising in reproduction architecture, and also employed many consultants, including famous horticulturists, architects, archaeologists, folklorists, and experts on the history of the novel. Based on the novel's description, these experts had many discussions and meetings about

the details of the construction. Further, in order to suit the modern society, these experts also paid attention to the Garden's structure (including the layout of the architecture, scale, the width of paths, and functions) during the design process. The Beijing government and The State Administration of Radio, Film, and Television all took the Grand View Garden programme very seriously, and they discussed the designing of the Garden with the relevant experts more than a hundred times (see Figure 3.4). Before the construction, the design drawing of the Garden had been amended seven times. For the examination and approval of Grand View Garden project, the Beijing government gave significant support. The deputy mayor invited many officials from different government departments (such as Beijing Municipal Construction Commission, Beijing Municipal Bureau of Parks, and Audit Office) to examine and approve this special project together at Grand View Garden.



Figure 3.4: Meetings for Grand View Garden construction at 1984

Source: Scanned photos from Grand View Garden Administrative Committee

However, at that time, there were many news media and people against the project, because they thought it was a form of revivalism and promoted feudalism. According to the Chinese economic situation at that time, which included a housing shortage and limited fiscal revenue, many people felt that it was a waste spending money on building a garden. The district government responded to such criticism by explaining that the garden was an effective way to spread Chinese classical literature and culture. To meet the cost of building the Garden, the government made a loan, so Grand View Garden needed to repay both the principal and interest in the future.

3.3.2.3 Three stages of construction

The construction of the Grand View Garden can be divided into three stages: the first phase of construction was mainly used to produce the TV series; the second phase added some attractions and supporting buildings; the third phase saw the construction of the Garden basically completed. The following sections will introduce each stage of construction.

3.3.2.3.1 First phase construction

The first phase of construction was completed in June of 1985, and saw 8 attractions built, including: The Main Gate of Grand View Garden (大观园南门), Bamboo Lodge (潇湘馆), Happy Red Court (怡红院), Paddy-Sweet Cottage (稻香村), Winding Path to a Secluded Retreat (曲径通幽), Studio of Autumn Freshness (秋爽斋), Seeping Fragrance Pavilion Bridge (沁芳亭桥), and The Raindrop Pavilion (滴翠亭), which were mainly used to produce the TV series. It took three years to film the 36 episode series, and all of the actors were chosen from throughout China through a strict audition process. Filming commenced in early 1984. During the filming, the main actors (such as the “twelve beauties”) needed to learn Chinese classical culture, in order to ensure they were as close to the characters as possible. These actors lived at the Garden, in order to become familiar with each other and the location, and to better inhabit the characters. Even though the budget for filming and the actors’ salaries were very low, the whole production team tried their very best to produce an adaptation worthy of the great literary classic. The following sections will introduce both past and present scenes of the 8 attractions.

1. The Main Gate of Grand View Garden

This is a five-chamber-wide gate, with a roof covered with cylindrical tiles and two stone lions on both sides. It is flanked with ‘tiger hide’ rocks. The steps are made of white stones, and carved in a passionflower shape. The walls on both sides are painted snow white.



Figure 3.5: The Main Gate of Grand View Garden in 1985

Source: Grand View Garden Administrative Committee



Figure 3.6: The present Main Gate

Source: Author

2. Winding Path to a Secluded Retreat

Following the design of classical Chinese gardens, when people enter the garden, the first thing they see is the rockery, which in this Garden is named the winding path to a secluded retreat. This place was named by Jia Bao-yu according to a line in the famous Tang Poet Chang Jian's poem "a winding path leads to mysterious

places”. By following the path though the cave, people can see the views of the garden. In this Garden, the rockery is made of Taihu rocks.



Figure 3.7: The present Winding Path to a Secluded Retreat

Source: Author

3. Seeping Fragrance Pavilion Bridge (沁芳亭桥)

This bridge is situated on the garden’s central axis. There are railings made of white stone and three stone bridges with beast mask motifs. This is the place where Lin Dai-yu restarted the Peach Blossom Poetry Society.



Figure 3.8: Seeping Fragrance Pavilion Bridge in 1985

Source: Grand View Garden Administrative Committee



Figure 3.9: The current Seeping Fragrance Pavilion Bridge

Source: Author

4. 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.



Figure 3.10: Happy Red Court in 1985

Source: Grand View Garden Administrative Committee



Figure 3.11: The current Happy Red Court

Source: Author

5. Bamboo Lodge (潇湘馆)

This is the residence of Lin Dai-yu, another of the main characters in the novel. Tall and graceful with luxuriant foliage, bamboo is unique to this courtyard, and the wall of the building situated in the courtyard has been painted as mottled bamboo. The Bamboo image displays the sensitive Dai-yu as noble and pure, possessing an unyielding disposition and sensitive soul.



Figure 3.12: Bamboo Lodge in 1985

Source: Grand View Garden Administrative Committee



Figure 3.13: The current Bamboo Lodge

Source: Author

6. Studio of Autumn Freshness (秋爽斋)

This is the residence of Jia Tan-chun, the third young lady of the Jia family. The plaque on it says “Plane Trees in Autumn Wind”, referring to the paulownias in the backyard. As Tan-chun was fond of spaciousness, the three chambers are not partitioned. Morning Green Hall in the courtyard was the place where Lady Dowager threw her first banquet in the Grand View Garden, and the place where Bao-yu and the young ladies started a poetry society and gave each other fanciful poetic names.



Figure 3.14: The current Studio of Autumn Freshness

Source: Author

7. Paddy-Sweet Cottage (稻香村)

This is the residence of Li Wan (fancy name: Paddy-Sweet Farmer), a widow and Bao-yu's sister-in-law. The banner in front of the door says "approach to Apricot Tavern", and the inscription was composed by Bao-yu. The village presents a pastoral view. The simply furnished houses are without coloured painting, paper-covered windows, or wooden beds and all indicate a lack of wealth. Until now, the staff also grew some vegetables in the courtyard.



Figure 3.15: The current Paddy-Sweet Cottage

Source: Author

8. The Raindrop Pavilion (滴翠庭)

This is a two-story pavilion built on the lake. In the TV series, some interesting scenes happened at this pavilion, such as "Baochai catching butterflies". Within Chinese culture, a beautiful pavilion is an important component for each garden, and the pavilion is the birthplace of Chinese poems and romantic moments; the infinite number of verses and romantic stories illustrate the special role pavilions played in Chinese culture. It is believed that a Chinese garden without a scenic pavilion is incomplete.



Figure 3.16: The Raindrop Pavilion in 1985

Source: Grand View Garden Administrative Committee



Figure 3.17: The current The Raindrop Pavilion

Source: Grand View Garden Administrative Committee

High quality of construction

In constructing Grand View Garden, special attention was paid to the quality and high grade of materials used in its construction and its unique features. The garden absorbed the essence of both the southern and northern styles of garden architecture, which was not only magnificent and spectacular, but also delicate and quiet. The Garden was built strictly according to the construction standards of Chinese classical architecture, such as using black bricks and grey tiles, and good quality materials

were used throughout, such as the famous green whitehead stones produced by Fangshan City. For general decoration, the Garden applied a special gold thread sourced from The People's Bank of China, and applied it to the architecture using traditional technology. Based on the novel's description, different architecture has different characteristics, such as the elegant and luxurious Happy Red Court, and quiet and elegant Bamboo Lodge. For the garden art, the design used a theory from Horticulture: namely the famous saying: "adroit use of environment for horticulture", as well as referencing the construction details of the Garden as described in the novel. The inscribed boards and couplets were arranged according to the novel's description, and the fonts were supplied by professional experts from The Palace Museum, who researched ancient steles.

Trial operation

Before the construction, it was planned that Grand View Garden would be open to the public after the TV series was produced. During the construction, many national and international news media broadcast news of the progress, which attracted the attention of Chinese society at large and increased their interest in Red culture at that time. When the first stage was completed, many Red fans asked to visit the garden. Based on this situation, the Garden tried to open on July 21th, 1985. The price of entry ticket was one yuan, which was twice the price of The Palace Museum at that time. Even though the price was relatively expensive, the Garden still attracted a huge number of visitors and nearly more than one million tourists visited it in 1985.

3.3.2.3.2 Second phase construction

With the success of the first phase of construction, Xuanwuqu district had the confidence to continue the development of the Grand View Garden, and created a new idea to perform four steps simultaneously. These included: "creating income, investment, opening, and development". The Garden not only repaid the funds received from the China TV drama production centre, but also used the profits to build the second phase of construction. In June of 1986, the second stage was

completed, and included more than ten attractions, such as the Green Lattice Nunnery (栊翠庵), The Pavilion of Variegated Splendour (缀锦楼), Lotus Fragrance Anchorage (藕香榭), and Reed Snow Cottage (芦雪庭). The following figures will introduce some attractions of the second phase construction.

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 it also suggests her secular desires. From the photo, it can be seen there are many auspicious pendants around the trees and incense burners, which are hung by tourists for blessings.



Figure 3.18: Green Lattice Nunnery

Source: Author

The Pavilion of Variegated Splendour (缀锦楼)

This is the residence of Jia Ying-chun, the second young lady of the Jia family. It is located in Purple Caltrop Isle in the east of the Garden; thus Ying-chun's poetic fancy name is "Caltrop Isle". Its inside and surroundings exude a desolate ambience that suggests her tragic life after marrying a heartless husband.



Figure 3.19: The Pavilion of Variegated Splendour

Source: Grand View Garden Administrative Committee

At this time, the number of tourist attractions increased. The Garden worked with Japanese experts to develop waxworks representing the characters (see the following Figure 3.20 and Figure 2.21). These proved very popular, attracting many visitors.



Figure 3.20: Jia Bao-yu and his servant girls at Happy Red Court

Source: Author



Figure 3.21: Lin Dai-yu and her servant girl at Bamboo Lodge

Source: Author

3.3.2.3.2.1 Formal opening

The Grand View Garden was formally opened at the end of September 1986. The Vice Premier of the State Council Tian Jiyun cut the red ribbons and gave a presentation (see the following Figure 3.22), and more than one thousand guests came to celebrate the opening, including officers from both the Beijing Municipal Committee and local government (such as the Beijing mayor Chen Xitong), experts from different industries, and journalists.



Figure 3.22: Government officers attended the opening ceremony

Source: Scanned photos from Grand View Garden Administrative Committee

Grand View Garden has received high praise from state leaders and different social sectors, as well as being welcomed by the broad masses. In the years after the Garden's opening, thousands of tourists have visited it, with up to twenty thousand a day. For several years after opening, many political leaders and high ranking officials from China's central government and foreign distinguished guests visited the garden (See Appendix C). Furthermore, many famous Redologists and experts also made visits, providing specific guidance to the development of the Garden, such as the well-known Redologists Zhou Ruchang and Feng Qiyong, and famous bridge engineer Mao Yisheng. Hou Renzhi, a professor of Peking University, said "the Grand View Garden is helpful in reviving Liao Jin culture, protecting the moat around the south of the city, as well as benefiting urban afforestation and beautification".

In addition, Beijing Mayor Chen Xitong gave much support to the development of Grand View Garden during his time in office, including before construction started. He also inspected the management of the Garden many times after it was completed. However, his name became a sensitive topic after he was convicted of high-level corruption in 1998. The following Figures 3.23 and 3.24 show him visiting the Garden.



Figure 3.23: Chen Xitong, Beijing Mayor, visited Red cultural performance at the September of 1988

Source: Scanned photos from Grand View Garden Administrative Committee



Figure 3.24: Beijing Mayor Chen Xitong inspected Grand View Garden at 1988

Source: Scanned photos from Grand View Garden Administrative Committee

3.3.2.3.3 Third phase construction

At the end of 1988, the third phase of construction was completed, including Alpinia Park (蘅芜苑), Marble Archway (省亲牌坊), In Gratitude for the Great Compassion (顾恩思义殿), Grand View pavilion (大观楼), Variegated Splendor Tower(缀锦阁), and Fragrant Tower (含芳阁). The Marble Archway, Main Hall In Gratitude for the Great Compassion, Grand View Tower compose the main sight on the axis of the garden House of Reunion (省亲别墅, which is built besides hills and lakes. The courtyard is full of imperial magnificence and majesty. The following introduces these attractions.

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 metres high and 11 metres wide. It is inscribed with 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 with “Imperial Favour and Family Felicity” with “Cloud Shade” and “Wave Reflection” on each side.



Figure 3.25: Marble Archway

Source: Author

In Gratitude for the Great Compassion (顾恩思义殿)

Named 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 site is used to display many valued items 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 3.26: In Gratitude for the Great Compassion

Source: Author

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 is used as a “Red” museum.



Figure 3.27: Grand View pavilion

Source: Author

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 house’s interior is elegantly furnished but completely free of decoration. This architectural style presents the owner’s character of sophistication.



Figure 3.28: Alpinia Park

Source: Author

In addition, in September of 1990, Grand View Garden used a 60-ton stone as a landmark building located in the outside of South Gate (See Figure 3.29). 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 have represented the author’s original idea. The “stone” is the important element within the whole story. Therefore, the Grand View Garden chose this large stone to be a logo.

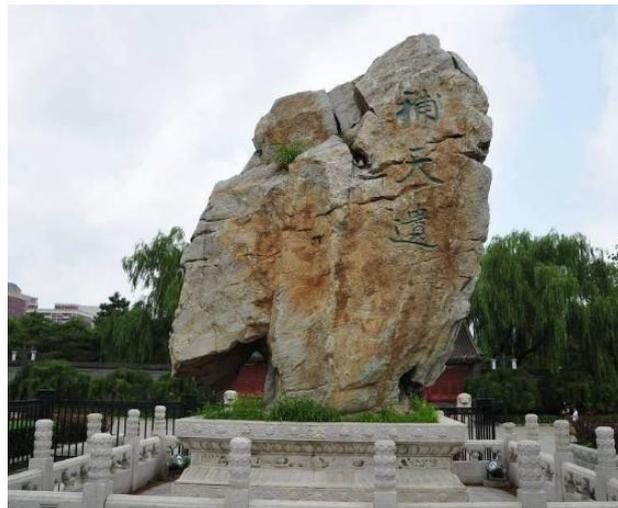


Figure 3.29: Landmark building

Source: Author

Red cultural museum

Grand View Garden is therefore a special institution based on two functions: one is as the film set, Grand View Garden, and the other is Beijing Museum of Red Chamber Culture and Art. The Garden has paid much attention to spreading Red culture over the years. They have built a research platform of Redology, as well as working with news media, Redologists, and experts to hold many Red-related performances, such as exhibitions, forums, and commemorations.

In 1996, Grand View Garden was approved as the “Beijing Museum of Red Chamber Culture and Art” by the Beijing Municipal Administration of Cultural Heritage. This museum includes 6 parts:

1. The Homecoming of Imperial Concubine Pavilion showcases the performance of “homecoming”, and Red characters’ costumes (See Figure 3.30).
2. The Red Cultural Relic Exhibition displays curios and furniture from Qing dynasty.
3. The Red Art Pavilion shows theatre, television series, and films, all of which are based on the *Red* story and culture over the last century.
4. The Grand View Garden Pavilion showcases the development and changes in how the Garden has been represented over the decades, and uses modern sound, light, and electricity technology to introduce the structure of the Garden (see Figure 3.31).
5. The Cao Xueqin Museum showcases his lifetime of frustrations.
6. The Redology Academic Research Pavilion introduces several schools within the Redology research area.



Figure 3.30: Homecoming of Imperial Concubine Pavilion

Source: Author



Figure 3.31: Grand View Garden pavilion

Source: Author

On the 10th anniversary of the museum in February of 2006, the Garden held a special performance to solicit collection-related Red items (such as Redology research books, antique calligraphy and painting, China, and art crafts) from Chinese society in order to spread Red culture and enrich the collection of the museum. This performance received a strong response from *Red* fans, who donated more than 800 items.

3.3.2.4 Significance of the Grand View Garden

The Grand View Garden successfully transferred a fictional world described in the *Red* novel to a real garden, and all of the architectural structure, landscape, plants,

inside furniture, and inscribed boards and couples are faithful to the original novel. The garden is the first “Garden of a Literary Masterpiece” in China, and has won many honorary titles in the past 30 years, and some are listed in Table 3.3.

Table 3.3: Honorary titles won by Grand View Garden

Time	Honorary title
October, 1986	Beijing New 16 Scenery
April, 1988	Top 10 buildings of 80s in Beijing
October, 1991	Forty Top tourism destination in China
April, 1994	The most ethnic Chinese-Style new building
December, 2003	Beijing Boutique Park; Beijing Civilized Unit
Source: Xuanwu qu, 2009; Grand View Garden Administrative Committee	

Grand View Garden has great significance for many 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; the heritage sector that 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, 2014).

The different stages in the construction and the selection of the very book itself for the television series possesses a significance beyond that of classical Chinese culture. There was a profound change and an excitement in the artistic, intellectual and political life in China after the fall of the ‘Gang of Four’ in 1978. The Maoist regime perceived the classical belief systems of China as superstitions to be not imply rejected as false but repressed, destroyed and removed from Chinese public and private life. Hence after 1979 there was a profound cultural and political shift that occurred with a passing of the Mao Zedong era to the Deng Xiaoping era that is relevant to this study. The Garden was constructed and opened around 1986. This is a period after the Deng Xiaoping reforms begin, and those reforms were increasingly leading to calls for democracy and freedom, leading to the democracy movement at Tiananmen Square in 1989.

It was also a time when tourism was first time incorporated into “The Seventh Five-Year State Plan for the National Economy and Social Development” in 1986. The Garden has a political significance, because it represented a rejection of Mao Zedong’s suppression of classical Chinese culture. However, it should be noted that Mao himself was said to have read the novel 5 times, and Melvin (2015) suggests he had read many more times than that. When Grand View Garden was built in the 1980s, it attracted huge attention from the masses and a lot of visitors. When the number of visitors began to decline after the middle of 1990s, the main reason was because of the success of the Dengist-capitalist reforms and the growth of the Chinese economy. By 1995 there were many more things to see and experience in Beijing and in China generally as tourism developed. The various stages outlined above possess interest as illustrating how the management responded to this decline, and the various strategies they developed to increase visitation and the revenue, such as the night performances, red-themed events, and cultural operas. And also, these strategies are supported by the Beijing Tourism Administration. These issues are subsequently revisited later in this thesis in the chapter on government as a stakeholder in Grand View Gardens.

3.3.2.5 Tourism performance

Grand View Gardens therefore represents a tourism activity based on cultural and heritage resources. After the opening in 1985, the Garden held various kinds of performances related to *The Dream of the Red Mansion*, such as the famous Redologists or experts’ presentations, cultural exhibitions, forums, theatrics, and many other cultural activities. For example, the Garden has held the “New Century Grand View Garden Redology Forum” 37 times from 2001 to 2007. Many famous Redologists and experts attended to further study and discuss the novel. The Garden thus operates as both an attraction and a centre for conferences and events, even while being a recreational resource for local residents and, on occasion, a film set. It is thus located in a nexus of cultural and heritage tourism, film tourism and leisure and recreation.

3.3.2.5.1 Festival performance

The Garden also held special performances related to both Red and Chinese traditional culture during Chinese traditional festivals, such as the Dragon Boat Festival, National Day, etc. Since January 1st, 2008, a new policy regarding the holiday for National Annual Leaves and Memorial Days was implemented. Table 3.4 shows the public holiday schedule in 2013. With the improvement in Chinese living standards, more and more people spend their time travelling during holidays. Based on the national holiday schedule, Grand View Garden designed different performances for each festival (see Table 3.5).

Table 3.4: Public Holiday Schedule in 2013

Festival	Holiday time
New Year's Day	January 1-3
Spring Festival	February 9-15
Tomb-sweeping Day	April 4-6
Labor Day	April 29 to May 1
Dragon Boat Festival	June 10-12
Mid-Autumn Day	September 19-21
National Day	October 1-7

Source: The State Council General Office (2012)

Table 3.5: Tourism activities schedule at 2013

Tourism activity	Time	Contents	Purpose
Tomb-sweeping Day	April 4 to 6	Free guides who wear ancient costumes; Reproducing the classical scene "Lin Dai-yu buries the fallen flowers"; "Non-legacy" performance "Shadow play"	Spreading culture: Tomb-sweeping day is a festival of ancestor worship, traditional activities for the grave.
May Day	April 29 to May 1	Theatrical performance: The Imperial Yuan Visiting Home	Showcasing Red culture and Chinese traditional culture; Volunteers experience Red culture

Dragon Boat Festival	June 10 to 12	Playing the musical piece “Lisao” on a seven-stringed plucked instrument; learn how to wrap up Zongzi; guess the Red riddles	Spreading Chinese traditional culture; reproducing the custom of the Dragon Boat Festival
Mid-autumn Day and National Day	October 1 to 7	Theatrical performance: The Imperial Yuan Visiting Home; Twelve beauties show	Showcasing Red culture and Chinese traditional culture; Volunteers experience Red culture
Double Ninth Festival	October 13	Free guide for elderly people; provide Chinese calligraphy “Shou” for people who aged over 70 years old	Spreading Chinese traditional virtues: such as respecting the elderly and loving children
Sources: Grand View Garden Administrative Committee			

The

Garden combined Red culture with festival performances and then formed the unique Grand View Garden festival culture, and the following sections will introduce festival performances during 2013 and 2014.

Women’s Day

On Women’s Day, the garden not only provided half price for women, but also invited experts to give a health lecture for visitors. Tourists learnt about both health stories and beauty diets as described in the novel.



Figure 3.32: Women’s Day

Source: Grand View Garden Administrative Committee

Tomb-sweeping Day

Tomb-sweeping Day is one of twenty-four solar terms and is the most important festival for sacrifice, ancestor worship and the graves. According to the famous Redologist Zhou Ruchang’s suggestions, the attraction of “Lin Dai-yu buries the fallen flowers” has an important significance in representing women’s fate in feudal society. Therefore, the Garden held a ceremony to rebuild the attraction in the April of 2006 and this performance has been held on Tomb-sweeping Day every year since. Combining the custom of Tomb-sweeping Day and Red culture, these two photos shows the reproduction of this classical scene from the TV series.



Figure 3.33: Tomb-sweeping Day

Source: Grand View Garden Administrative Committee



Figure 3.34: Tomb-sweeping Day

Source: Grand View Garden Administrative Committee

May Day

For May Day holiday, the garden prepared various performances for visitors, such as traditional drama, magicians, and jugglers. In order to support the inheritance and development of “non-material” cultural legacy, the garden provided 20 free booths for crafts people selling such items as clay figurines, seals, paper cuts, and snuff bottles. Further, incense cultural experts gave presentations about Chinese traditional incense, and explained how the beauties used incense in the novel.



Figure 3.35: May Day Holiday

Source: Grand View Garden Administrative Committee

Children’s Day

The Garden provides free tickets for students on some special days. For example, students can use their admission ticket to visit the garden for free after the college entrance examination, which provides opportunities for students to learn more about Chinese culture.

During Children’s Day, children can visit the garden for free. In 2012, the garden invited young actors aged from 4 to 12 years old to perform for visitors. They performed dance, recitation, allegro, tongue twisters and other kinds of performances. In 2013, the Garden prepared a drama “Xiao xiong huan you ji” for children at the open-air theatre.



Figure 3.36: Children's Day, 2012

Source: Grand View Garden Administrative Committee



Figure 3.37: Children's Day, 2013

Source: Grand View Garden Administrative Committee

Dragon Boat Festival

The Dragon Boat Festival is in memory of the Chinese poet Qu Yuan, and Zongzi is an essential food of this festival. The Garden held Dragon Boat Festival customs with the purpose of spreading Chinese traditional culture, and invited international students from Beijing Capital Medical University. Figure 3.38 shows international students learning how to wrap up Zongzi.



Figure 3.38: Dragon Boat Festival

Source: Grand View Garden Administrative Committee

Mid-Autumn Day and National Day

The Grand View Garden designed various attractive performances for visitors within the long holiday. For example, guides wearing ancient costumes sent calligraphy “Fu (福)” to visitors and introduced Jia Bao-yu and Lin Dai-yu’s residences; people dressed up as “Living Sculptures” and pulled rickshaw for visitors; Kun operas were performed; calligraphy and painting exhibitions were also held.



Figure 3.39: Mid-Autumn Day and National Day

Source: Grand View Garden Administrative Committee

Grand View Garden Red Temple Fair

In 1987, the Garden designed a large-scale performance entitled “Homecoming of Imperial Concubine” which was much loved by visitors. In 1996, the Grand View Garden implemented the “Ninth Five-Year Plan”, and first held the “Grand View Garden Red Temple Fair” in cooperation with the district government, and the Temple Fair attracted more than 300,000 tourists. The performance of the “Homecoming of Imperial Concubine” is an important part of each Temple Fair. As at 2014, the Red Temple Fair has been held 18 times, and is one of the four Beijing traditional Temple Fairs. In 2006, the 11th Temple Fair was named “The most favourite Temple Fair in Beijing”.

The Temple Fair is the most important and biggest performance at the Garden every year, and all the staff pay more attention to this performance than any other. Before each Temple Fair, the Garden prepares for the performance, and such preparation includes: the environment being decorated by staff, and the recruitment of volunteers to participate in the performance. The following photographs show the 18th Temple Fair in 2014.

Figure 3.40 shows how silk flowers are pasted onto trees to decorate the domestic environment and to add a cheerful atmosphere.



Figure 3.40: Environmental decoration by staff before the Temple Fair

Source: Grand View Garden Administrative Committee

Before the Spring Festival, the Garden recruited volunteers to participate in the performance of the Temple Fair (see Figure 3.41), assessed their skills and screened

them. Most of the volunteers are “Red” fans interested in “The Dream of the Red Mansion”, including old and young. Most of the young volunteers were students, including those from universities, high schools, middle schools, and elementary schools. After recruitment, the Garden trained them to a standardized performance etiquette in order to improve performance quality. During the Temple Fair, some volunteers wore costumes to play palace maids, eunuchs, and “Red” main characters; and some volunteers provided services for visitors such as classifying rubbish for recycling.



Figure 3.41: Volunteers

Source: Grand View Garden Administrative Committee

During the Temple Fair, the Garden provided free-tickets for disabled people, and the manager of the Garden gave “lucky” calligraphy to disabled people (see Figure 3.42).



Figure 3.42: Free tickets and “luckiness” calligraphy for disabled people

Source: Grand View Garden Administrative Committee

Figure 3.43 shows the sanitation workers who were invited to announce the start of the Temple Fair. In the past, the Garden liked to invite prominent government officers to open the proceedings. But this year (2014), they asked the sanitation workers who did the hard and dirty job to ensure the city's clean environment to undertake the opening ceremony.



Figure 3.43: Inviting sanitation worker

Source: Grand View Garden Administrative Committee

The colour and size of the procession is indicated in Figure 3.44, which shows trained volunteers wearing classical costumes to reproduce the scene as depicted in the television series.



Figure 3.44: Homecoming of imperial concubine

Source: Grand View Garden Administrative Committee

The Garden has produced various theatrical performances (see Figure 3.45), and both volunteers and professional opera performers were invited to perform. The performance styles included Beijing opera, Kunqu opera, and the Face Magic Show.



Figure 3.45: Theatrical performances

Source: Grand View Garden Administrative Committee

The Garden also invited an acrobat who was in the “Guinness Book of World Records” to perform acrobatics at the centre of the icy lake (see Figure 3.46).



Figure 3.46: Acrobatics performance

Source: Grand View Garden Administrative Committee

Figure 3.47 shows rural volunteers performing the “Peace Drum” at the Grand View Garden. Peace Drum, one of the characteristic arts in the northwest, is a traditional recreation which includes drum music, body-building, entertainment and military affairs. These performers had come from the outskirts of Beijing, and they like both the Grand View Garden and *The Dream of the Red Mansion*. They therefore requested permission to perform the “Peace Drum” at the Garden.



Figure 3.47: Peace Drum

Source: Grand View Garden Administrative Committee

Figure 3.48 shows people dressed as “Living Sculptures”, and visitors were able to take pictures with the performers.



Figure 3.48: Living Sculpture

Source: Grand View Garden Administrative Committee

At the end of the Temple Fair, all of the staff and volunteers, still wearing their costumes, all wished the visitors “Happy New Year” (see Figure 3.49).



Figure 3.49: Say “Happy New Year” to visitors

Source: Grand View Garden Administrative Committee

Other activities

More recently, the Grand View Garden has added a modern technological activity called the “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 (see Figure 3.50). It is a special attraction of the capital city, has a large-scale water scene of “Illusive Red Mansions” when the moon is hanging high in the sky, with thousands of water sprays and various illuminations, accompanied by the popular “Red” theme music.

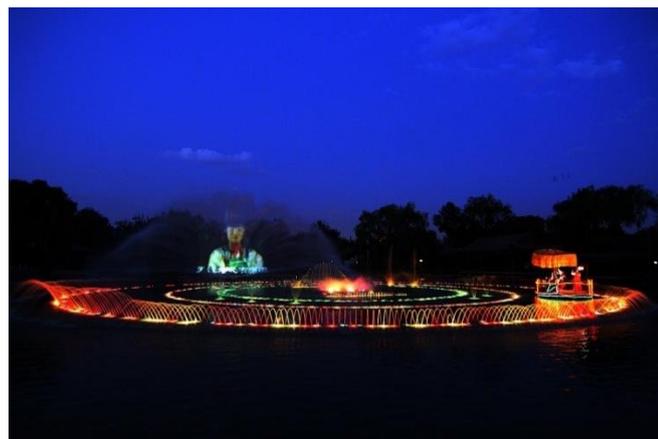


Figure 3.50: Night of Beijing Grand View Garden

Source: Grand View Garden Administrative Committee

Elderly people are an important part of the garden's clientele and ambience, so the Grand View Garden has also prepared cultural activities for them. In recent years, the Garden created a "Weekend performance" at every weekend to mainly perform Chinese classical drama, such as Kunqu opera, Peking opera, and Yue opera. In 2006, catering to elderly people's interests, the Garden held a "calligraphy competition" with a theme of *The Dream of the Red Mansion*, and more than 100 people took part (see Figure 3.51).



Figure 3.51: Calligraphy competition

Source: Grand View Garden Administrative Committee

Further, from late March to May every year, many visitors come to the Garden to see different species of beautiful flowers (see Figure 3.52), such as winter jasmine, *prunus dacidiana*, and *forsythia suspensa* in March; *prunus*, *prunus triloba*, *chaenomeles speciosa*, flowering peach, Chinese wisteria, and tree peony in April; *paeonia lactiflora*, *rosa multiflora*, and *rosa xanthina lindl* in May.



Figure 3.52: Species of flowers

Source: Grand View Garden Administrative Committee

In 2006, the director Li Shao-hong planned to remake the “Red” TV series, and teamed up with Beijing Television (BTV) to produce a major talent show entitled “Human People in Dream of Red Mansions” in order to conduct a nationwide audition for suitable actors. The Garden was the only enlistment place in Beijing, and it set up 10 examination rooms within the Garden, and more than 100,000 people came to participate. The following figure 3.53 shows people taking the examination at the Garden.



Figure 3.53: Talent show “Human in Dream of Red Mansions”

Sources: Grand View Garden Administration

3.4 Conclusion

This chapter presented the context of the research. China has more than 5000 years of history, and the tourism development processes have been described. From 1986 to 1991, tourism developed rapidly as a result of the supportive national policies and market demands, and it emerged as a major economic activity during this period. In the late 1980s, Grand View Garden was constructed for filming the Red TV series that was an adaptation of Cao Xueqin’s novel of the same name. The film set Grand View Garden was also described including the Garden’s construction processes, tourism attractions, and performance. The next chapter will describe the research methodology.

Chapter Four Methodology

4.1 Introduction

This chapter presents the research methodology utilized to accomplish the study objectives, and describe the data collection processes. It begins with accessing the research objectives, followed by presenting the relevant research paradigms, and finally exploring the research methods adopted in this study. This thesis encompasses 9 main objectives:

1. To understand visitor's prior expectations and impressions of Grand View Garden.
2. To examine the importance of different motivations for tourists to visit Grand View Garden.
3. To assess the degrees of satisfaction derived from visiting Grand View Garden.
4. To determine tourists' thoughts and attitudes toward film tourism when a site of filming is used as a tourist attraction.
5. To understand the local residents/government officials' attitudes and perceptions about Grand View Garden.
6. To determine visitors/local residents/government officials' suggestions for Grand View Garden's future development.
7. To examine China Tourism Academy (CTA) staff's views about Chinese film tourism and Grand View Garden, as well as potential suggestions for the Garden.
8. To examine whether film tourism destination can continue to attract visitors forever and what are the possible life stages of Grand View Garden?
9. To make recommendations for the future development of both Grand View Garden and Chinese film tourism.

To do this successfully therefore requires an identification of variables that determine tourist motivation to visit the site, an evaluation of site visitation experiences, and to explore a causal relationship between evaluation, satisfaction and image perception of the Gardens.

4.2 Research paradigms

4.2.1 Definition of paradigm

A paradigm can guide a researcher's actions and 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). Further, the earlier definition came from Mansbach and Vasquez (1981) who indicated that, "a paradigm is a set of fundamental assumptions that form a picture of the world that the scholar is studying; it is a shared example among practitioners of a discipline, which instructs them about how to view the object of their enquiry" (p.4). Holloway (1997) 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).

4.2.2 Classifying research paradigms

Holloway (1997) argued that, "a paradigm is a philosophical model or framework originating in a word view and belief system based on a particular ontology and epistemology and shared by a scientific community" (p.114). Guab (1990) and Guba and Lincoln (1998) basically present three dimensions of research paradigms, namely

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

Based on various research situations, Jennings (2010) lists six paradigms: positivist, interpretive, critical theory, chaos theory, feminist perspectives and postmodern paradigms. Moreover, Riege (2003) points out that realism and constructivism paradigms are also useful within the research. Researchers require guidelines that

help them to achieve a connection between theory and method, and each paradigm provides such guidelines and enables researchers to establish both the structure and shape of their inquiry (Phillimore & Goodson, 2004).

The following will introduce four research paradigms: the positive, interpretive, critical theory, and pragmatism paradigms.

4.2.2.1 Positivist paradigm

Oliver (2010) described that, in the mid-nineteenth century, with the rapid development of scientific thought and technological achievement, people acquired confidence in the methods of science. In France, the philosopher Auguste Comte (1788-1857) had first created a statement of the positivist research paradigm (Erickson & Murphy, 2003). Positivism can be said to be a 'living faith', and researchers employing the positivistic approach use empiricism and science to gain knowledge of the world (Oliver, 2010; Schrag, 1992). Indeed, Riege (2003) states that, "positivists believe that natural and social sciences are composed of a set of specific methods for trying to discover and measure independent facts about a single apprehendable reality, which is assumed to exist, driven by natural laws and mechanisms" (p.77). Furthermore, Phillimore 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). Moreover, Checkoway (2001) used some interesting words to explain the positivist paradigm, "in the positivist paradigm, researchers are 'detached' experts who define problems in 'dispassionate' ways on conceptual or methodological grounds according to their academic disciplines and gather data on 'human subjects' through 'value free' methods that assure reliability of findings" (p.134). In other words, due to the data being observed, and then the data and its analysis are value free and the data do not change (Healy & Perry, 2000). In addition, Jennings (2001) explained that, "as a paradigm, positivism embraces a view of the world as being guided by scientific rules that explain the behavior of phenomena through causal relationship" (p.35).

Listing the three dimensions of a paradigm as noted previously, the characteristics of each dimension may be described as:

1. Ontological: the existence of an objective reality exists governed by unchangeable natural caused-effect laws and truths.
2. Epistemological: the researcher is unable to influence the nature of reality, permitting knowledge to be described in a systematic way. The desired aim of the researcher is to be bias free.
3. The methodology is oriented toward the discernment of causality, which is often although not always, quantitative in nature (Naslund, 2002).

Positivist paradigm has many kinds of strengths during the research process. Labonte and Robertson (1996) indicated that the positivist paradigm can produce description and prediction. Further, Clark (1998) and Gortner (1993) indicated that a positivist paradigm attempts to discover universal truth through verification, and objectivity can enhance credibility. However, positivist paradigm also displays some significant limitations. Weaver and Olson (2006) summarized the weakness of positivist paradigms, as “context stripping limits applications to practice; ‘value free’ observations are impossible as observations are based on perception, a function of prior knowledge and experience; and absolute truth is rarely if ever established” (p.463).

Buultjens and Fuller (2007) indicated that within the tourism research, positivist paradigms are often used to research the demand side of the phenomenon of tourism. There are some potential areas of tourism research formed by a positivist paradigm, which include “tourism forecasting and modeling; social environmental impacts; marketing research studies, and hospitality satisfaction studies” (Jennings, 2001, p.38). The positivist paradigm has been adopted for the survey in order to examine the motives of visitors to the Garden, and in particular, to assess the degree to which potential motives determine visits to the Garden, and inform behaviour and shape the visitors’ evaluation of tourism at the Garden. In contrast with positivist paradigms, the next paradigm (critical theory paradigm) is much more relevant for qualitative research (Healy & Perry, 2000).

4.2.2.2 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). The interpretive paradigm can be found in the studies of tourists’ experience, with the aim of developing an understanding from the respondents’ rather than the researcher’s point of view (Loughran, 1994). Therefore, through an interpretive paradigm, researchers are able to understand the meanings individuals ascribe to their actions and the reactions of others (Gills & Jackson, 2002). Moreover, in a comparison between an interpretive and positive paradigm noted by Jennings (2001), the obvious difference is that an interpretive paradigms tend to use qualitative methods instead of the quantitative, and interpretive paradigms have multiple explanations for a phenomenon rather than one causal relationship or one “theory”. The interpretive paradigm can be examined through the same three fundamental questions as before (Denzin & Lincoln, 1998, Phillimore & Goodson, 2004), with the dimensions now beign characterised as follows:

1. Ontological: a complex world compises multiple realities which are each experiencd differently by individuals.
2. Epistemological: the relationship between the researcher and subject is inter-subjective rather than objective; and theories are sensitive to context, and subject to change. Researcher and researched exist in a partnership seeking to construct and interpret truths.
3. Methodological: subjectivity is a valid component of truth and the researcher seeks an insider’s knowledge and the emic has precedence over the etic. Hence the researcher uses unstructured observation, interviewing, and discourse analysis.

The strengths of interpretive paradigm “directly challenges the preoccupation with certainly that characterizes the functionalist perspective, showing that order in the social world, however real in surface appearance, rests on a precarious, socially-

constructed web of symbolic relationships that are the creation of new fictions” (p.18). Indeed, Ford-Gilboe et al., (1995) indicated that interpretive paradigm considers truth as multiple realities that are specific, holistic and local, and constructed in the research-participant interaction. Nevertheless, the interpretive paradigm also has some weakness, such as ignoring ecological and risk factors, limited theories, and possessing less explanatory power (Weaver & Olson, 2006). The interpretive paradigm has been employed in order to examine both the positive and negative perceptions and behaviours of the three stakeholders. The methods employed include participative observation; semi-structured interviews; conversations; photography; and document analysis.

4.2.2.3 Critical theory paradigm

Critical theory is concerned with the “social realities incorporating historically situated structures”, and emphasizes issues of power and alienation, and envisioning new opportunities (Healy & Perry, 2000, p.119). Denzin and Lincoln (1998) pointed out 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). In addition, Denzin and Lincoln (1998, p.202) indicated that critical theory can be divided into three sub strands, that include “post structuralism, postmodernism, and a blending of these two”.

A critical theory paradigm also possesses the dimensions of ontology, epistemology, and methodology (Denzin & Lincoln, 1998; Jennings, 2010 & Phillimore & Goodson, 2004), and in this case their characteristics are:

1. Ontological: historical realism- reality is shaped by the world of politics, culture, social interactions and the like and a social consensus exists.
2. Epistemological: This social consensus may be challenged, while knowledge is also dispersed and distributed through the social networks that are often influenced by power relationships. The role of the researchers is to promote critical discourse, but equally this means the researcher works within a given context.

3. Methodological: this is a participatory action based research encouraging dialogue between researchers and researched.

In light of Gortner (1993) and Ludz et al., (1997) expressed views, several strengths are considered to be present in critical theory paradigms, including expose oppression through understanding shared meaning of political, social, historical and cultural practices that impede equal participating; ensures representation of diverse and under-represented views. Further, in previous writing Maguire (1987), based on the critical theory paradigm, sees research becoming a means for taking action and a theory for explaining how things could be. However, critical theory paradigms also have some limitations, such as it emphasizes rationality while excluding feelings, despite the emancipatory potential of feelings; practitioners may not see themselves as researchers; and the one who critiques is part of the culture being critiqued which suggests complicity (Weaver & Olson, 2006). During the research, researchers often employ a qualitative methodology to gather the data and information, such as host-guest interactions; the negative social impacts of tourism on the host community; the exploitation of children in sex tourism; social pathologies resulting from tourism developments upon minority groups such as the unemployed; and the impacts of mega-events (Jennings, 2001). The critical theory paradigm has been utilized in this study in order to critically compare the perceptions of the Garden held by the relevant stakeholders, viz. visitors, local residents, and government administration staff, and to analyse the similarities and differences.

4.2.2.4 Pragmatism

Pragmatism, a relatively old philosophy founded by three American philosophers at the beginning of the twentieth century, attempted to help American society to face problems at that period (Gray, 2014). However, the popularity of pragmatism has declined since the 1930s (Kelemen & Rumens, 2012). In recent years, pragmatism has seen a revival, as a result of its insights being applied into management and organizational research, as well as providing an epistemological justification for mixing methods (Onwuegbuzie et al., 2009). The following seven points explain how pragmatism could provide a philosophical basis for research as summarized by Creswell (2009):

1. “Pragmatism is not committed to any one system of philosophy and reality. This applies to mixed methods research in that inquirers draw liberally from both quantitative and qualitative assumptions when they engage in their research” (Creswell, 2009, p.10).

2. During the research, researchers have a freedom to choose such methods and techniques that meet their research objectives.

3. Pragmatists thought that words are not absolute units; they adopt many approaches to collect and analyze data rather than use a quantitative or qualitative method only.

4. “Truth is what works at the time. Pragmatism is not based in a duality between reality independent of the mind or within the mind” (Creswell, 2009, p.11). Mixed methods research helps researchers to explore questions that cannot be answered by a quantitative or qualitative method alone (Creswell & Clark, 2011).

5. Pragmatists focus on what and how to research. Researchers need to explain why mixed methods and quantitative and qualitative data belong together.

6. Pragmatists believe research occurs in social, historical, and political contexts, and thus, “mixed methods studies may include a postmodern turn, a theoretical lens that is reflective of social justice and political aims” (Creswell, 2009, p.11).

7. Pragmatists suggest not asking questions direct about reality and natural law.

8. Pragmatism opens the door to multiple methods, different worldviews, assumptions, data collection and ways of analyzing data.

In pragmatism, the three elements (ontology, epistemology, and methodology) are translated into a practice different from the above three paradigms (Creswell & Clark, 2011). As for the nature of reality, pragmatism views reality as both singular and multiple. Pragmatism focuses on whether a proposition suits a purpose and is capable of creating action (Gray, 2014). Further, the relationship between the researcher and the subject being researched is one of practicality, such as researchers collect data to explore research questions based on ‘what works’. As mentioned above, for the research process, researchers collect both quantitative and

qualitative data and mix them. Pragmatism is seen as the best foundation for mixed methods research (Tashakkori & Teddlie, 2003). Crotty (1998) noted out four levels for developing a research study (See Table 4.1), and the following section will present the methods used in this study. The complexities of the relationships and attitudes of the major stakeholders to the Garden suggests research with a pragmatic foundation; accordingly, the researcher has employed a mixed methods approach.

Table 4.1: Four levels for developing a research study

Epistemology	Objectivism Constructivism Subjectivism
Theoretical	Positivism Interpretivism Critical theory Pragmatism
Methodology	Experimental research Survey research Ethnography Phenomenological research Grounded theory, etc.
Methods	Sampling Statistical analysis Questionnaire Observation Interview Focus group Document analysis, etc.

4.3 Mixed methods

In general, there are three main methods in social and behavior research, the quantitative, qualitative, and mixed methods (Teddlie & Tashakkori, 2009). In this study, the researcher adopts mixed methods to collect data to achieve the previously stated research objectives. Mixed methods, as the name suggests, combine

qualitative methods (focused on textual analysis) and quantitative methods (emphasizing statistical analysis) (Creswell, 2009). Johnson et al. (2007) suggested a composite definition of mixed methods wherein “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). Through a mixed method, researchers use multiple data collection methods to investigate the same research question, and the researchers are looking for a convergence of research findings to enhance credibility (Hesse-Biber & Leavy, 2011). Table 4.2 shows a comparison among the three main methods approaches towards philosophical assumptions, strategies, methods, and practice (Creswell, 2009).

Table 4.2: Qualitative, Quantitative, and Mixed methods approaches

Tend to or typically	Qualitative approaches	Quantitative approaches	Mixed Methods approaches
Use these philosophical assumptions	Constructivist/Advocacy/ Participatory knowledge claims	Post positivist knowledge claims	Pragmatic knowledge claims
Employ these strategies of inquiry	Phenomenology, grounded theory, ethnography, case study, and narrative	Surveys and experiments	Sequential, concurrent, transformative
Employ these methods	Open-end questions, emerging approaches, text or image data	Closed-ended questions, predetermined approaches, numeric data	Both open- and closed-ended questions, both emerging and predetermined approaches, and both quantitative and qualitative data and analysis

Use these practices of research, as the researcher	Positions himself or herself Collects participant meaning Focuses on a single concept or phenomenon Brings personal values into the study Studies the context or setting of participants Validates the accuracy of findings Makes interpretations of the data Collaborates with the participants	Tests or verifies theories or explanations Identifies variables to study Relates variables in questions or hypotheses Uses standards of validity and reliability Observes and measures information numerically Employs statistical procedures	Collects both quantitative and qualitative data Develops a rationale for mixing Integrates the data at different stages of inquiry Presents visual pictures of the procedures in the study Employs the practices of both qualitative and quantitative research
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Sources: Creswell (2009, p.17).

4.3.1 Qualitative Research

The qualitative research methods are associated with the post-positivistic, interpretive, and critical paradigms (Phillimore & Goodson, 2004; Jennings, 2010; Denzin & Lincoln, 2011). In order to research visitors' attitudes and behavior, an interpretive paradigm effectively guides the researcher to capture a deep understanding of the individual's behavior through qualitative methods like observation and conversation (Loughran, 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 record dimensions of experience like thoughts and emotions from respondents' own description and their own words with the use of personal narratives, thereby providing a richness of information, insight, and feeling not readily achievable from quantitative researches (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). Hence, the various qualitative methods are used by researchers in order to gain a deeper understanding of tourist behavior and the reasons governing that behavior (Castro et al., 2010). In addition, there are three main advantages of the qualitative approaches suggested by Castro et al. (2010, p.343), including:

- 1) The capacity for generating rich detailed accounts of human experiences (emotions, beliefs, and behaviors);
- 2) Narrative accounts that are examined within the original context in which observations occur;
- 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.

4.3.2 Quantitative research

Quantitative methods were also employed to collect data in this study, which were used to analyze, 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 including: “accurate operationalization and measurement of a specific construct; the capacity to conduct group comparisons; to examine the strength of association between variables of interest; and for model specification and the testing of research hypotheses” (Castro et al., 2010, p.342-343).

Thus, qualitative methods focus on textual analysis, quantitative methods emphasis statistical analysis, while to recap, mixed methods research focuses on both qualitative and quantitative research’s strength rather than the soleuse of either the quantitative or qualitative (Creswell & Clark, 2011). Indeed, mixed methods could “provide a bridge across the sometimes adversarial divide between quantitative and qualitative researchers” (Creswell & Clark, 2011, p.12). There is an interrelationship among qualitative, quantitative and mixed methods that can be shown graphically as in the followed Figure 4.1.

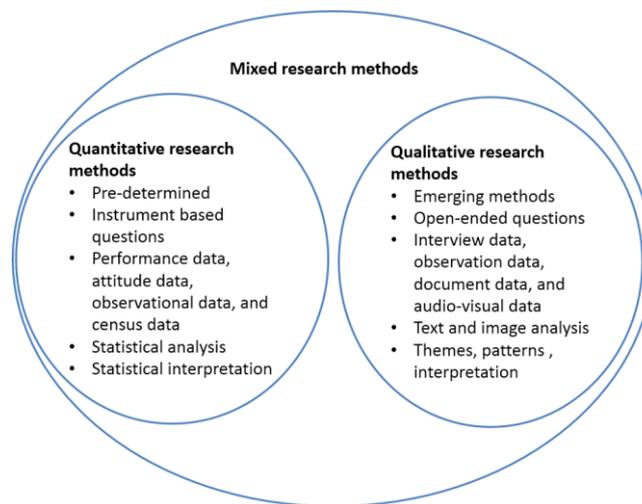


Figure 4.1: The interrelationship among qualitative, quantitative and mixed methods

Sources: (Creswell, 2009, p.15)

The advantages of adopting a mixed methods approach are listed by Hesse-Biber and Leavy (2011) as being:

1. **Triangulation:** through mixed methods, multiple data collection methods are used to investigate the same research questions, and the credibility of the findings are enhanced by a congruity of results (.Boeije, 2010).
2. **Complementarity:** mixed methods aid the achievement of a total understanding of the research problem.
3. **Development:** Greene et al. (1989) note that “results from one method help develop or inform the other method” (p.281), in short a reiterative and interactive process is generated whereby each stage informs the other in order to develop a more comprehensive understanding for the research topic.
4. **Expansion:** through a mixed study, the range of the research study can be expanded.

Teddlie and Tashakkori (2009) indicated that mixed methods research has a major advantage in that “it enables the researcher to simultaneously ask confirmatory and exploratory questions and therefore verify and generate theory in the same study” (p. 33).

4.4 Access to the research site

In order to collect a rich dataset, the researcher took advantage of the chief supervisor's connections with government staff in the Chinese Tourism Academy (the research arm of the China National Tourism Administration) and thereby had access to both opinions and existing secondary data sets and documentation. Guanxi plays an important role in Chinese society, especially in the capital Beijing, the political center. Thus, the supervisor's Guanxi with Chinese Tourism Academy (CTA) provided much support to the researcher both before and during the research process. In CTA, the researcher not only obtained information about Chinese tourism, but also was able to interview staff from different departments about both Chinese and Beijing Tourism's situation, and film tourism in Chinese. The CTA staff also introduced the researcher to the Grand View Garden manager, and then the researcher had the opportunity to introduce her research to the Garden officers. When the Garden manager knew the researcher's identity and research purpose, he provided significant much support for this research from June 2013 to the completion of data collection in February 2014. Thus, researcher gradually became familiar with both the staff and local residents and learning about the management of the garden.

4.5 Qualitative research methods

As the aim of this research was to investigate three main tourism stakeholders' attitudes and perceptions of the site and the role of the television and novel in attracting tourists, the study employed several qualitative research methods, including semi-structured interviews, open-ended questions, documents, visitation, and photography. The following will introduce each method used during the research.

4.5.1 Face to face semi-structured interview

Interviews are the best approach if a research aims to examine respondents' feelings or attitudes, and may be divided into three categories including: structured, semi-

structured, and unstructured (non-directive, focused, informal conversational, and problem-centred) interviews (Gray, 2014). The structured interview often poses the same questions to all respondents, which lacks flexibility and was thought not suitable for this study. In this study, interview questions varied within a framework depending on respondents' different occupations. Further, an unstructured interview was not considered for this study, as some of the collected data may not then relate to the research and also a large amount of data is usually hard to analyze (Gray, 2014). Based on the research objectives, this study employed face-to-face semi-structured interviews to investigate four relevant stakeholders' attitudes about Grand View Garden. The interviewees included visitors, local residents, and government officers (Grand View Garden Administration officers and China Tourism Academy Staff). Comparing both structured and unstructured interviews, semi-structured interviews provide a more relaxed interview environment that does not constrain the participant to follow the researcher's prior reasoning (Jennings, 2010). Researchers can then determine multiple views and record both verbal and non-verbal perceptions during interviews (Jennings, 2010). Semi-structured interviews are non-standardized. For example, in this study, the interview questions order may change depending on what direction the interview takes, and additional questions may be asked just based on the then current interview condition (Gray, 2014).

Semi-structured interview design

In this study, the interviews were used to explore different stakeholders' perceptions of the Garden, and the research themes followed the themes shown in Table 4.3. For visitors and local residents, the researcher short listed six key questions as the basic structure of the interviews, and the interview themes included: reasons for visiting Grand View Garden, attitudes and perceptions of the Garden, knowledge of "Red", and suggestions for improving the garden. Qualitative research questions typically include a central question and several sub-questions, and the sub-questions relate to a small number of the central questions (Creswell & Clark, 2011). For example, when asking visitors' perceptions of the Garden as a

central questions, the related sub-questions were ‘What do you think of the park? Do you feel that there is something special about this park? Why? Why not?’

For the government stakeholder, this study interviewed the Garden’s Administration officers, and China Tourism Academy (CTA) staff. The interview themes of the Administration officers focused on the ‘development history’, ‘current difficulties and problems’, and ‘suggestions for future plans’. Here, one should note the reasons for choosing CTA officers as respondents. As the previous Introduction and Literature Review chapters noted, there are few research studies related to Chinese film tourism, even in China. In order to obtain more information about Chinese film tourism especially in the management and development aspects, the author needed to interview such government officers who are familiar with Chinese tourism and even film tourism. China Tourism Academy is a good choice, for it is the research arm of China National Tourism Administration (CNTA). CTA focuses on research on basic theories and policies, as well as key and difficult issues concerning the development of tourism, for example, studying, compiling and verifying tourism development plans and providing technical support to the inspection of tourism development plans submitted by local governments (CTA, 2014). CTA also published many books related to Chinese tourism situations, such as ‘Annual report of China regional tourism development’, ‘Annual report of China leisure development’, ‘China tourism review’, ‘China’s tourism performance: Review and Forecast’, and ‘Development of China Tourism Research 1978-2008’; and these books and statistics are an important reference for the Chinese government to plan and forecast tourism. Through interviews, CTA staff were able to give the author a deeper understanding about the real film tourism situation in China, and provide professional suggestions for the Garden’s future development based on their experiences.

Table 4.3: Face to face semi-structured interview themes and questions

Respondents	Interview themes and questions
Visitors and Local residents	Reasons for visiting Grand View Garden (Interview questions like ‘Why do you use this park?’) Impression of Grand View Garden (Interview questions including ‘What do you think of the park? Do you feel that there is something special about this park? Why? Why not? Do you have any views about all the tourists who come-what are they?’) Knowledge of “ <i>The Dream of the Red Mansion</i> ” (Have you read <i>Dream of Red Mansions</i> ? Watched the TV programme?) Suggestions for improving the garden (Have you any comment to make about how you would like to see the park-what do you think could be done to improve it for you?)
Grand View Garden Administration Officials	Development history Current difficulties and problems Future development directions
China Tourism Academy officials	The current situation of both China and Beijing tourism. Perceptions about Chinese film tourism and Grand View Garden. Suggestions for Grand View Garden’s future development

To select and approach potential visitor and resident participants

For the selection of participants, the resident stakeholder chose local residents who were living in the immediate area of the Garden. They have the opportunity to buy a monthly or annual ticket, and are always playing cards or mahjong, and undertaking morning exercises in the garden. The visitor interviewees will be sightseeing visitors, who buy an entry ticket to visit the garden. All the interviews were conducted at the Garden. The researcher approached potential respondents and initially tried to talk to them. According to the researcher’s experience, the process of approaching visitor participants is quite different from approaching residents. For visitor participants, most were visiting the garden for the first time, and they usually paid attention to sightseeing and photography. The researcher used different ways of approaching them, such as: introducing the main attractions and offering a guide to the visitors for free and taking pictures for them. In fact, many visitors didn’t willingly spend 100RMB per hour to hire a guide, even though they were not familiar with the garden. Therefore, they were happy if the researcher volunteered to introduce the Garden to them or gave them material about the Garden. During the process, the researcher was able to build good relationships and become familiar with the visitors through introducing the attractions, talking about “*The Dream of the Red Mansion*” and the characters, as well as introducing herself and

the research project. The interesting factor is that many respondents (including visitors and residents) were more interested in the researcher's foreign study and life experience than the research, and always asked many questions about the researcher's life and study as the following examples demonstrate.

Respondent A (*Female, 25 years old, visitor*): How about your PhD study abroad? Is it hard to study? Is it interesting to study there? What are your tuition fees? What about the living expenses? And accommodation?

Respondent B (*Female, 28 years old, visitor*): Is New Zealand really beautiful and pure? How is your life there? Are you cooking by yourself there?

Respondent C (*Male, 55 years old, resident*): Why have you chosen the garden to do research? Are you researching "The Dream of the Red Mansion"? I can suggest that you research some popular tourism destinations with huge numbers of visitors such as The Palace Museum, and The Summer Palace.

These conversations would bring the researcher and respondents closer together, and helped during the later interview. After completing a visit, the researcher asked if they would mind answering a few questions about why they have visited the gardens and what they felt about the experience. If the respondent agreed the researcher asked whether the respondent wanted to do an interview. Further, the researcher also helped visitors to take photos if she or he wanted. As some visitors visited the garden alone, he or she needed another person to take photos for him or her. Even though some tourists visited the garden with friends or families, they still wanted group photos at some landmark attractions such as the South Gate of the Garden. The researcher was always happy to help visitors to take photos, and some visitors were also pleased to participate in an interview or questionnaire survey. The way to approach resident participants is quite different from visitors. As many local residents visit the Garden almost every day, some of them were familiar with the researcher and always chatted with the researcher. In order to experience residents' attitudes, the researcher always participated in residents' physical exercises and recreational activities, and selected potential respondents to interview.

4.5.2 Data recording

For the data recording, both the use of a voice recorder and making notes were found to be good ways for the researcher to record the respondents' opinion correctly. Firstly, an interview protocol was followed that included interview questions and space for recording information gathered during the interview (Creswell & Clark, 2011). In addition, the researcher also used a recording pen to record the interviewees' voices, and the protocol became a backup system for recording information. During the research, there were only a small percentage of respondents unhappy about the recording pen, and most respondents did not mind. For example, a resident respondent said: "I am very happy to chat with you about the Garden and Red, just like friends; however, if you record the talking, I would feel that you were like a government officer..." Being Chinese, the researcher could understand it because they were afraid that they would need to take responsibility for their talking if there were problems later, even though the interview questions were very common. In urban areas, especially in the capital of China, recording one's talking seemed to be a sensitive subject. Even if some respondents grudgingly accepted the recording, they might not want to say their real thoughts such as the unsatisfied opinions. However, over time, the researcher became increasingly practiced at being able to recall verbatim comments made, and notes were all always made on a laptop after concluding such an interview.

4.5.3 Observation, Visitation and Photography

Observation, which can be conceived of as an ethnographic method, refers to the researcher looking at something or someone else (Pizam & Mansfeld, 1999; Boeije, 2010). The term, 'ethnography', is taken from cultural anthropology, with "Ethno" referring to people or folk and "graphy" meaning a description of something (Punch, 1998). Thus, it is the study of cultural behaviour, and Patton (2002) notes that it is a useful method for understanding people's activities, behaviours, and actions are observation. 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). When observing, not only are verbal activities considered by the researchers,

but there is also a focus on non-verbal behaviours. Such non-verbal behaviours include visitors' reaction (communication), body gestures, and environmental factors like the weather can all be observed (Pizam & Mansfeld, 1999). Observation has several advantages: the researcher efficiently gains first-hand information; the method enables the collection of a wide range of empirical materials; and it enables real-time recording of information and provides opportunities to note unusual aspects which occur during the observation process (Creswell, 2009; Jennings, 2010).

Observation is therefore a very useful way to collect data, and the observer has a face-face relationship with the researched/observed things (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 Garden, involving observing and recording different peoples' behaviour, conversations with some visitors, and taking photographs to record specific activities. As the researcher often participated in local residents' recreational activities or exercises, she was able to build up a good relationship with some of the residents who regularly came to the Garden, as well as observing their behaviours and attitudes during the processes. As Grey (2014) pointed out, the researcher would sometimes forget that she is a researcher when she participated in residents' leisure lives. The researcher usually used an observational protocol, "the researcher records a description of events and processes observed, as well as reflective notes about emerging codes, themes, and concerns that arise during the observation" (Creswell & Clark, 2011, p.178).

By experiencing the Garden as a visitor and attending special events based on the novel or television series that were held there, the researcher was able to share in the emotions felt by stakeholders, namely visitors, residents and administration staff. Visitation was important for the researcher in order to become familiar with both the attractions and relevant stakeholders. The research study conducted by Peaslee (2011) into the Hobbiton Movie Set, Matamata, New Zealand (one of the locations for the popular film trilogy *LOTR*) provides a good example of such a research method. In that study, the author toured the site as a visitor 26 times, and was therefore able to converse with many different visitors and gather rich data about

their attitudes and perceptions (Peaslee, 2011). In this study, over an 8 month period, the researcher visited the Garden multiple times as a visitor and was able to attend some special performances held there. This visit experience is important, as not only does it enable a researcher to observe the behaviour of both visitors and residents, and thus better understand their attitudes, it is also useful for other research processes.

Harper (2004) pointed out that, “photographs are the most common form of visual sociology, and they are the most peculiar because they have the dual qualities of recording the world seemingly without interpretation, and at the same time with profound subjectivity” (p.231). Photography is a visual language that can represent reality (Helen, 2007). Thus, photography can be seen as an undeniable and static record of the truth, which creates visual data that can be used to capture cultural phenomena and illustrate cultural events (Harper, 2007; Boeije, 2010). Consequently, during this period, many photographs of the Garden and its visitors were taken by the researcher. This proved to be a useful method, and about 2000 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 performance, and both visitors and residents behaviour at the garden. For example, the researcher had taken many photos of the local residents’ recreational activities, and these photos provided important evidence to support interview data findings as discussed in the following chapters. In addition, the researcher also got access to nearly 200 old photos from visitors, residents, and Grand View Garden Administration Archive Office. These photos showed the Garden’s development processes, and were very helpful for the author to know the early stages and compare the changes made over a period of 30 years.

The following four photos, derived from framing an observation through the camera’s lens, illustrate different people’s activities at the Garden:



This picture was taken on June 3, 2013. The painter was drawing lotus leaves. He said that he often came to the Garden to draw on summer days, because the Garden is beautiful and classical, as well as quieter than other parks.

Figure 4.2: A painter drawing lotus leaves

Source: Author



This picture was taken on October 31, 2012. The pupils visited the Garden guided by their teachers, in order to learn Red and Chinese classical culture.

Figure 4.3: The pupils visit the Garden

Source: Author



This picture was taken on August, 6, 2013. The man (a visitor) believed in Buddhism, and he came to worship the gods and pray. This picture shows him hanging his auspicious pendant for blessing at the Green Lattice Nunnery.

Figure 4.4: A man worshipping the gods and praying

Source: Author



This picture was taken on August, 28, 2013. It shows two men playing harmonicas beside bamboo trees with several people standing around watching and listening.

Figure 4.5: Two men playing harmonicas

Source: Author

4.6 Data analysis methods

4.6.1 Qualitative data analysis method

Thematic analysis is a useful method to analyze qualitative data and identify important themes (Braun & Clarke, 2006). In this study, the qualitative data were analyzed by thematic analysis first, and then use through the the software package CATPAC to support the themes. By referencing Creswell's (2009) qualitative data analysis processes (See Figure 4.7) and Braun and Clarke's (2006) six phases for thematic analysis, this study suggests seven processes to analyze the collected qualitative data.

Step one: Organizing and preparing the data including translating the Chinese interview transcripts into English, optically scanning material, typing up field notes, and sorting and arranging the translated data into different types depending on the sources of information.

Step two: By repeatedly reading the textual data (interview transcripts, field notes, and government documents), looking at the photos, and watching videos, the author obtained some general ideas about what respondents are saying, and the tone of the ideas, as well as the impression of the overall depth and credibility of the data? The author also labeled the keywords, wrote notes in margins, recorded initial ideas, and drew up the draft structure at this stage.

Step three: Coding is an important process. It means organizing the data into segments, involving taking the text data or photos, segmenting sentences and images into categories.

Step four: Searching for themes, the author sorted the collating codes into themes, such as visitors' motivations, residents' perception, etc.

Step five: Reviewing and checking the themes relating to the coded extracts and the entire data set, and exploring the sub-themes under each theme.

Step six: Defining and naming each theme, and identifying what each theme tells.

Step seven: Interpreting the meaning of themes through the reviewing of the original research questions and previous literature.

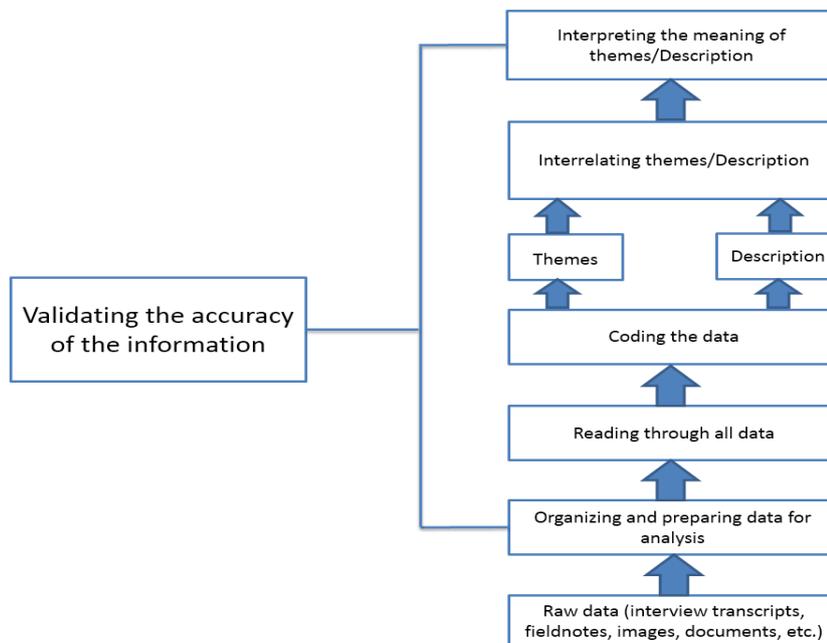


Figure 4.6: Qualitative data analysis processes

Sources: (Creswell, 2009)

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). After the thematic analysis, the software package CATPAC was used to examine the results in four steps (Woelfel, 1998). The first step involves data cleaning, where the text is identified and standardized 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. The second step involves frequency statistics analysis which recognizes the frequency of words used in the text. The third step is Cluster analysis through the use of a Dendrogram, where the relationship between the most common occurring words is examined. The last step involves Thought View perceptual maps, and Thought View (TV) is a second way to analyze the results from CATPAC, and displays three-dimensional conceptual maps using the files generated by previous CATPAC analyses (Doerfel & Connaughton, 2009).

4.6.2 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; and 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) 20.0 was employed to analysis the data. The main analytical techniques included descriptive, frequency, independent *t*-test, ANOVA, and regression statistics as described later.

Independent sample *t*-test and One-way Analysis of Variance (ANOVA) are used to examine statistically significant differences between selected socio-demographic variables in relation to both tourists’ motivators and level of satisfaction.

4.6.3 Open-ended questions

Pizam and Mansfeld (1999) state that open-ended questions prompt respondents to talk freely and are a part of informal and unstructured interviews. Such questions are useful in examining the perceptions and feelings that respondents have regarding their visitation (Patton, 2002). This method was employed in the research

in order to gain insight into the prior expectations and assessments of the Garden held by visitors, as well as their perceptions of film tourism. Through open-ended questions, respondents can be encouraged to give specific answers in their own words, thus revealing their own thoughts (Pizam & Mansfeld, 1999).

4.6.4 Documents

There are two types of documents: public records and personal documents, and sources like government pronouncements, personal notes, the media, and some public introductions (Punch, 1998; Merriam, 2009). Document analysis has the following advantages when compared to other qualitative research methods: there is richness of information derived not only from the amount of data but also its quality; the low cost and availability of documents; and the truth value of the information contained in those documents (Lindlof & Taylor, 2011). Besides, Hodder (1994) indicated that the documentary method uses non-intrusive research processes, and provides a 'historical insight'. In this study, documents played an important role in helping the author to know the Garden's development history and compare the changes. The documents obtained include secondary data such as financial statements, previous existing photography, and events recording publicly available introductions to each garden; and the researcher's diary notes about the places researched, etc. In the early stages of the research in the Garden, some materials the researcher obtained from Grand View Garden Administrative Committee, such as the number of visitors, were different from those the researcher obtained in the later stages. At first, the Garden's staff was not familiar with the researcher, so they only showed information about the Garden's good sides, and this included even false data. For example, the researcher asked a section chief for the financial statements for the Garden over the past 30 years, and she showed falsified data which was reported to the District government. Thus, the researcher had no reason to doubt the "truth" of the data because these were government documents. With the relationship between the staff and researcher becoming closer due to the increase in the number of contacts, the researcher finally got permission to enter the Archive of the Grand View Garden Administrative Committee and was able to collect much valuable and realistic information about the Garden, including some earlier handwritten information. The researcher found that the data relating to

every year's visitor numbers from the Archive office was different from the previously obtained data. The section chief told the researcher that the previous financial statement data was falsified data in order to meet their government superiors' requirements, and then she showed the real data to the researcher. In the later stages of research, both the manager and staff told the researcher some information about the problems faced by the Garden and the developmental bottlenecks they experienced.

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

4.7 Quantitative research method - Questionnaire

Questionnaires are one of the most popular data gathering tools, through which people are asked to answer to the same set of questions in a pre-determined order (Grey, 2014). The next sections will describe the questionnaire design and data collection processes.

4.7.1 Questionnaire design

In this study, the questionnaire previously used by Ryan et al (2009) and Zhang (2012) was modified. This permitted comparative analysis to be undertaken with referenced to the ordinal data derived from the scaled items in the questionnaire. 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 in turn.

The first section includes five questions which are used to examine visitors' expectations and assessments of the Garden. The first two open-ended questions were used to understand tourist's salient feelings about the Garden, through asking

visitors to list up to three short phrases or words about why they have visited the gardens and what they feel about the experience. Next, visitors were asked to 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 followed two questions related to respondents' knowledge of both the *The Dream of the Red Mansion* novel and television series.

The second section aims to investigate visitors' motivations for visiting the Garden. The section includes 12 possible motivational items such as "I am interested in the Dream of the Red Mansion", and "I am interested in seeing places that can inform me of antiquity". A 7-point scale (ranging from 1=of no important to me to 7+extremely important to me) was employed to measure how important these motivations were influencing visitors' decisions to visit Grand View Garden. These items, as noted before, represented a modification of previous scales used by Ryan et al. (2009).

The questionnaire questions were mainly based on Beeton's (2001, 2002, 2004a, 2004b, 2005, 2006, 2007, 2008a, 2008b, 2008c, 2010, 2011) work and other relevant past literature or case studies, and Table 4.3 shows the connection between the research questions and the previous literature (although this list is not exhaustive).

Table 4.4 Potential questions are drive from the relevant literature review

Research questions	Relevant literature review	
	research studies	Researchers
Visitors' motivations for visiting the Garden	By using Ahola's travel motivation model, the study found tourists' main motivations for visiting the <i>LOTR</i> location, Hobbiton Movie Set, including a desire to experience the iconic attractions within the <i>LORT</i> , especially the film set's natural scenery. Further important motivations included the novel, finding out more about its author J.R.R. Tolkien, and learning about film production processes.	Singh & Best, 2004
	Provided examples of the sentimental journey in their analysis of visitors reliving nostalgic memories from their childhood, from visiting Salzburg, Austria – the site of the film " <i>The Sound of Music</i> ", Salzburg, Austria.	Macionis & Sparks, 2009
	Discusses the pull and push framework about film tourists' motivations.	Macionis, 2004
	Cites the role of folklore in the creation of the marketing of Robin Hood Country based on stories and films in the promotion of Nottingham in the U.K.	Smith, 2003
	Found film tourist are attracted by various factors like history, fantasy, science fiction, romance and other themes.	Shani et al., 2009
	Film tourists' experience and re-enactment: a case study about tourists visiting the film set of a highly successful TV series " <i>Winter Sonata</i> ", and re-enacting some romantic scenes from the TV series, and taking photos of the re-enactment.	Kim, 2010
Evaluating visitors' level of satisfaction	Discusses how the locations of science-fiction and fantasy films (such as <i>Back to the Future</i> , <i>Harry Potter</i>) are generally overtly fictions such as planets, galaxies or the future. Nevertheless, audiences still wish to visit the film settings or studio to satisfy their curiosity even though they know these locations are not "real"	Butler, 2011
	Four conditions within the importance-performance model.	Olshavsky & Miller, 1972
	<i>Priori</i> model: tourists may feel dissatisfied if their prior expectations (hyper-real images) do not match the actual experience; while tourists may feel satisfied if the actual experience matches the hyper-real expectation	Carl et al., 2007

Section three also used a 7-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') to evaluate visitors' level of satisfaction, and includes 13 items, such as 'this is exactly how I imagined the Dream of the Red Mansion'.

The fourth section designed to examine visitors' thoughts about using a film set as a tourism attraction. Visitors were asked to give some reasons about why they think a film set can be a good attraction or not.

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

4.7.2 Data collection and potential respondents approaching

Generally, there are two types of tourists in Garden View Garden: the local residents and visitors. To the local resident, Garden View Garden is just a garden used for recreational exercise and socializing, so their perceptions of visiting motivation and satisfaction are not related to this questionnaire search. Hence sightseeing visitors form the subject of this study and were the potential respondents. As described above, the questionnaire aimed to explore visitors' prior expectations and assessments of the Garden, motivations, and level of satisfaction. Thus, the researcher needs to find such potential visitors who had already visited some attractions or finished visiting. For example, those visitors who were just entering, or had only visited one or two attractions, would not be able to respond to some questions well, such as, the 'assessments of the Garden', 'level of satisfaction', and 'overall satisfaction level'. For the data collection location and selection of respondents, Grand View Garden Administration staff gave the researcher much help and useful suggestions. Before the researcher started the questionnaire research, the Garden manager held a meeting for the researcher to introduce the research, and four departments' chief directors and three employees attended. During the meeting, the researcher introduced both herself and the questionnaire research, and asked staffs' opinions about the suitable locations to catch visitors who had finished their visiting. Based on the staff's experience, they suggested collecting the data at the

South Gate of the Garden as most visitors left there after visiting. The chief directors also provided opportunities for the researcher to do research, such as putting both tables and chairs at the front of the Gate (See Figure 4.6). On the one hand, respondents could sit down to have a rest and then complete the questionnaire more carefully and effectively; on the other hand, collecting data there could keep out the sun, rain, and snow, which was better than in the open-air especially on some snowy days. In addition, the manager provided 600 Grand View Garden colour brochures (including three kinds) to the researcher to use as the questionnaire gifts. Most respondents preferred these brochures. Some said they would buy the brochures as souvenirs if the garden sold them. About half of the total questionnaire copies were collected at the front of the South Gate. Others were collected at other places, such as the cafes, refreshments areas, stone benches, and pavilions within the gardens. The survey was also conducted at the *Red* Museum as the outside environment was too cold on some winter days. The administration officers told the researcher that winter is the Garden's low season, and the researcher was able to only approach very few visitors on cold or snowy days.

To select and approach respondents, the researcher usually approached potential respondents and asked if they would not mind completing a copy of the questionnaire. When inviting visitors to participate the researcher introduced herself first, and then introduced the research project and its purpose. Respondents were told that the questionnaire was voluntary, the participants had the freedom to refuse, and quit at any time, as well as being assured that all the data would be kept confidential and participants could remain anonymous. If the visitors agreed to participate in the questionnaire, the researcher introduced the survey structure and purpose to them carefully. In this study, the method of approach was quiet interesting. Because the researcher was collecting the data for a very long time at the South Gate, and many visitors regarded her as staff and always asked questions. For examples:

When visitors just entered the garden, they asked:

How to go to Jia Bao-yu's/Lin Dai-yu's residence?

Where is Happy Red Yard?

Where is the bathroom?

How to find a tour guide?

When visitors would left the garden, they asked:

How to go to subway/bus station?

How to go to “somewhere”, which bus/line I can take to?

The researcher thought answering visitors' questions would be a good way to approach them. Thus, the researcher summarized their questions mainly related to the attractions routes and surrounding traffic, and then memorized the surrounding buses and subways' lines thereby answering their questions well. In fact, many of these visitors who asked questions had participated in the questionnaire research. In some busy days, the researcher helped the staff to check the entry tickets at the front of the south gate. As some visitors regarded the researcher as a member of the staff, they always complained about something to her, such as “why there is no Wang Xifeng/Liu Laolao's residence? Why is there no free guide or electric guide for visitors?” and these complaints also helped the researcher to better understand visitors' perceptions.

The researcher used more than 8 months from 2013 to 2014 to collect questionnaires within the garden, and the data collection period crossed four seasons in order to gain comprehensive views about visitors' attitudes and perceptions from different seasons. A total number of 1500 questionnaires were distributed and 1140 collected. 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 to the next middle of February) excluding the first 5 days of the Chinese New Year. Almost no one visited the gardens on some snowy or rainy days. Further, the numbers of visitors were more on the weekend than on other business days.



Figure 4.7: Photography of questionnaire conducting by visitors

Source: Author

4.8 Chapter summary

This chapter described research methodologies and the use of a mixed method to gather data for achieving the research objectives. It explained how both qualitative and quantitative methods have been used and why it was chosen to do so. The quantitative research employed a questionnaire survey to investigate visitors' motivations and satisfaction. Several qualitative research methods were employed including semi-structured interviews, documents, observation, photography, conversations, and open-ended questions, which were used to explore different stakeholders' attitudes and perceptions. Finally, this chapter discussed the data analysis methods and software for both numerical and textual data.

Finally, the following figure illustrates the mixed methods used in this study and their relationship to the various aspects of the Garden being researched.

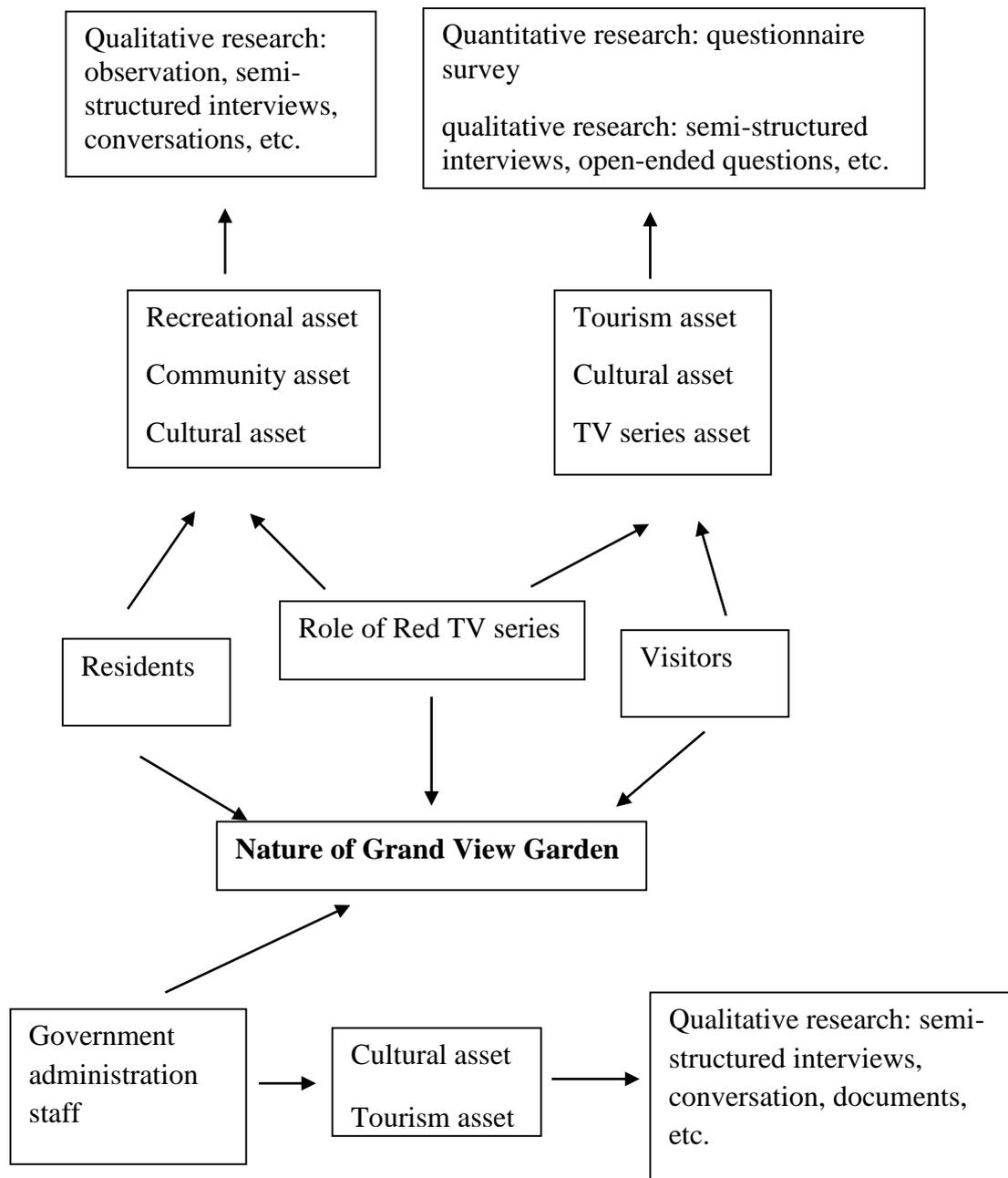


Figure 4.8 Mixed methods used in this study

The model sees Grand View Gardens as involving residents, visitors and government, and as being a community recreational asset as well as being a tourism asset – yet underlying both is the role of the Garden as a cultural entity and symbol. To assess the intangibles of the differing experiences using the Gardens as defined

in the top part of the diagram data were elicited from the residents and tourists through qualitative research means, while quantitative data were also gained from the latte group to permit generalisation. Qualitative data were also obtained from the government representatives in the lower part of the diagram by reason of their smaller numbers meaning samples would be too small for quantitative analysis, but their comments were supported by secondary data sets derived from past documentation.

The following chapters set out the results of those analyses.

Chapter Five Visitor stakeholder– Quantitative data analysis results

5.1 Introduction

The purpose of this chapter is to present findings derived from an analysis of questionnaires completed by a sample of visitors to the Gardens. By using SPSS software to analyze the quantitative data, it begins by describing the sample; followed by assessing visitors' motivations for visiting Grand View Garden; and then evaluating visitors' satisfaction derived from that visit. To obtain a deeper understanding of the data, the chapter also employs *t*-test and ANOVA to examine the relationships between selected socio-demographic variables and visitors' motivations and evaluations. Importance-satisfaction analysis is also used to examine the differences in visitors' level of importance attached to an attribute and the corresponding satisfaction they derive from it. Further, factor, cluster, and regression analysis are employed to further examine visitors' potential motivations and satisfaction.

5.2 Demographics of respondents

The population sampled in this study was tourists who visited Grand View Garden. A total number of 1140 useful questionnaires were generated at the Garden for analysis. All but 2 of the respondents are Chinese, came from different cities and provinces. China is divided into six regions: East China, North China, Northeast China, Northwest China, Southwest China, and South Central China (see Figure 5.1). Based on a regional map of China, Table 5.1 shows the number of respondents from each province and the sum of each part of China. From Table 5.1, it can be revealed that just over two-thirds of all respondents (accounting for 68.5% of total sample) came from North China, followed by respondents from East China (accounting for 12.7% of total sample), 9% of the total sample came from South Central China, 5.4% of total respondents came from Northeast China and fewer respondents came from Southwest China (3%) and Northwest China (2.5%).

Further, there were 2 respondents who came from Taiwan and 2 from London. Of the total sample, 652 respondents came from Beijing (accounting for 57.2% of total respondents), although they were not resident in the immediate vicinity. In China, Beijing is not only a political centre, but also an economic centre; thus, many Chinese hope to work and live in the capital. Therefore, in fact, most of these respondents' ancestral home was not Beijing, and these include students who just studying and living in Beijing, while some were office workers already working in Beijing and who had already gained Beijing registration.



Figure 5.1: China Regional Map

Source: China Tourism Maps (2013).

Table 5.1: Respondents' permanent residence

Regional	Province	Frequency	Percent
North China	Municipality: Beijing	652	57.2%
	Municipality: Tianjin	34	3.0%
	Autonomous region: inner Mongolia	15	1.4%
	Hebei province	51	4.7%
	Shanxi province	25	2.2%
	Total of North China	777	68.5%
East China	Municipality: Shanghai	14	1.3%
	Anhui province	12	1.2%
	Fujian province	15	1.3%
	Jiangsu province	24	2.2%
	Jiangxi province	12	1.1%
	Shandong province	46	4.2%
	Zhejiang province	16	1.4%
	Total of East China	139	12.7%
South Central China	Autonomous region: Guangxi	18	1.7%
	Guangdong province	17	1.4%
	Hainan province	3	0.3%
	Henan province	15	1.5%
	Hubei province	24	2.1%
	Hunan province	22	2%
	Total of South Central China	99	9%
Southwest China	Municipality: Chongqing	7	0.6%
	Autonomous region: Tibet	2	0.2%
	Guizhou province	4	0.4%
	Sichuan province	14	1.2%
	Yunnan province	6	0.6%
	Total of Southwest China	33	3%
Northwest China	Autonomous region: Ningxia	3	0.3%
	Autonomous region: Xinjiang	7	0.7%
	Gansu province	6	0.5%
	Qinghai province	1	0.1%
	Shaanxi province	10	0.9%

	Total of Northwest China	27	2.5%
Northeast China	Heilongjiang province	25	2.2%
	Jilin province	10	0.9%
	Liaoning province	26	2.3%
	Total of Northeast China	61	5.4%
Other countries	Taiwan	2	0.2%
	London	2	0.2%
	Total of other countries	4	0.4%
Total		1140	100%

5.3 Profile of Respondents

From the data (Table 5.2), it is seen that female and male participants respectively accounted for 66.5% and 33.5% of the total sample. The results also showed that more than half of respondents (65.3% of total sample) visited the garden with their friends, 21.6 % of total respondents visited with their family, and 7.9% of the total sample visited both with friends and family. Additionally, 5.3% of the respondents visited the garden alone.

5.3.1 Age

The majority of respondents were between the ages of 17 to 30 years (accounting for 84.8% of total sample), while respondents aged between 41 to 60 years accounted for 12.1% of the sample. Only 1.5% of total respondents were under the age of 16 years, and 1.7% were aged over 60 years. Among the age groups, respondents aged between 20 to 30 years old contributed nearly half of the total sample. These results echo those of Liou (2010), who found that younger Taiwanese people who were in their 20s to 30s preferred popular Japanese television series and demonstrated a more active desire to make a *hari* trip.

5.3.2 Occupational status

From Table 5.2, it can be seen that more than half of respondents are students (52.5% of total sample), 21.7% of respondents are white collar or are in administrative posts, while the professional or managerial contributed to 14.9% of the total sample. Further, other occupation groups only contributed to 10.9% of total respondents, including retired (2.9% of total respondents), currently no paid employment (2.5% of total respondents), semi-skilled worker (2.2% of total respondents), skilled manual worker (1.9% of total respondents), home carer or housewife (1.1% of total respondents), and the farmer or agricultural worker only contributed to 0.4% of the total sample.

Here, it should be noted why students account for about half of the respondents. Based on the author's observations and conversations with garden staff, tourists can be generally divided into two main groups: (1) residents, who tend to be older; and (2) young people, who are almost invariably students. The sample is a convenience sample, and concentrated on those guests who buy the entry tickets, and most of those buyers were young. The Garden is particularly attractive to young students. For example, the Garden is used by student couples as a quiet place to visit, and students majoring in Chinese literature find it a valuable resource for their studies.

5.3.3 Education

The results indicated that more than half of total respondents had a degree, were studying for a degree or for an equivalent qualification (accounting for 67.6% of total sample), and followed by respondents possessing a post graduate qualification who contributed to 13.2% of total sample, and respondents with other post school qualification contributed to 13.3% of total sample. In addition, respondents had school leaving qualifications only contributed to 1.4% of total sample, and respondents with other qualifications accounted for 4.4% of total respondents.

Table 5.2: Profile of questionnaire respondents

Characteristics	Frequency	Percept
Gender		
Female	758	66.5%
Male	382	33.5%
Total	1140	100%
I came here		
By myself	90	7.9%
With family	246	21.6%
With friends	744	65.3%
With family and friends	60	5.3%
Total	1140	100%
Age		
Under 16	17	1.5%
17-21	410	36%
22-30	556	48.8%
31-40	78	6.8%
41-50	34	3.0%
51-60	26	2.3%
Over 60	19	1.7%
Total	1140	100%
Occupation		
student	598	52.5%
Semi-skilled worker	25	2.2%
Skilled manual worker	22	1.9%
Retired	33	2.9%
White collar/administrative	247	21.7%
Home carer/housewife	12	1.1%
Professional/managerial	170	14.9%
Farmer/agricultural worker	5	0.4%
Currently no paid employment	28	2.5%
Total	1140	100%
Education(Possessing Or Studying For Qualification)		
a post graduate qualification	151	13.2%
a degree or equivalent	771	67.6%
other post school qualification	152	13.3%
school leaving qualifications	16	1.4%
other	50	4.4%
Total	1140	100%

5.3.4 Correlation among demographics

Corsstabs was used to find relationships between different demographic variables. Some correlation between the type of tourists' visiting and level of education, age, and occupation was found to be present as Appendix D.

Correlation between tourists' age and occupation

By using a cross tabulation test between occupation and age group, it was found a significant relationship between these variables (Chi-square value=60.3%, $p < 0.001$). It can be seen the majority of students were younger people of 17 to 30 years (580 of total respondents). Among the age group between 20 to 30 years, 207 respondents were students, 191 respondents were white collar or administrative and 106 respondents were professional or managerial.

Correlation between tourists' age and education

The Cross tabulation was used to test age and level of education variables, and the results showed that respondents' who had a degree or equivalent were mostly young people of 17 to 30 years (704 of total respondents), and 117 respondents aged between 22-30 had a post graduate qualification.

Correlation between tourists' age and visit type

The relationship between tourists' age and occupation was examined and reported. The largest group of respondents aged between 17 to 30 years visited the garden with their friends (713 respondents). There were 164 respondents aged between 22 to 40 years old visited the garden with their family.

Correlation between tourists' occupation and visit type

There was also a correlation between tourists' occupation and visit type. The results showed that the majority of respondents visited the garden with their friends, including students (489 respondents), white collar or administrative (124 respondents) professional or managerial (73 respondents). Further, there were also some white collar or administrative (83 respondents) visited with family.

Correlation between tourists' age and visit type

The pattern between visitors' age and visit type was found. It can be seen nearly half of the respondents visited the garden with friends who had a degree or equivalent (534 of total respondents).

Thus, in a word, the above correlation results showed most visitors were aged between 17 to 30 years old, had a degree or post graduate qualification. Most of these young visitors' occupation are students, white color/administrative, and professional/managerial, who preferred to visit the garden with their friends or families.

It should also be noted that there exists some ambiguity with reference to the listing of the places of residence. For example, in the case of student respondents, some are not natives of Beijing but are eligible for a temporary Beijing "Hukou", which registers them as temporary Beijing residents for the duration of their study. Therefore, it is likely that some of the students who identified themselves in the study's questionnaires as being from Beijing were not in fact permanent residents. Equally, not all residents of Beijing would hold a 'hukou' or legal right to reside in the capital, and thus on being asked, would state they are Beijing residents.

5.4 Frequency analysis about the times of respondents had read the "Red" novel

Through frequency analysis, it can be seen that only 16.9% of all participants (193 respondents) had not read the novel, whereas 83.1% (947 respondents) had read the book including many respondents had read it many times. As illustrated in Table 5.3, 458 respondents (40.2% of total) had read the novel once, and 433 respondents (37.98%) had read it several times including 203 respondents (17.8%) who had read it twice, 109 respondents (9.6%) had read it 3 times, and 77 respondents (6.75%) had read the novel between 4 to 12 times. Some respondents could not recall the exact number of times as they had read the novel so many times, and this is illustrated by the 36 respondents (3.2%) who indicated that they had read it "n" times. Further, 56 respondents (4.9% of total) had just read some parts of the novel, but not the

whole. It can be concluded that a large proportion of the sample had degrees of familiarity with the novel and in some cases that familiarity was quite high.

Table 5.3: Times of respondents had read the novel “The Dream of the Red Mansion”

Times	Frequency	Percent	Times	Frequency	Percent
0	193	16.9	>5 times	3	0.3
1	458	40.2	5-6	1	0.1
1-2	2	0.2	6	7	0.6
2	203	17.8	7	5	0.4
>2 times	1	0.1	7-8	1	0.1
2-3	1	0.1	>10 times	5	0.4
3	109	9.6	10	9	0.8
>3 times	2	0.2	12	2	0.2
3-4	1	0.1	20	1	0.1
4	15	1.3	N	36	3.2
4-5	2	0.2	read some of it	56	4.9
5	27	2.4	Total	1140	100.0

5.5 Frequency analysis about the times of respondents had watched the “Red” television series

As illustrated in table 5.4, 15.4% of total sample (175 respondents) had not watched either of the television series, and 5.1% (58 respondents) had watched some episodes but not all. On the other hand 84.6% (965 respondents) had watched it, including 37.7% of the total sample (430 respondents) who had watched it once, and 477 respondents (41.8%) who had repeatedly watched the television series. This latter figure included: 20.7% (236 respondents) who had watched it twice, 8.9% (101 respondents) had watched it 3 times, and about 6.7% (76 respondents) had watched it between 4 and 12 times. Further, one respondent indicated that she had watched it between 30 and 40 times. There were 52 respondents (4.6% of total) who responded by indicating that they had watched it “n” times. One thing to be noticed is that nearly all of the respondents who had watched the television series indicated that they just watched the 1987 version, while only very few respondents had

watched the new 2010 version. The findings demonstrate that the vast majority of respondents have watched the television series, and some even repeatedly.

Table 5.4: Times of respondents had watched the TV series “The Dream of the Red Mansion”

Times	Frequency	Percent	Times	Frequency	Percent
0	175	15.4	4-5	2	0.2
1	401	35.2	5	20	1.8
1 (1987 version)	24	2.1	> 5 times	4	0.4
1 (2010 version)	5	0.4	5-6	1	0.1
1 (1987 version) and 1 (2010 version)	2	0.2	6	10	0.9
1 (1987 version) and watched some of 2010 version	1	0.1	7	1	0.1
2	224	19.6	7 (1987 version)	2	0.2
2 (1987 version)	12	1.1	8	1	0.1
2 (1987 version) and 1 (2010 version)	1	0.1	10	7	0.6
more than 2 times	1	0.1	10 (1987 and 2010 version)	1	0.1
2-3	2	0.2	> 10 times (1987 version)	1	0.1
3	93	8.2	12	1	0.1
3 (1987 version)	8	0.7	30-40	1	0.1
more than 3 times	2	0.2	N	34	3.0
3-4	2	0.2	n (1987 version)	17	1.5
4	23	2.0	n (1987 version) and 1 (2010 version)	1	0.1
4 (1987 version)	1	0.1	watched some of it	58	5.1
more than 4 times	1	0.1	Total	1140	100.0

The above two tables clearly showed that most respondents had read the Red novel and watched the TV series, and many visitors had repeated watching and reading. It also appears that just about one-tenth of the total sample had not read the novel or watched the television series.

5.6 Reliability and adequacy of the sample

In this study, the scaled data were tested for reliability using Cronbach's Alpha Coefficient. Scores range in value from 0 to 1, and an $\alpha > 0.7$ is commonly regarded as satisfactory reliability (Baggio & Klobas, 2011). Table 5.5 showed that the Cronbach's Alpha for 13 tourists' motivational items is 0.773 meaning the current data is suitable for further analysis. Regarding tourists' satisfaction variables (12 items), the Cronbach's Alpha Coefficient is 0.885.

Table 5.5: Reliability Coefficients of the data

Reliability Coefficients of tourists' motivations for visiting the Garden	
Cronbach's Alpha	Number of items
0.773	13
Reliability Coefficients of the level of tourists' satisfaction for visiting the Garden	
Cronbach's Alpha	Number of items
0.885	12

5.7 Quantitative data results of visitors' motivations

The following section describes results derived from the use of SPSS software to analyze visitors' motivations including: (a) descriptive analysis that examined the most important motives for visiting the garden; and (b) both the independent t test and ANOVA analysis testing the impact of socio-demographic variables on tourists' motivations.

5.7.1 Description analysis of visitors' motivations

Table 5.6 showed the descriptive analysis for the potential importance of motives for visiting Grand View Gardens.

The results in Table 5.6 indicate that the highest mean of those potential motivators is "I am interested in seeing places that can inform me of antiquity" (mean=5.64, std=1.44), followed by the motivator "I like this mixture between storytelling and

history” (mean=5.60, std=1.44), and the item “I am interested in the Dream of Red Mansion” (mean=5.28, std=1.54). These three items were related to the garden’s classical culture, which draws upon the novel and its role and setting in Chinese classical literature. 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 classical and cultural garden with their Red story can be seen as the destination’s special features.

Table 5.6: Importance of Potential Reasons for Visiting Grand View Gardens

	N	Mean	Std. Deviation
I am interested in seeing places that can inform me of antiquity	1140	5.64	1.44
I like this mixture between storytelling and history	1136	5.60	1.44
I am interested in the Dream of Red Mansion	1135	5.28	1.54
It is simply a nice place to visit	1139	5.18	1.44
This is a lovely setting for relaxation	1133	5.02	1.70
I am interested in gardens	1131	4.90	1.71
I saw the television series (1987 version) Dream of Red Mansion	1130	4.88	2.06
This is one of the ‘must see’ places in Beijing	1133	4.71	1.80
This place is of interest to friends/family besides myself	1132	4.44	1.68
It does not concern me that the Palace is “fake”	1133	4.35	2.17
This place was recommended to me by friends	1112	4.12	2.09
I saw the television series (2010 version) Dream of Red Mansion	1082	2.91	2.05
I really came just for the tourism activities	1123	2.73	1.90
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 important to me, 1= of no important to me.			

5.7.2 Analyzing the impact of socio-demographic variables on tourists’ motivations

This section reports the findings regarding tourists’ motivations and the level of importance attributed to travel motives in Grand View Garden using both independent *t*-test and ANOVA to evaluate differences among the socio-demographic variables. An independent *t*-test is adopted to determine whether any difference between mean scores for gender is significant; while ANOVA tests were subsequently undertaken to examine the significant differences between more than two groups on the extracted domains such as tourists’ occupations. The results showed that gender, age, occupation, education level and tourists’ travel type were

found to be statistically significant when using static comparison analysis. These results are now briefly described.

5.7.2.1 Independent t-test by gender

Table 5.7 showed the independent *t*-test to compare the mean scores of tourists' motivators between males and females, and it is found that female respondents had the higher means than males on the items, "I saw the television series (1987 version)" ($t=4.82$, $p<0.001$), and "I am interested in Red" ($t=6.12$, $p<0.01$). It can be seen that both the *Red* TV series with the 1987 version and the 'novel motivator' are more important for females than males. Indeed the greater attraction of the garden for females is demonstrated by the skew toward female respondents in the sample. This is consistent with earlier work (Ryan, *et al.*, 2009) and it appears that in China, females are more interested in both the *Red* novel and television series than males and it may be suggested that most people think this is a "woman's story". Further, female and male respondents exhibited little mean difference on the item "I am interested in seeing places that can inform me of antiquity" ($t=2.88$, $p<0.05$), and the garden's classical and cultural features were found as important motivators for both females and males.

Table 5.7: Comparison tourists' motivation between genders

	Male		Female		t-test
	Mean	Std. Deviation	Mean	Std. Deviation	
I saw the television series (1987 version) Dream of Red Mansion	4.47	2.16	5.09	1.97	4.82***
I am interested in the Dream of Red Mansion	4.89	1.67	5.48	1.42	6.12**
I am interested in seeing places that can inform me of antiquity	5.47	1.53	5.73	1.39	2.88*
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					

5.7.2.2 ANOVA analysis of tourists' motivations by with or without company
Through testing the difference of mean scores of tourists' motivators by group composition, it found that 8 items show a statistically significant difference (see Table 5.8). Respondents who visited the garden with their family had higher means on two items than other groups, namely “*Red* television series (1987 version)” (mean=5.40, $p<0.001$), and “interested in gardens” (mean=5.15, $p<0.05$). Through the researcher's observation in the garden, there were many young people who accompanied their families to visit. For example, some respondents were working and living in Beijing, and accompanied their parents who came from their hometown (other provinces) to visit tourism attractions in Beijing. Further, respondents visiting the Garden by themselves display higher means on the two items “Dream of Red Mansion” (mean=5.66, $p<0.05$), and “inform antiquity” (mean=5.90, $p<0.05$).

In addition, the results also showed significant difference on another 3 variables: including tourists who visit with friends who had a higher mean score on the item “This place was recommended to me by friends” (mean=4.32, $p<0.001$), and respondents accompanied by friends also considered that a friend's recommendation had some importance for them when deciding to visit the gardens. The third was that respondents who visited with their family also had a higher mean score on another two items “This place is of interest to friends/family besides myself” (mean=4.97, $p<0.001$), and “I really came just for the tourism activities” (mean=2.97, $p<0.05$). However, the means on these three items were low when compared with the other scores and hence while the findings hint at possible reinforcements of interest by family and friendship groups it is suggested that the main determinants of the visit lie within the classical allusions of the novel and its appeal through familiarity with the novel and/or the television series.

Table 5.8: 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>
This place is of interest to friends/family besides myself	4.39	4.97	4.27	4.50	11.11***
This place was recommended to me by friends	3.31	3.85	4.32	3.98	8.31***
I saw the television series (1987 version) Dream of Red Mansion	5.26	5.40	4.68	4.64	8.98***
I saw the television series (2010 version) Dream of Red Mansion	3.12	3.15	2.77	3.36	3.37*
I am interested in the Dream of Red Mansion	5.66	5.41	5.20	5.27	3.08*
I am interested in gardens	5.03	5.15	4.82	4.73	2.67*
I am interested in seeing places that can inform me of antiquity	5.90	5.65	5.64	5.18	3.00*
I really came just for the tourism activities	2.93	2.97	2.62	2.92	2.66*
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					

5.7.2.3 ANOVA analysis of tourists' motivations by age groups

When assessing tourists' motivations among age groups, the result showed significant differences for eight variables by differing age groups (See Table 5.9). It was found that the 1987 television series was an important motivator for respondents aged above 31 years and especially for respondents who are aged between 51 to 60 years with a mean of 5.96 ($p < 0.001$). As the television series were first released in 1987, many respondents were too young at that time to recall the initial screening of the book, but its frequent replays meant that, as noted, a high degree of familiarity with the series existed across all age groups. Nonetheless the initial viewing had a special impact, coming as it did in the early stages of China's opening up that included a re-appraisal of its own culture after the Maoist years. However, fore-shadowing the data on evaluations, it is found that the age group had little bearing on any evaluation of the visit as all scored approximately the same level of 5.0 on the item of the *Red* novel as a motivator for the visit, although there

is one piece of evidence that groups below 16 years old are less motivated by the novel. In the past, reading was an important part of Chinese's life and electronic media at that time was of little importance. This may also help explain why the middle-aged and elderly always had a deep affinity with both the *Red* novel and the old television series.

The result also show the meanscores of the motivators tending to adopt an upward parabola from younger to middle-aged and thence to elderly respondents, meaning that the interest in the Gardens increase with age, and people who were aged over 60 years tend to possess the highest mean scores of 5.89 ($p < 0.001$). Additionally, middle-aged and elderly respondents considered that an important motivator for visiting the site was that the garden is a good place for relaxation, (such as people aged between 51 to 60 years old, scoring with a mean of 6.00 on this item ($p < 0.05$)). Additionally, middle-aged and elderly respondents (over 51 years old) also had higher means on the item "this is one of the 'must see' places in Beijing" than other age groups.

In addition, the results also showed another two other motivational variables had significant differences between respondents who were aged between 51 to 60 years old and others, the former having a higher mean on items "I really came just for the tourism activities" (mean=4.44, $p < 0.001$), and "I saw the television series (2010 version) *Dream of Red Mansion*" (mean=4.30, $p < 0.05$). Grand View Garden have prepared Chinese drama performances such as Kun opera every Sunday except during the cold days of winter, and these tourism activities were popular with many middle-aged and elderly people. However, the meanscores on these three items were low by different groups, indicating possibly that while they may enhance visitor experiences they are not necessary conditions for motivating a visit.

Table 5.9: Comparison among age groups on the importance of Reasons for Visiting Grand View Gardens

	under 16	17 to 21	22- 30	31-40	41- 50	51- 60	over 60	<i>F-value</i>
This place is of interest to friends/family besides myself	4.53	4.22	4.42	4.84	5.35	5.42	5.05	5.68** *
I am interested in gardens	4.24	4.61	5.02	5.12	5.38	5.48	5.89	5.18** *
I really came just for the tourism activities	2.18	2.43	2.75	2.88	3.67	4.44	4.42	9.64** *
I saw the television series (1987 version) Dream of Red Mansion	4.12	4.56	4.89	5.90	5.47	5.96	5.53	7.38** *
I saw the television series (2010 version) Dream of Red Mansion	2.56	2.80	2.89	3.01	3.25	4.30	3.44	2.45*
I am interested in the Dream of Red Mansion	4.94	5.30	5.17	5.60	5.82	5.81	5.63	2.63*
This is a lovely setting for relaxation	4.76	4.92	5.02	5.22	5.09	6.00	5.53	2.18*
This is one of the ‘must see’ places in Beijing	4.63	4.58	4.69	4.83	5.06	5.65	5.53	2.52*
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								

5.7.2.4 ANOVA analysis of tourists’ motivations by occupation groups

Table 5.10 shows that the variable ‘occupation’ is statistically significant in 6 motivational items. Retired respondents had a mean score on 2 motivator items that was significantly higher than that of other occupation groups, one being “interested in gardens” with a mean of 5.88 ($p < 0.001$), and the other is “interested in seeing places that can inform me of antiquity” with a mean of 5.94 ($p < 0.01$). The result also showed farmers or agricultural workers had higher means on two motivational variables: “television series (1987 version)” (mean=6.20, $p < 0.001$), and “This place is of interest to friends/family besides myself” (mean=5.80, $p < 0.001$). One thing that should be noticed was that there were just 5 respondents who were farmers or agricultural workers, less than 1 percent of the total sample, thereby prejudicing the result. However when running the data excluding these from the sample, the same

patterns of significance emerged for other occupational groups, and hence the calculations based on the original data are retained for reporting purposes.

Table 5.10: Comparison among occupation groups on the importance of Reasons for Visiting Grand View Gardens

	student	Semi-skilled worker	Skilled manual worker	Retired	White collar/administrative	Home carer/Housewife	Professional/managerial	Farmer/agricultural worker	Currently no paid employment	F-value
I saw the television series (1987 version) Dream of Red Mansion	4.58	4.56	4.52	5.70	5.42	5.18	5.11	6.20	4.46	5.33 ***
This place is of interest to friends/family besides myself	4.25	4.88	3.77	5.03	4.66	5.09	4.63	5.80	4.32	3.61 ***
I am interested in gardens	4.69	4.76	4.81	5.88	5.19	5.18	5.17	4.60	4.26	4.63 ***
I really came just for the tourism activities	2.44	2.92	3.62	4.00	2.81	3.82	3.02	3.60	3.61	6.29 ***
I am interested in seeing places that can inform me of antiquity	5.62	5.92	5.09	5.94	5.83	5.42	5.58	5.80	4.75	2.72 **
I saw the television series (2010 version) Dream of Red Mansion	2.72	2.87	4.00	3.55	3.03	3.45	3.04	4.40	3.28	2.40 *

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

5.7.2.5 ANOVA analysis of tourists' motivations by level of education

The level of education was found to be statically significant in 4 items (See Table 5.11). However, the means on 3 of the 4 items were low by different education groups, including “I saw television series (2010 version)” (mean=4.48, $p < 0.01$), “came for tourism activities” (mean=3.84, $p < 0.01$), and “It does not concern me that the Palace is ‘fake’” (mean=2.90, $p < 0.05$). There is only one item where respondents with other post school qualification had higher mean than others, this being on the item “the garden is one of the ‘must see’ places in Beijing” implying possibly an esteem factor.

Table 5.11: Comparison among education groups on the importance of Reasons for Visiting Grand View Gardens

	a post graduate qualification	a degree or equivalent	other post school qualification	school leaving qualifications	other	<i>F-value</i>
I saw the television series (2010 version) Dream of Red Mansion	2.40	2.90	3.38	3.06	3.24	4.48 **
I really came just for the tourism activities	2.48	2.66	3.11	3.50	3.18	3.84 **
This is one of the 'must see' places in Beijing	4.49	4.65	5.25	4.75	4.63	4.19 **
It does not concern me that the Palace is "fake"	3.85	4.46	4.21	4.44	4.67	2.90 *
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						

5.8 Quantitative data results of the level of tourists' satisfaction

This section uses frequency analysis to test visitors' overall levels of satisfaction and a descriptive analysis to evaluate attributes contributing to visit satisfaction. In addition the impacts of socio-demographic variables on the level of tourists' satisfaction are also examined. Visitors' overall satisfaction was tested by a single item having a scale of 1 to 10 where 10 is the highest score. The results, shown in Table 5.12, indicate the majority of visitors had a high level of their overall satisfaction. Among the respondents, 380 (33.3%) of them cited a score of 8, and 149 (13%) a score of 9. Indeed, 10.4% of the total respondent provided the highest score (10) for their satisfaction. In addition a second item on the satisfaction scale was also used (Overall, I am pleased I came to Grand View Gardens) and the correlation between the two measures is statistically significant at $p < 0.01$ where $r = 0.513$.

Table 5.12: Overall Satisfaction Scores

Score	1	2	3	4	5	6	7	8	9	10	Total	Missing
Number	2	2	10	16	91	128	203	380	148	118	1098	42
%	0.2	0.2	0.9	1.4	8.0	11.2	17.8	33.3	13.0	10.4	96.3%	3.7%

5.8.1 Description analysis of visitors' satisfaction

Table 5.13 shows the descriptive data for an evaluation of visits to Grand View Garden. The result revealed that most visitors expressed pleased from their visits, as the items “Overall, I am pleased that I came to Grand View Gardens” (mean=5.69, std=1.26) had the highest mean within all measures of satisfaction. The next highest score was associated with the item “I like this mixture between story telling and history” (mean=5.62, std=1.40), indicating a preference for the garden’s unique classical and cultural style. Further, the result also showed visitors satisfied with a ‘nice garden’ for ‘relaxation’, such as the item “The gardens were nice” and “This is a lovely setting for relaxation” having mean scores of 5.46 and 5.40 respectively.

Table 5.13: Evaluation of the Visit to the Gardens

	N	Mean	Std. Deviation
Overall, I am pleased that I came to Grand View Gardens	1140	5.69	1.26
I like this mixture between story telling and history	1135	5.62	1.40
The gardens were nice	1136	5.46	1.35
This is a lovely setting for relaxation	1136	5.40	1.44
I would recommend this place to my friends	1135	5.34	1.54
This is a nice place to visit	1135	5.21	1.37
I like visiting the film set	1134	5.07	1.63
I learnt a lot about antiquity	1136	5.07	1.51
I feel I have seen one of the ‘must see’ places in Beijing	1137	4.88	1.70
This is what I expected of Grand View Gardens	1136	4.47	1.42
This is exactly how I imagined the Dream of the Red Mansion	1133	4.41	1.51
The tourism activities were very good	1119	3.67	2.13
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			

5.8.2 Analyzing the impact of socio-demographic variables on the level of visitors' satisfaction

In the test of the relationship between socio-demographic variables and tourists' level of satisfaction, gender, occupation, visiting with or without company, age, and education all showed statistically significant differences.

5.8.2.1 Independent t-test by gender

In the case of gender it was found that among the 12 items, the majority did not statistically differ between genders except for the three items on which females all had higher means than males (See Table 5.14), namely: "Overall, I am pleased that I came to Grand View Gardens" (mean=5.73, $p<0.05$), "I like visiting the film set" (mean=5.19, $p<0.05$), and "I like this mixture between story telling and history" (mean=5.70, $p<0.01$). Overall both males and females were satisfied with the garden's style and mixture of film and classical cultures.

Table 5.14: Comparison tourists' satisfaction between genders

	Male		Female		t-test
	Mean	Std. Deviation	Mean	Std. Deviation	
I like this mixture between story telling and history	5.47	1.58	5.70	1.29	2.63**
I like visiting the film set	4.85	1.75	5.19	1.55	3.34*
Overall, I am pleased that I came to Grand View Gardens	5.59	1.37	5.73	1.20	1.87*
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					

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

Table 5.15 reveals that respondents who visit the garden by themselves had a statistically significant different level of agreement compared with visiting in groups with the items "the garden were nice" (mean=5.78, $p<0.01$), "I feel I have seen one of the 'must see' places in Beijing" (mean=5.20, $p<0.05$) being higher than others.

Table 5.15: 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>
This is exactly how I imagined the Dream of the Red Mansion	4.77	4.63	4.28	4.59	5.72**
The gardens were nice	5.78	5.65	5.37	5.35	4.52**
This is what I expected of Grand View Gardens	4.68	4.66	4.39	4.36	2.93*
I feel I have seen one of the 'must see' places in Beijing	5.20	5.07	4.78	4.85	2.94*
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					

5.8.2.3 ANOVA analysis of tourists' satisfaction by age groups

In terms of age groups, statistical significances were found in 7 instances in relation to respondents' satisfaction. As the result in table 5.16 illustrates, respondents who are aged above 31 years old agreed with the item "This is exactly how I imagined the Dream of the Red Mansion", and respondents aged over 51 years agreed with that the Garden matched their expectation. Thus, the middle-aged and elderly respondents felt that the current presentation of Grand View Gardens was consistent with their imagination of the Garden as described in the novel.

Respondents aged between 41 to 60 years old also strongly agreed with the view that the Garden is 'nice', and this was especially true of respondents aged between 41 to 50 with a mean of 6.00 and 51 to 60 years with a mean of 6.17 ($p < 0.01$). Further, respondents aged over 60 years of age had had a statistically significant different level of agreement with three items: "good tourism activities" (mean=5.00, $p < 0.01$), "nice place to visit" (mean=5.89, $p < 0.05$), and "learn a lot about antiquity" (mean=5.83, $p < 0.05$). Additionally, respondents aged between 41 to 50 years old had a higher mean score on the item "I like visiting the film set" than other age groups (mean=5.85, $p < 0.05$).

Table 5.16: 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>
This is exactly how I imagined the Dream of the Red Mansion	4.53	4.22	4.35	5.03	5.03	5.19	5.33	6.78***
This is what I expected of Grand View Gardens	4.59	4.37	4.39	4.91	4.88	5.04	5.61	5.03***
The gardens were nice	5.53	5.30	5.50	5.50	6.00	6.17	5.84	3.39**
The tourism activities were very good	3.24	3.57	3.59	3.86	4.56	4.71	5.00	3.66**
This is a nice place to visit	5.29	5.20	5.12	5.45	5.56	5.77	5.89	2.73*
I learnt a lot about antiquity	4.94	4.95	5.04	5.35	5.47	5.58	5.83	2.62*
I like visiting the film set	5.18	4.99	5.04	5.29	5.85	5.81	4.71	2.76*

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

5.8.2.4 ANOVA analysis of tourists’ satisfaction by occupation groups

Another form of static comparative analysis was through the use of occupation groups. As illustrated in Table 5.17, among 12 variables, 4 recorded different scores when testing for difference by this variable. It can be seen that retired respondents had a higher level of agreement on two items than other occupation groups, including “This is exactly how I imagined the Dream of the Red Mansion” (mean=5.28, $p<0.01$), and “This is what I expected of Grand View Gardens” (mean=5.32, $p<0.01$). The result also showed that home carers or housewives had a higher level of agreement on the item “the gardens were nice” (mean=5.83, $p<0.01$).

Table 5.17: Comparison tourist’s satisfaction level among occupation groups

	student	Semi-skilled worker	Skilled manual worker	Retired	White collar/administrative	Home carer/housewife	Professional/managerial	Farmer/agricultural worker	Currently no paid employment	<i>F-value</i>
This is exactly how I imagined the Dream of the Red Mansion	4.25	4.92	4.81	5.28	4.49	4.58	4.51	5.20	4.50	3.13*
This is what I expected of Grand View Gardens	4.37	5.00	4.82	5.32	4.51	4.25	4.50	5.20	4.29	2.64*
The gardens were nice	5.32	5.52	5.57	5.81	5.58	5.83	5.75	5.60	4.93	2.91*
The tourism activities were very good	3.52	4.67	4.59	4.78	3.60	3.58	3.84	2.20	3.89	3.18*
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										

5.8.2.5 ANOVA analysis of tourists’ satisfaction by education groups

ANOVA analysis also tested for significant differences between groups based on their level of education. Table 5.18 shows that respondents with school leaving qualifications had the highest mean on two items, namely: “I feel I have seen one of the ‘must see’ places in Beijing” (mean=5.69, $p < 0.001$), and “I would recommend this place to my friends” (mean=6.00. $p < 0.05$). Further, level of education was also found to be statistically significant in the item “I like this mixture between story telling and history”. Apart from this there were but slight differences in mean values between the education groups.

Table 5.18: 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
I feel I have seen one of the ‘must see’ places in Beijing	4.54	4.82	5.36	5.69	5.04	5.83**
The tourism activities were very good	3.19	3.66	4.02	4.13	4.02	3.49*
I like this mixture between story telling and history	5.54	5.58	5.99	5.81	5.26	3.91*
This is a nice place to visit	5.09	5.18	5.54	5.38	5.06	2.81*
I would recommend this place to my friends	5.19	5.32	5.60	6.00	5.12	2.54*
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						

5.9 Factor analysis of visitors’ motivations

Factor analysis was useful because it offered an easier means to interpret the relationships between the various potential motivations. Bartlett test of sphericity and Kaiser-Meyer-Olkin’s were computed to assess the appropriateness of factor analysis to the data. The results showed the Bartlett test of sphericity was significant ($p < 0.001$), and the Kaiser-Meyer-Olkin (KMO) statistic, used to measure whether the sample is sufficient to conduct factor analysis, is 0.836 and is also within the acceptable range (KMO range from 0 to 1, the high value between 0.7 to 1.0 indicate factor analysis is appropriate (Ryan, 1995). Thus, the data possess sufficient reliability and validity to continue with principal components analysis to delineate the underlying dimensions associated with tourists’ motivations, and the varimax rotation method was used to maximize the variances among motivational factors.

The results of the factor analysis of the 13 motivational items tourism products produce three factors with eigenvalues greater than 1.0, and the items in each

dimension had a factor loading greater than 0.4, indicating an appropriate solution to scale reduction (George & Mallery, 2011). Further, Cronbach's alpha values were also calculated for each factor to measure the internal consistency. The results of reliability test indicated that the first two factors had meritorious internal consistency with a coefficient of 0.745 and 0.631, which were greater than the minimum value of 0.6 (Hair et al., 2006). Thus, these two factors measuring the tourists' motivations were reliable and possess internal consistency for the items on each factor. However, the third factor had an alpha value of 0.584, which means this factor is little unreliable, but this is due to the retention of the item on the 2010 television series, which, as previously noted, is the less favored of the two dramatizations of the novel. Excluding this item improves the results, but it is retained here for the sake of completeness of the record. In the calculation of these factors it should be noted that missing values were replaced by the mean score so as to retain the whole sample, a practice that is permissible where missing values form less than 10 per cent of the sample and are random in nature. Equally the communality scores generally exceed 0.5 other than on the item where concern about the Garden being faked had a commonality of just 0.57; implying that (a) there was very little concern over this issue and hence (b) the factors fail to 'explain' the score.

That this is the case is explicable in Chinese concepts of 'authenticity' which differ from those of their western counterparts, as is discussed later in Chapter 11.

Table 5.19 shows that the three-factor model explains 51.46 per cent of the total variance. Based on the common characteristics of the motivational variables, the name of each factor is labeled as follows.

Table 5.19: Factor Analysis on tourists' motivations for visiting Grand View Garden

	Relaxed, beautiful, and classical attraction	“Red” novel and TV series	Tourism activities and social interaction
It is simply a nice place to visit	0.755	0.204	0.076
This is a lovely setting for relaxation	0.722	-0.156	0.133
I am interested in gardens	0.674	-0.015	0.149
This is one of the ‘must see’ places in Beijing	0.667	0.207	0.199
I am interested in seeing places that can inform me of antiquity	0.658	0.317	-0.114
I like this mixture between story telling and history	0.583	0.457	-0.021
It does not concern me that the Palace is “fake”	0.211	0.036	0.108
I am interested in the Dream of Red Mansion	0.164	0.830	0.015
I saw the television series (1987 version) Dream of Red Mansion	0.037	0.763	0.164
I really came just for the tourism activities	0.066	0.007	0.737
I saw the television series (2010 version) Dream of Red Mansion	-0.016	0.286	0.671
This place was recommended to me by friends	0.303	-0.095	0.578
This place is of interest to friends/family besides myself	0.400	0.393	0.443
Eigenvalues	3.93	1.43	1.33
Per cent of Variance	30.26	10.97	10.23
Cronbach’s Alpha	0.745	0.631	0.584

Factor 1

The first factor “Relaxed, beautiful, and classical attraction” included six variables such as “nice place to visit”, “lovely setting for relaxation”, and “interested in seeing places that can inform me of antiquity”, and “explained” 30.26 per cent of the total variance.

Factor 2

The second factor was labeled “Red novel and TV series” and included only two items “The Dream of the Red Mansion” and “Red television series (1987 version)”. This factor accounted for 10.97 per cent of variance.

Factor 3

The last factor named as “Tourism activities and social interaction” that included four items such as: “came just for the tourism activities”, and “this place is of interest to friends/family besides myself”, and explained 10.23 per cent of variance.

According to Macionis (2004), pull factors relating to film tourism can be categorized as comprising three main concepts, namely “place” which involves a destination’s attributes such as beautiful scenery or unique landscapes; “performance” related to the storyline and plot; and “personality” as a pilgrimage motivator such as film stars or characters. The first factor “Relaxed, beautiful, and classical attraction” accounted for 30.26 per cent of the variance, it appeared to be the most important pull motivational factor and confirms her suggestion as to the importance of place. Thus, the second factor “Red novel and TV series” can be seen as the second important motivational pull factor and again is consistent with her view that storyline is significant in attracting tourists to film site destinations. While the third factor (including both pull and push factors), appears to be the least important motivational factor. In this factor, tourism activities and Red television series (2010 version) are pull factors, while both friends’ recommendation and interests are push factors related to social interaction in order to fulfill socialization needs with families or friends (Macionis, 2004). It can be noted from Appendix E that exclusion of the item relating to the 2010 television series does little to

materially alter the nature of the analysis other than ‘cleaning’ the third factor by removing the reference to the 2010 portrayal of the novel.

5.10 Factor analysis of visitors’ satisfaction

When evaluating the level of tourist’s satisfaction, the research also employed factor analysis to group 10 out of 12 variables measuring satisfaction into similar characteristics. The other two items “I would recommend this place to my friends” and “Overall, I am pleased that I came to Grand View Gardens” are later used as the determined variables in a series of regression analysis.

The Bartlett test of sphericity for tourists’ satisfaction variables is statistically significant at the level of 0.001 ($p < 0.001$) and the Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy (0.864) exceeds the minimum value (0.60), thereby suggesting that the measures of the level of tourists’ satisfaction are appropriate for factoring. Principal component factor analysis with Varimax rotation method is again employed to identify the underlying dimensions of the level of tourists’ satisfaction. Convergent reliability was tested through an EFA that showed three clear factors. Factor 1 is an assessment of the Gardens based on its ability to be congruent with respondents’ perception of the Gardens as a representation of the novel, Factor 2 represents the Garden as a cultural tourist attraction and (Factor 3) represents satisfaction due to the site being a relaxing place to visit. Table 5.20 shows the rotated weightings and the three factors solution ‘explained’ 63.77 per cent of the variance, and each of these three factors possesses weightings greater than the 0.4 factor loading criterion.

Factor 1

The first factor was the most important factor in evaluating tourists’ satisfaction towards visiting the Garden; it accounted for 44.37 per cent of variance, and has an eigenvalue of 4.44 and an alpha coefficient of 0.877. This factor is labeled “Representation of the novel”, and comprised 4 variables, such as “This is what I expected of Grand View Gardens”, and “This is exactly how I imagined the Dream of the Red Mansion”.

Factor 2

This factor is named as “Cultural tourist attraction”, and contains 4 items, such as “This is a lovely setting for relaxation” and “The gardens were nice”. This factor accounted for 8.63 per cent of variance and possesses an eigenvalue of 1.04. The Cronbach’s alpha value of this factor was 0.664 which greater than the minimum value of 0.6 (Hair et al., 2006).

Factor 3

This factor labeled as “Relaxing place”, and only comprises 2 items “The gardens were nice”, and “This is a lovely setting for relaxation”. Factor 3 explains 9.13 per cent of variance and the Cronbach’s alpha value is also greater than 0.6. However, the eigenvalue of this factor is 0.91 which little lower than 1.

Table 5.20: Factor Analysis on the level of tourists’ satisfaction towards visiting

	Representation of the novel	Cultural tourist attraction	Relaxing place
This is what I expected of Grand View Gardens	.877	.202	.173
This is exactly how I imagined the Dream of the Red Mansion	.867	.218	.083
This is a nice place to visit	.615	.266	.424
I learnt a lot about antiquity	.477	.461	.153
The tourism activities were very good	.023	.708	.050
I feel I have seen one of the ‘must see’ places in Beijing	.271	.654	.284
I like visiting the film set	.318	.634	.192
I like this mixture between story telling and history	.343	.622	.132
The gardens were nice	.222	.062	.845
This is a lovely setting for relaxation	.092	.298	.791
Eigenvalues	4.44	1.03	0.91
Per cent of Variance	44.37%	10.27%	9.13%
Cronbach’s Alpha	0.819	0.684	0.664

5.11 Importance-evaluation model of visitors' satisfaction

In order to further determine visitors' satisfaction, this study also used importance-satisfaction analysis to identify items considered 'important' by the visitors 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 garden.

5.11.1 Importance-Satisfaction model

The technique was made popular by Martilla and James in 1977 and is based on Fishbein's (1963) earlier work and is adjudged to be a useful technique to examine tourist satisfaction (Guadagnolo, 1985). The 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 5.2) 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 vertical axis that shows the degree of importance of motivators, and the horizontal axis shows the satisfaction level of tourists. Landale (1999) divided his grid into four quadrants, and each quadrant has a specific interpretation, namely:

Quadrant 1 (Excellent area): high Importance and high Satisfaction

Quadrant 2 (Surplus area): high Importance and low Satisfaction

Quadrant 3 (Careless area): low Importance and low Satisfaction

Quadrant 4 (To be improved area): low Importance and how Satisfaction

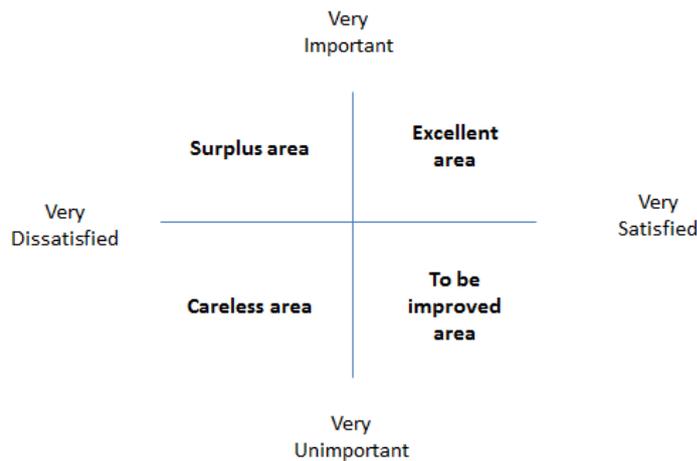


Figure 5.2: Importance-Satisfaction Model

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 13 questions). They were also asked to assign score to the level of “satisfaction” with the garden (section 3 includes 12 questions). Scores to be assigned were as follows:

Table 5.21: Importance and satisfaction items’ score assigned

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

To briefly recap the questionnaire, there are 8 items in the section measuring the importance of reasons for visiting the site (motivational items) with corresponding satisfaction items as shown in Table 5.22. Based on the mean scores of both the importance and evaluation scores determined in Table 5.21, the 9 items with descending mean scores are shown in the Table 5.22.

Table 5.22: Importance of Potential Reasons for Visiting Grand View Gardens

Key for Matrix	Importance items	Mean	Satisfaction items	Mean
1	I am interested in seeing places that can inform me of antiquity	5.64	I learnt a lot about antiquity	5.07
2	I like this mixture between storytelling and history	5.60	I like this mixture between story telling and history	5.62
3	I am interested in the Dream of Red Mansion	5.28	This is exactly how I imagined the Dream of the Red Mansion	4.41
4	It is simply a nice place to visit	5.18	This is a nice place to visit	5.21
5	This is a lovely setting for relaxation	5.02	This is a lovely setting for relaxation	5.40
6	I am interested in gardens	4.90	The gardens were nice	5.46
7	This is one of the ‘must see’ places in Beijing	4.71	I feel I have seen one of the ‘must see’ places in Beijing	4.88
8	I really came just for the tourism activities	2.73	The tourism activities were very good	3.67

Based on the above data, the ‘grand mean’ (that is the average of all mean scores of each of the degrees of importance and the level of satisfaction) are then taken as the central point to show a vertical line and a horizontal line respectively. The mean scores for the importance (4.88) and satisfaction (4.97) are therefore used to establish a cross point to create the four quadrants as follows and illustrated in Figure 5.3.

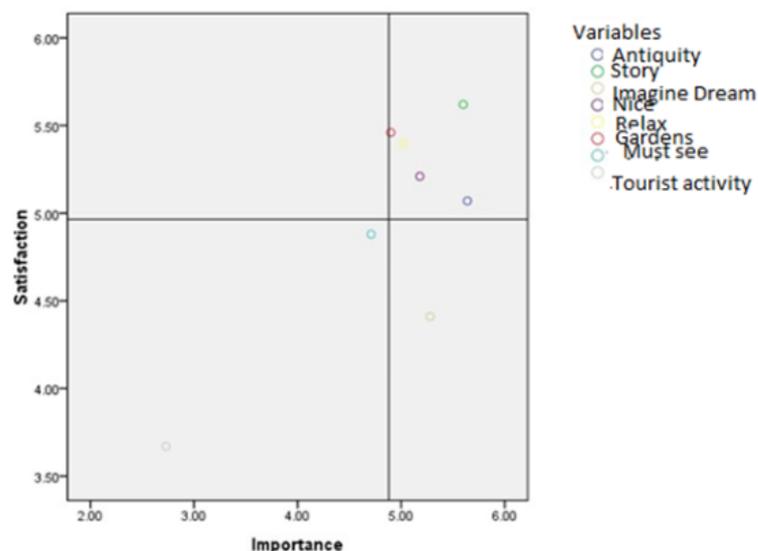


Figure 5.3: Importance-Satisfaction Model Applications

The placement of each attribute on an importance-satisfaction grid was accomplished by using the means of motivations and satisfaction as the coordinates. From Figure 5.3, it showed that 8 attributes are located in three Quadrants. The 'excellent' area of Quadrant 1 contained more than half the items, namely 'learn about antiquity', 'the mixture between storytelling and history', 'nice place to visit', and 'lovely setting for relaxation', while only one item 'I am interested in gardens' is located close to the 'surplus' area. In this area, visitors not only attributed a high level of importance to these items, but also have a high level of satisfaction on these corresponding satisfaction items. Most visitors are both motivated by and are satisfied with the classical and storytelling garden, as well as the nice and relaxed environment. Among the 5 items, it can be seen that the item related to story-telling had very high mean importance score (mean=5.60) and high mean satisfaction (mean=5.62). That means visitors are not only attracted by the classical and cultural nature of the Garden, but are also highly satisfied on this variable.

The 'careless' area of Quadrant 3 include 2 items, 'one of the 'must see' places in Beijing', and 'tourism activities', and it is here that one finds the two items with the relatively lower importance and satisfaction mean scores.

Quadrant 4 only contained one attribute that can be seen as a 'to be improved area'. Visitors had a very high mean on the item 'interested in the Dream of Red Mansion', however, they argue that the 'real Garden' is not exactly as they had imaged it to be. Nonetheless it needs to be restated that overall satisfaction with the visit is high on the part of all tourists.

It is concluded that visitors considered the Grand View Garden with its 'Red' story, classical and cultural allusions and its physical characteristics to be 'important' motivational factors that are generally met to create 'satisfactory' outcomes. However, of the 563 visitors who considered the novel 'The Dream of the Red Mansion' to be an important reason that attracts them to visit the garden, 105 considered the real garden to be different from the one they had imagined, and subsequent analysis assesses the degree to which this discrepancy impacts upon assessments of overall satisfaction with the visit to the site. Nonetheless, simply undertaking a cross-tabulation of levels of satisfaction with incongruent perceptions

of the Garden as against ‘the imagined Garden’, of the 105, 75 still had overall visitor satisfaction scores in excess of six.

5.12 Cluster analysis

Cluster analysis is used to classify the respondents who possess similar behaviors or attitudes. The desired outcome is where there is strong homogeneity based on responses to attitudinal questions within a cluster, and where there is strong heterogeneity between groups or clusters (Churchill & Iacobucci, 2005). This study employed K-means cluster analysis to identify similar respondents based on homogeneous motivation dimensions or satisfaction attributes.

5.12.1 Cluster analysis of visitors’ motivations

In undertaking a cluster analysis of the first scale, testing motives for visiting the Gardens, a series of steps were undertaken. First the scale was tested for internal reliability by using tests associated with the Cronbach’s Alpha Coefficient. The alpha coefficient itself was 0.773, which is ‘respectable’. In terms of testing the Guttman scale associated with split half testing, the value was 0.732 and the Spearman Brwn Scale 0.741. A further check is to assess the variation in scale mean if any one item is deleted, and such deletion proved to have no significant change for the scale mean. Similar results occurred with reference to the value of the Cronbach alpha coefficient if any item was dropped. Checking for corrected item total correlation indicated that two items were less well correlated with the overall scale – and these items related to the two television series that had featured the novel – namely the 1987 and 2010 series. From Figure 5.4, it is suggested that the dispersed nature of the co-ordinate again reflect the poorer reception given to the 2010 television series as noted previously.

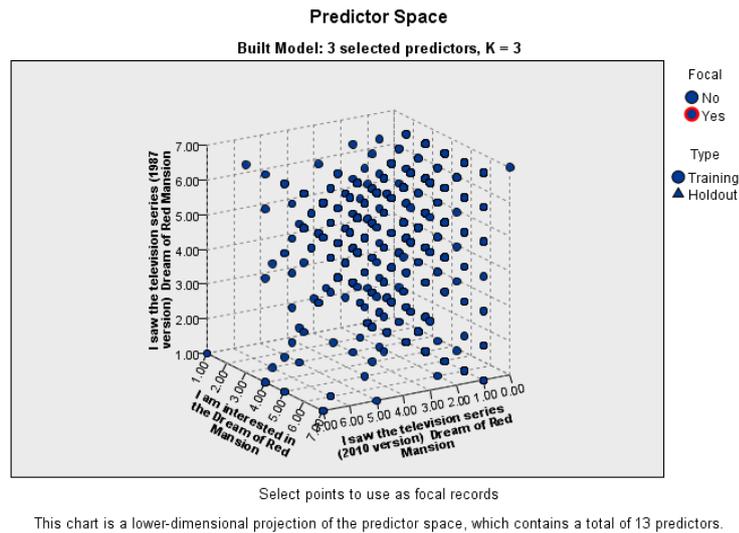


Figure 5.4: Predictor Space with three motivational predictors

In short, it could be concluded that while not wholly satisfactory in that alphas did not exceed 0.9 the data had sufficient merit to permit further examination. One feature of SPSS 20 that is new is that it permits graphing potential clustering based on nearest neighborhood analysis that indicates key determinants of clusters. Reverting again to Figure 5.4 reconfirms that key factors are interest in the novel, and implies that the two television series were effective in motivating visits to the Gardens. Reverting to the mean scores and patterns of dispersion (i.e. measures of skew, kurtosis and variance) revealed that the 1987 had a negative skew and the 2010 series a positive skew, with both having a high variance/mean ratio – indicating that they were potential determinants of difference between clusters. As indicated in the literature review, the existence of Redology as a form of literary criticism also indicates why interest in the novel was a factor determining cluster membership.

Given these statistics a k-means cluster analysis was undertaken, the number of cluster groups was subjectively decided based on interpretation and the number of cases within each cluster. Frochot and Morrison (2001) indicated that in order to examine the most meaningful and practical cluster solution, testing several cluster analyses with a different number of clusters would be helpful. Thus, three-, four-, five-, and six-cluster solutions were subsequently tested. In both five- and six-

cluster solutions, there are some groups observed to be too similar; in a four cluster solution, the number of cases was more evenly distributed than in a three cluster solution. The four cluster solution (See Table 5.23) seemed to be the most coherent and interpretable. Cluster one comprised of 343 respondents, cluster two of 214 informants, and clusters three and four comprised 214 and 369 respondents respectively.

Table 5.23: Cluster analysis on tourists’ motivation for visiting Grand View Garden

	Enthusiasts	Relaxing and nice surroundings	Low scorers	Interested in 1987 TV series
I am interested in the Dream of Red Mansion	5.96	4.45	4.23	5.75
I saw the television series (1987 version) Dream of Red Mansion	6.02	2.12	3.75	6.07
I saw the television series (2010 version) Dream of Red Mansion	4.21	1.93	2.21	2.70
This place is of interest to friends/family besides myself	5.73	3.90	3.18	4.29
This place was recommended to me by friends	5.84	4.13	3.25	3.06
It is simply a nice place to visit	6.02	5.49	3.56	5.15
I am interested in gardens	6.01	5.25	3.47	4.51
I am interested in seeing places that can inform me of antiquity	6.30	5.89	4.05	5.80
I really came just for the tourism activities	3.94	2.24	2.21	2.22
This is a lovely setting for relaxation	5.87	5.54	3.48	4.83
This is one of the “must see” places in Beijing	5.90	5.05	2.66	4.59
I like this mixture between story-telling and history	6.27	5.70	3.93	5.89
It does not concern me that the Palace is “fake”	4.99	4.43	3.36	4.30
Number of cases in each cluster	343	214	214	369

Cluster One have a generally high score across the suggested reasons for coming to the Gardens – scoring high in interest in the novel, seeing the 1987 TV series, seeing the Gardens as being interesting, nice to visit, a “must see” attraction and a place presenting a mix of history and story-telling. Thus, cluster one was named “Enthusiasts”. While the cluster might be said to have a predisposition to a response set that scores high it can be noted that the scores on 3 items are below 5.0, indicating some variance in scoring patterns that indicate attention to the items. Cluster three tends to an opposite predisposition – that is to score the items lowly – indicating a relatively low motivation in terms of the key appeals that are inherent in Grand View Gardens as a place of literary connections, history, culture and entertainment. Cluster Two come to the Gardens not so much because of their interest in the links with the novel – which generally is, at best, of moderate interest to them, but because of the physical attributes of the garden as a place to relax and enjoy nice surroundings. Cluster two and three comprised the same number of cases in each cluster, 214 respondents, and they were named the “Relaxing and nice surroundings”, and the “Low scorers”, respectively. Cluster four is primarily motivated by an interest generated by the 1987 TV series, and it is suggested that the TV series may have prompted some interest in the novel. This cluster was named “Interested in 1987 TV series”. For example, there was only one item on this cluster with the highest mean above 6.0, “I saw the television series (1987 version) Dream of Red Mansion (6.07)”. They differ from cluster one by less interest in the 2010 TV series, and less interest in the Gardens as a formal garden. They are also less affected by the recommendation of friends.

5.12.2 Discriminant analysis of visitors’ motivations

The reliability of the clustering is indicated by the use of discriminant multiple analysis as shown from the graph generated by SPSS. This indicates that the four clusters occupy specifically different spaces and each is relatively homogenous. The two primary canonical discriminant functions ‘explain’ 92.2 per cent of the variance and Function One seems to be premised on Figure 5.5.

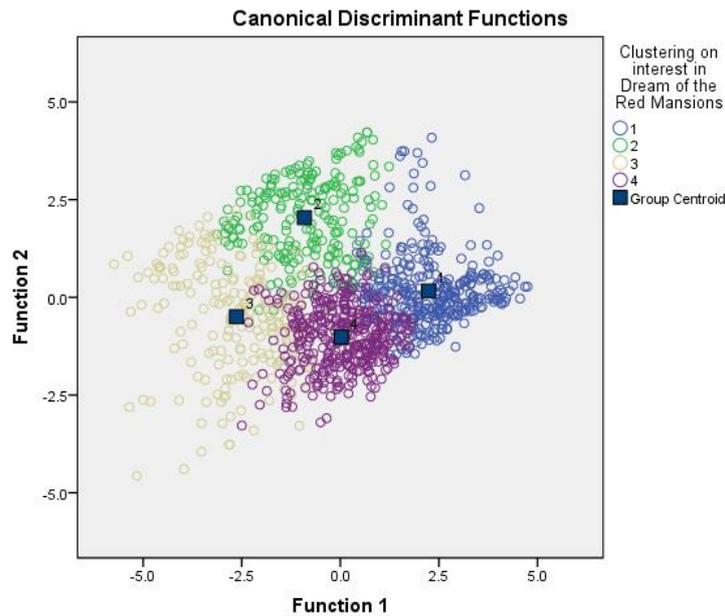


Figure 5.5: Canonical Discriminant Plot of visitors' motivations

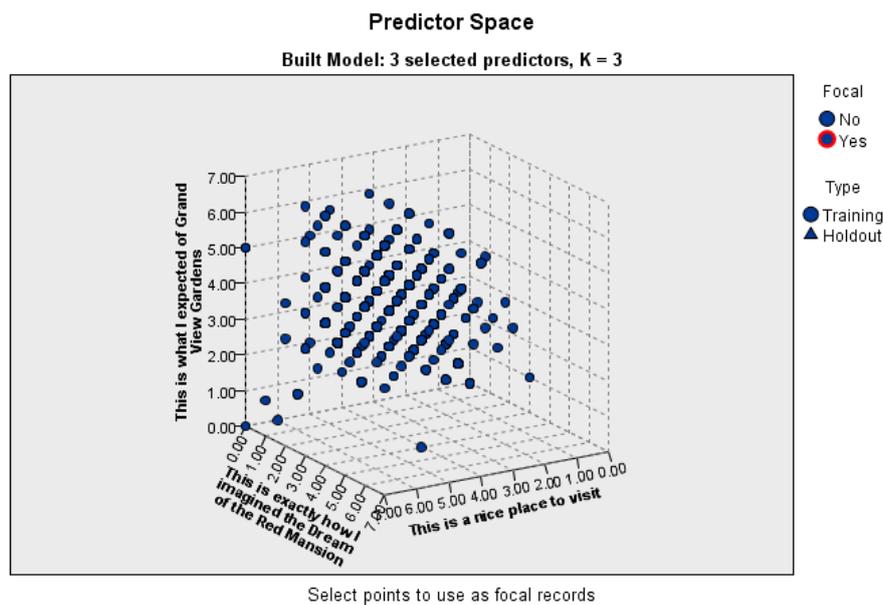
The 'fit' of the allocation of respondents to cluster overall is 92.9 percent and the details for each cluster are shown in Table 5.24. Generally it may be stated that this can be interpreted as support for a four-fold classification of visitors to the Garden.

Table 5.24: Allocation details of each motivational cluster

	Clustering on interest in Dream of the Red Mansions	Predicted Group Membership				Total
		1	2	3	4	
Count	1	327	4	0	12	343
	2	4	187	4	19	214
	3	0	8	184	22	214
	4	4	2	2	361	369
%	1	95.3	1.2	.0	3.5	100.0
	2	1.9	87.4	1.9	8.9	100.0
	3	.0	3.7	86.0	10.3	100.0
	4	1.1	.5	.5	97.8	100.0
Note: Overall fit = 92.9						

5.13 Cluster analysis of visitors' satisfaction

Again testing for reliability reveals a Cronbach's Alpha of 0.85, and split half reliabilities of 0.804. Thus, the results revealed that the current data was appropriated to analyze. The nearest neighborhood analysis also used to indicate the key determinants of cluster as indicated in Figure 5.6. The graph indicated that three factors influenced on visitors' satisfaction, including nice place to visit, and whether the real garden satisfied visitors' expectations of the Grand View Garden, and as same as visitors' imagination of Red. Reverting to the mean scores and patterns of dispersion revealed that both the visitors' expectation of the Grand View Garden and imagination of Red had negative skew and low means, so these two factors were potential determining cluster membership. Further, the previous result found visitors motivated by the garden is simply nice place to visit also indicates nice place to visit was a determinants.



This chart is a lower-dimensional projection of the predictor space, which contains a total of 12 predictors.

Figure 5.6: Predictor Space with three satisfactory predictors

This solution was then further tested by a two-step cluster analysis to permit an examination as to what degree did socio-demographic variables impact upon the

assessment of the Gardens. Using the features of SPSS 20.0 the introduction of socio-economic features under different assumptions as to ‘noise’ control generated 3 and 5 cluster solutions, but neither were deemed to be good fits. Adopting therefore the suggested four-fold cluster and assessing that solution produced the graph and fit indices shown in Figure 5.6 and Table 5.25. A four-fold cluster emerged from a k-means analysis that generated clusters comprising of 223, 341, 427 and 149 respondents respectively. The analysis indicated that 95.3 per cent of respondents were matched with the forecast cluster grouping. Based on the agreement level of satisfactory factors to each cluster, cluster 1, 2, 3, and 4 were labeled “Cultural Tourists”, “Dream of the Red Mansion Enthusiasts”, “Relaxing Story-Telling Seekers”, and “The less enthusiastic”, respectively.

Table 5.25: Cluster analysis on visitors’ satisfaction

	Cultural Tourists	Dream of the Red Mansion Enthusiasts	Relaxing Story-Telling Seekers	The less enthusiastic
This is exactly how I imagined the Dream of the Red Mansion	4.50	5.56	4.12	2.47
This is what I expected of Grand View Gardens	4.63	5.61	4.12	2.61
This is a nice place to visit	5.40	6.28	4.87	3.47
The gardens were nice	5.77	6.24	5.09	4.30
I learnt a lot about antiquity	5.16	6.16	4.69	3.48
The tourism activities were very good	0.80	5.44	4.37	1.92
This is a lovely setting for relaxation	5.51	6.26	5.19	3.83
I feel I have seen one of the “must see” places in Beijing	4.99	6.16	4.61	2.55
I like this mixture between story telling and history	5.89	6.56	5.33	3.91
I like visiting the film set	5.15	6.28	4.78	3.06
Number of cases in each cluster	223	341	427	149

The “Cultural Tourists” represents 19.56% per cent of the total (N=223), respondents in this cluster had high means above 4.5 except one item “The tourism activities were very good” that presented the lowest rating (0.8).

The second cluster accounts for 29.91% per cent of the sample (N=341). This cluster was dubbed the “Dream of the Red Mansion Enthusiasts” that means respondents satisfied with the cultural, nice *Red* film set. The highest mean of satisfactory attributes in this cluster was “mixture between story telling and history(mean=6.56)”, followed by two items “film set” and “nice place to visit” with the same mean of 6.28. This is the second largest cluster and differed most from other clusters by having a higher mean value with the “Red Enthusiasts” component. In this cluster, respondents can be seen as special film tourists who actively seek locations presented in the films or TV series (Macionis, 2004).

The third cluster was the largest cluster, contained 427 cases, which made up 37.46% per cent of the total cases presented. Among those satisfactory attributes, the respondents satisfied with the relaxing and storytelling features. For example, the highest score was the item “mixture between story telling and history (5.33)”, followed by “lovely setting for relaxation (5.19)”. Cluster four was the smallest, comprising 129 respondents and accounting for 11.32% per cent of the sample. Of all four clusters, this cluster had the lowest mean values and therefore it was labeled “The less enthusiastic”.

5.13.1 Discriminant analysis of visitors’ satisfaction

In order to identify whether the satisfactory attributes that best discriminated among the identified clusters, the research also employed discriminant analysis to test the four assessment clusters that resulted from the K-mean cluster analysis. Figure 6 showed the results for the canonical discriminant functions based on the four clusters. The four functions were statistically significant ($p < 0.001$), as measured by the chi-square statistics. The cases in cluster 1, 2, and 3 were grouped closely, while the cases in cluster 4 were grouped little distantly. The details for each cluster are shown in Table 5.26.

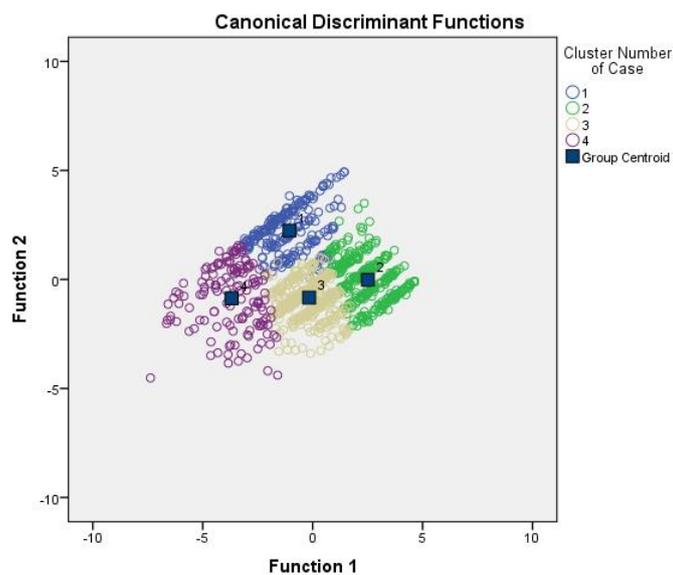


Figure 5.7: Canonical Discriminant Plot of visitors' satisfaction

Table 5.26: Allocation details of each satisfactory cluster

	Cluster Number of Case	Predicted Group Membership				Total
		1	2	3	4	
Count	1	199	9	13	2	223
	2	3	326	12	0	341
	3	2	0	423	2	427
	4	6	0	5	138	149
%	1	89.2	4.0	5.8	.9	100.0
	2	.9	95.6	3.5	.0	100.0
	3	.5	.0	99.1	.5	100.0
	4	4.0	.0	3.4	92.6	100.0
Note: Overall fit = 95.3						

5.14 Regression analysis

Regression analysis is a useful statistical tool to investigate the relationship between variables, and predict the value of a dependent variable based on the value of at least one independent variable (Morgan et al., 2011). It measures the impact of changes in an independent variable on the dependent variable. The technique was therefor used to further explore the determinants of visitor satisfaction.

5.14.1 The relationship between socio-demographic variables and tourists' overall satisfaction

This first analysis reports the results regarding the influential variables among the socio-demographic variables affecting the level of tourists' overall satisfaction. Multinomial logistic regression analysis is employed to examine the relationships between tourists' overall satisfaction and socio-demographic variables. This analysis is the extension for the logistic regression when the dependent variable exhibits more than two nominal categories (Kohler & Kreuter, 2005).

Before doing this, it was necessary to create new variables and use them for conducting statistical analysis through "Recode into different variables". In this research, a dependent variable was created in which the overall levels 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, 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. This approach therefore deals with the skew in the satisfaction scores where few respondents scored "1", "2", and "3" and thereby overcomes the problem of the non-normality of distribution in the dependent variable. However, the results of the results showed the social-demographic variables do not influence on tourists' overall satisfaction.

5.14.2 The relationship between tourists’ overall satisfaction and the satisfaction attributes

In order to determine the relationship between tourists’ overall satisfaction and the satisfaction attributes, an alternative approach is to use a stepwise linear regression which attempts to explain the relationship between two or more variables (Morgan et al., 2011).

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. Table 5.27 showed the stepwise regression, and the Durbin-Watson statistics is 2.060 which 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). As shown in Table 5.27, the results found seven influential variables that could be used to predict tourists’ overall level of satisfaction with Grand View Garden, including tourists’ “pleased to visit”, “expectation of Grand View Garden”, “nice garden”, “mixture between story telling and history”, “nice place to visit”, “good tourism activities”, and “learnt antiquity” as the factors that affect tourists’ overall level of satisfaction.

Table 5.27: Model Summary–stepwise regression between tourists’ overall satisfaction and evaluation items of satisfaction

Items	R	R Squared	R Square Change	Durbin-Watson
Overall, I am pleased that I came to Grand View Gardens	.979	.959	.959	2.060
This is what I expected of Grand View Gardens	.983	.965	.007	
The gardens were nice	.984	.967	.002	
I like this mixture between story telling and history	.984	.969	.001	
This is a nice place to visit	.984	.969	.000	
The tourism activities were very good	.985	.969	.000	
I learnt a lot about antiquity	.985	.969	.000	

Further, as illustrated in Table 5.28, 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 7 predictors had positive significant result. Thus these 7 variables significantly predicted the dependent variable about tourists overall satisfaction, among these 7 predictors, the first five items had a significant result with $p < 0.001$, and the other two items had a significant result with $p < 0.05$.

Table 5.28: Coefficients and Collinearity Testing for Regression on Satisfaction

Items	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
Overall, I am pleased that I came to Grand View Gardens	.499	.044	.377	11.271	.000	.026	38.065
This is what I expected of Grand View Gardens	.320	.039	.194	8.212	.000	.052	19.080
The gardens were nice	.179	.033	.130	5.404	.000	.051	19.752
I like this mixture between story telling and history	.149	.036	.112	4.189	.000	.041	24.373
This is a nice place to visit	.153	.043	.107	3.529	.000	.032	31.234
The tourism activities were very good	.052	.021	.028	2.466	.014	.224	4.459
I learnt a lot about antiquity	.077	.034	.052	2.276	.023	.055	18.104

5.15 Conclusion

This chapter used SPSS software to identify the socio-demographic composition of the sample, and examine visitors' motivations and satisfaction. The results found that nearly two-thirds visitors' permanent residences are North China, and most visitors are belong to younger group (aged between 17 to 30 years old), with high education. Their occupations are mostly students, administrative, and professional or managerial and they preferred to visit the garden with their friends or families. The majority of visitors were familiar with Dream of Red Mansions as they had read the Red novel and watched the TV series.

With reference to the visitors' motivations, it was found that visitors were attracted by the classical and cultural garden and interest in Red. The results found that social-demographic variables such as age, gender, and occupation influence visitors' motivations. Both the Red novel and television series were found as more important motivators for female than male visitors, as well as for middle-aged and elderly visitors than other age groups.

For visitors' satisfaction, many visitors had high level of satisfaction towards visiting, they were satisfied with the garden's classical and cultural style, and relaxed environment. The results found visitors considered that the real garden did not satisfy their imagination of Red, and the reality differed from their expectation of the garden. While just some middle-aged and elderly respondents had higher agreement with the real garden same as their imagination than younger visitors like students. Socio-demographic variables had no impact on the measures of satisfaction derived from the visit.

Overall, though, most visitors score relatively highly on the satisfaction measures, and it is clear that the literary heritage represented by the Gardens, reinforced by the showing of the 1987 television series, accounts for many of the visits made to the Gardens. One implication for management is to reinforce the preference of the literary culture in a changing Chinese society; and this question is examined in successive sections of this thesis.

Chapter Six The analysis of the qualitative data: visitors

6.1 Introduction

The purpose of this chapter is to present findings derived from qualitative data including semi-structured interviews, open-ended questions from questionnaires, observations, and conversations. At first, textual data from open-ended questions are analyzed by thematic analysis aided by the software package CATPAC, with reference to visitors' recall of their prior expectations of the garden, their assessments of Grand View Garden; and exploring visitors' attitudes about film tourism. This chapter will further analyze the data from interviews, and both thematic analysis and CATPAC techniques are employed to capture the main themes. The outcomes are then assessed with reference to the data obtained from the previous quantitative results described in the previous chapter. The analysis was also informed by the many conversations held with visitors as described in an earlier section of the thesis.

6.2 Textual data analysis of open-ended questions

Three open-ended questions are included in the questionnaire: 1. visitors' recall of their expectations prior to their visit to the Gardens; 2. their evaluation of the gardens as a consequence of their visit; and 3. Their views as to whether a film set can appropriately capture the sense of the classical novel *Dream of the Red Mansions* and to what extent they feel the site can represent an authentic cultural tourism visit. In undertaking this analysis, the text analysis software program CATPAC is used. This program reads the text, identifies the most commonly used words and establishes patterns within any kinds of text (Woelfel, 1998). Before analyzing the textual data, the author created labels and 'mixed words' to aid creating categories to help the author to analyze the data effectively and accurately. In short – the software is a tool that aids the researcher and the need to repeatedly read the text and clarify differences in, for example, the use of the

singular and plural, positive and negative, remains. The advantage of the method is that series of files are created that help establish the credibility of any interpretation that is offered. Examples of ‘mixed words’ and classifications created in the initial stages of theme identification included:

TVscenes = scenes that depicted in the television series

Novelscenes = scenes that described in the novel

Red = The Dream of the Red Mansion

Saldñas (2012) provides many modes of classification building that include the emotive (i.e. classifying text as to feelings) and the functional (uses and values to a respondent). In this case a pragmatic approach was undertaken in that the focus was the role of the Gardens as a film and cultural tourism site, and the emphasis was on tourist behaviors and evaluations of the site. Accordingly behavioral, evaluative, cognitive and affective statements were equally treated with an emphasis on frequencies of mention and relationships between classifications being to the fore. Thus a cognitive statement about how the Garden reflected the novel could be matched with an evaluative statement of the matching.

6.2.1 Visitors’ prior expectations with the garden

Visitors were initially asked in the questionnaire to list three short phrases or words to describe their prior expectations of the garden. This represents what Pike (2002) has termed ‘top of the mind awareness’. Pike and Ryan (2004) argue that this approach captures the salient components of attitude, and represents an initial stage in potentially identifying the important and determinant variables in a set of actions. Catpac software was used to analyze these answers through three steps: frequency statistics, cluster analysis of a dendrogram, and ThoughtView perceptual maps.

6.2.1.1 Frequency statistics

Figure 6.1 displays the statistical frequencies that indicate visitors’ recall of their expectations prior to visiting the Gardens. The total number of words used by the

respondents during the first open-ended response was 2,773, and the total number of ‘unique words’ was 25. The figure shows the frequency of these words on the left while the alphabetically sorted list is provided on the right. It is seen that the word “beautiful” is listed as the most frequently used word (it occurred 265 times), was and accounts for 9.6% of all occurrences. This suggests that “beautiful” appeared 1394 times (50.4%) in the scanned windows. Further, several other words with a high-frequency clustering included the words “Red” (mentioned 245 times, 8.8%), “scenery” was mentioned 204 times (7.4%), and “classical” 201 times (7.2%).

TOTAL WORDS	2773	THRESHOLD	0.000
TOTAL UNIQUE WORDS	25	RESTORING FORCE	0.100
TOTAL EPISODES	2767	CYCLES	1
TOTAL LINES	1143	FUNCTION	Sigmoid (-1 - +1)
		CLAMPING	Yes

DESCENDING FREQUENCY LIST					ALPHABETICALLY SORTED LIST				
WORD	FREQ	PCNT	CASE	CASE	WORD	FREQ	PCNT	CASE	CASE
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
BEAUTIFUL	265	9.6	1394	50.4	ARCHITECTURE	87	3.1	564	20.4
RED	245	8.8	1366	49.4	BEAUTIFUL	265	9.6	1394	50.4
SCENERY	204	7.4	1157	41.8	BETTER	66	2.4	431	15.6
CLASSICAL	201	7.2	1145	41.4	CHARACTERS	84	3.0	552	19.9
TVSCENES	184	6.6	1039	37.5	CLASSICAL	201	7.2	1145	41.4
CULTURE	168	6.1	1001	36.2	CULTURE	168	6.1	1001	36.2
EXPERIENCE	157	5.7	927	33.5	DAI	47	1.7	324	11.7
SAME	155	5.6	853	30.8	ENVIRONMENT	69	2.5	459	16.6
NOVELSCENES	137	4.9	808	29.2	EXPERIENCE	157	5.7	927	33.5
ARCHITECTURE	87	3.1	564	20.4	FILM	46	1.7	296	10.7
SCENES	85	3.1	534	19.3	GARDEN	68	2.5	427	15.4
CHARACTERS	84	3.0	552	19.9	HISTORY	46	1.7	296	10.7
YU	80	2.9	406	14.7	LEARN	75	2.7	479	17.3
LEARN	75	2.7	479	17.3	LIVING	65	2.3	424	15.3
RESIDENCE	75	2.7	516	18.6	NOVEL	50	1.8	323	11.7
ENVIRONMENT	69	2.5	459	16.6	NOVELSCENES	137	4.9	808	29.2
GARDEN	68	2.5	427	15.4	QUIET	48	1.7	321	11.6
BETTER	66	2.4	431	15.6	RED	245	8.8	1366	49.4
UNDERSTAND	66	2.4	431	15.6	RESIDENCE	75	2.7	516	18.6
LIVING	65	2.3	424	15.3	SAME	155	5.6	853	30.8
NOVEL	50	1.8	323	11.7	SCENERY	204	7.4	1157	41.8
QUIET	48	1.7	321	11.6	SCENES	85	3.1	534	19.3
DAI	47	1.7	324	11.7	TVSCENES	184	6.6	1039	37.5
FILM	46	1.7	296	10.7	UNDERSTAND	66	2.4	431	15.6
HISTORY	46	1.7	296	10.7	YU	80	2.9	406	14.7

Figure 6.1: Frequency statistics about visitors’ prior expectations of the garden

6.2.1.2 Cluster analysis of Dendogram

Cluster analysis derived from the dendogram is used to display word co-occurrence, and words that appear near each other in context. Figure 6.2 below further presents

visitors had high expectations with reference to the garden's beautiful scenery, classical and cultural atmosphere, and hope to experience or confirm the scenes described in the novel or depicted in the TV series. When referring back to the original text, linkages are clearly found that included "I want to see the beautiful scenery", "I want an immersive experience of Red culture or a cultural/classical atmosphere", "I want to see the classical architecture", "I hope to better understand Red (*Dream of Red Mansions*)", and other similar responses. Further, most visitors' expectations related to 'Red scenes'; the responses including: "I hope to see the Red scenes", "I want to see the scenes that are described in the novel/depicted in the TV series", "I want to know whether the real scenes are the same as the TV series or novel description", and "I hope the real scenes are the same as the TV series or Red novel descriptions". In this cluster, visitors recall anticipating seeing beautiful scenery, experiencing the classical and cultural atmosphere, and exploring scenes from the filmed Red series.

Cluster two identifies: characters, residence, history, Dai, Yu, film, quiet, learn, environment, living. When review the original text, it was found that many of these responses also had a close relationship, and the results found many visitors were interested in the characters' residences such as "I want to experience the main characters' residence or ancients' living environment", and "I want to see Jia Bao-yu/Lin Dai-yu residence". Additionally visitors hoped to learn more about the *Dream of Red Mansions* and Chinese classical culture or history, including "I want to learn more about Red related knowledge/culture", and "I want to learn more about Chinese classical culture/history. Furthermore many visitors hoped to see a 'quiet' Garden. In this cluster, visitors are also highly interested in the "Red" characters and their living environment.

6.2.1.3 Conceptual map

A conceptual map provided by ThoughtView further illustrates linkages between various words. Figure 6.3 showed a 2D map to better identify the words linkages: such as "see characters' living environment". What also clearly emerges is the 'blocking' closely together of the words forming the first major group of themes discussed above.

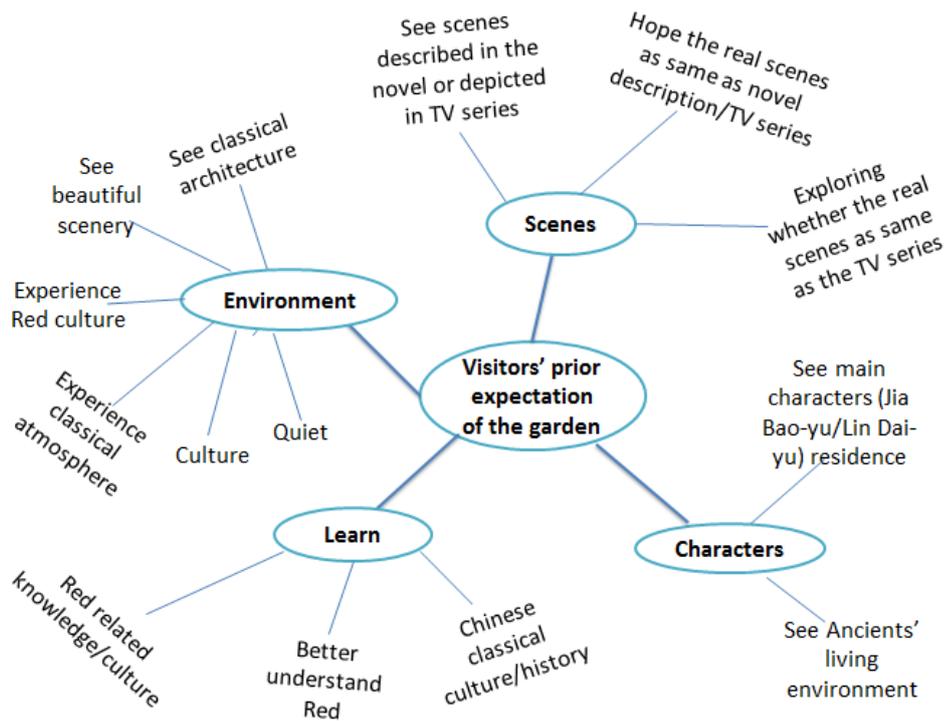


Figure 6.4: Summary of visitors' expectations

6.2.2 Visitors' assessment of the garden

Having now visited the Garden, the next analysis turns to an assessment of the Gardens, and Figure 6.5 displays the frequency results derived from the visitors' text written in response to an enquiry about an "assessment of the gardens now that you have seen them". It can be seen the total number of words used by the respondents during this open-ended answers was 2698, and the total 'unique words' were again 25. The total number of lines analyzed in this text was 1144. The word "beautiful" under the Descending Frequency List is again listed as the most frequently occurring word (it occurred 330 times), 12.2% of all occurrences. This suggests that "beautiful" appeared 1632 times (60.6%) in the scanned windows. Several other words with high frequency clusters were the words "lacks" (299 times, 11.1%), "good" (277 times, 10.3%), "scenery" (198 times, 7.3%), "culture" (141 times, 5.2%), and "classical" (127 times, 4.7%).

```

TOTAL WORDS          2698      THRESHOLD          0.000
TOTAL UNIQUE WORDS   25        RESTORING FORCE    0.100
TOTAL EPISODES      2692      CYCLES             1
TOTAL LINES         1144      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
BEAUTIFUL	330	12.2	1632	60.6	ARCHITECTURE	54	2.0	361	13.4
LACKS	299	11.1	1573	58.4	ATMOSPHERE	71	2.6	460	17.1
GOOD	277	10.3	1394	51.8	BEAUTIFUL	330	12.2	1632	60.6
SCENERY	198	7.3	1191	44.2	CLASSICAL	127	4.7	772	28.7
CULTURE	141	5.2	890	33.1	COMMERCIAL	49	1.8	312	11.6
CLASSICAL	127	4.7	772	28.7	CULTURE	141	5.2	890	33.1
IMAGINED	97	3.6	619	23.0	DIFFERENT	78	2.9	475	17.6
QUIET	93	3.4	551	20.5	ENVIRONMENT	91	3.4	573	21.3
NOT	92	3.4	580	21.5	EXPENSIVE	84	3.1	484	18.0
ENVIRONMENT	91	3.4	573	21.3	EXPERIENCE	49	1.8	303	11.3
PERFORMANCE	87	3.2	562	20.9	GENERAL	50	1.9	329	12.2
EXPENSIVE	84	3.1	484	18.0	GOOD	277	10.3	1394	51.8
DIFFERENT	78	2.9	475	17.6	IMAGINED	97	3.6	619	23.0
RED	78	2.9	494	18.4	LACKS	299	11.1	1573	58.4
ATMOSPHERE	71	2.6	460	17.1	MAINTENANCE	64	2.4	430	16.0
UNCLEAN	71	2.6	442	16.4	NEEDS	51	1.9	332	12.3
MAINTENANCE	64	2.4	430	16.0	NOT	92	3.4	580	21.5
SMALL	62	2.3	390	14.5	PERFORMANCE	87	3.2	562	20.9
SAME	55	2.0	378	14.0	QUIET	93	3.4	551	20.5
ARCHITECTURE	54	2.0	361	13.4	RED	78	2.9	494	18.4
NEEDS	51	1.9	332	12.3	SAME	55	2.0	378	14.0
GENERAL	50	1.9	329	12.2	SCENERY	198	7.3	1191	44.2
WATER	50	1.9	325	12.1	SMALL	62	2.3	390	14.5
COMMERCIAL	49	1.8	312	11.6	UNCLEAN	71	2.6	442	16.4
EXPERIENCE	49	1.8	303	11.3	WATER	50	1.9	325	12.1

Figure 6.5: Frequency statistics about visitors' assessment of the garden

6.2.2.1 Dendrogram of visitors' assessment

To further explore the principal concepts of the text, the results of the frequency statistics and clustering are shown in the Figure 6.6. The dendrogram shows the relationships within the 25 unique words, and two main clusters are again identifiable.

WARDS METHOD

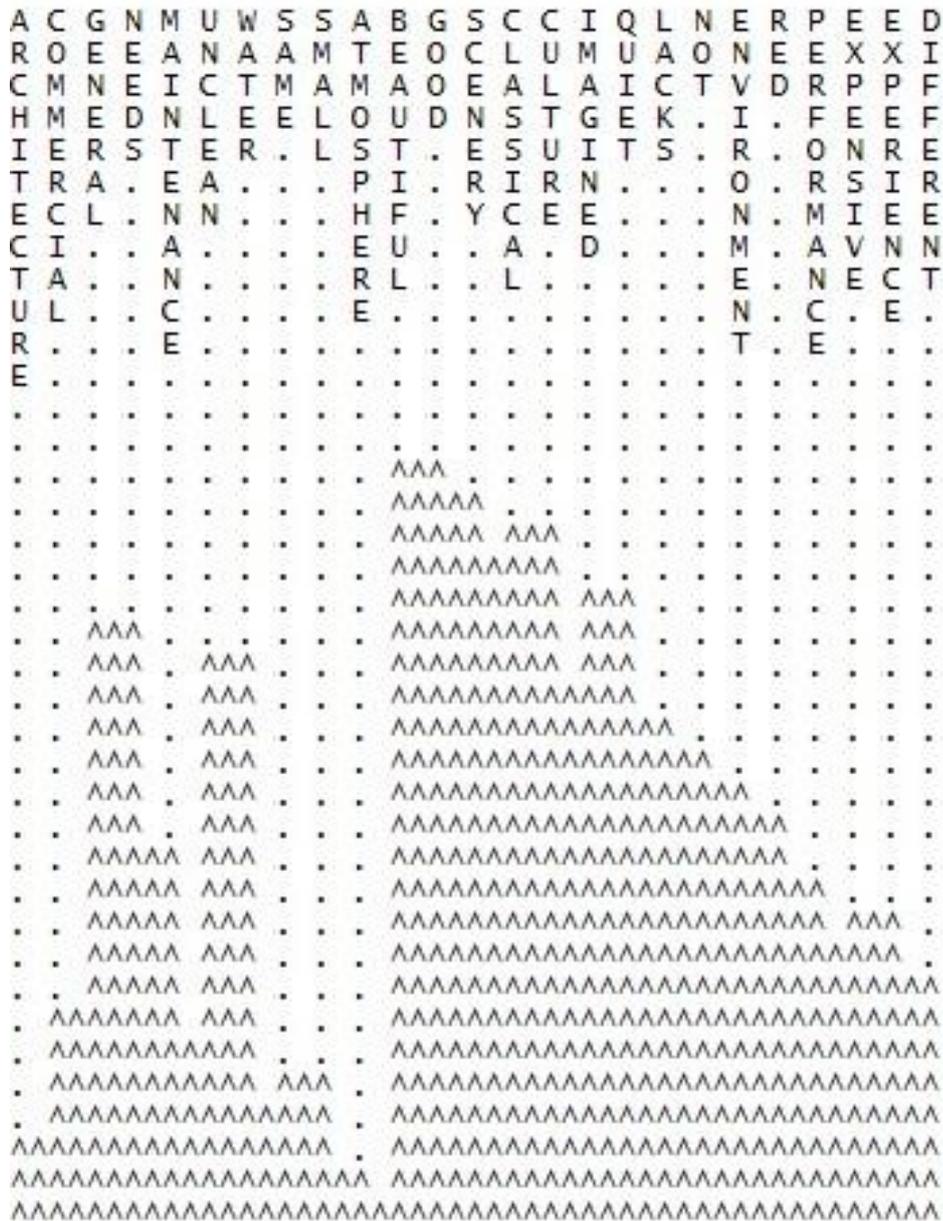


Figure 6.6: Dendrogram of visitors' assessment

The first cluster identifies the associations among the words: architecture, commercial, general, needs, maintenance, unclean, water, same, small, and atmosphere. When reviewing the original text, it could be found that visitors considered that the Garden was generally wellmaintained with good/delicate/classical architecture, and a few respondents mentioned that “the real scenes were as same as their imagined, novel description and TV series” to cite one

respondent. However, the cluster also displays some negative attitudes with reference to the garden's environment. The original text showed many of these responses reinforce the same pattern of major perceptual clusters, but are expressed as negatives such as "the garden lacks cultural/classical atmosphere", "the garden was too commercial", "unclean water/restroom", and "the garden was small"; as well as provided some suggestions such as "the Garden needs to pay attention to maintenance", "the Garden needs to pay attention to its environmental hygiene", and "the Garden needs to improve its facilities".

Cluster two includes both visitors' positive and negative attitudes that include 9 key words: beautiful, good, scenery, classical, culture, imagined, quiet, lacks, not, environment, Red, performance, expensive, experience, and different. Referring to the original textual data, it is found that the respondents' positive attitudes relate to the garden's beautiful scenery, and classical and quiet environment. The related responses are therefore: "beautiful scenery/environment", "good", "immersive experience Red cultural/classical atmosphere", "learn/experience/better understand Red culture", and "quiet". On the other hand some respondents expressed negative perceptions with the garden's management and service facilities, including "the Garden lacks performances/Red related performances", "the Garden needs to increase performances related to Red story or culture", "the Garden lacks a detailed introduction about attractions/ introductory words/ map/signpost/ guide", "the Garden lacks maintenance", and "the entry ticket is very expensive". Additionally, some visitors complained that the real Garden was different from that of their imagination, the related responses including: "The Garden was different from my imagined (one)", "the Garden is not as big as I imagined", "The Garden was not as good/beautiful/spectacular as I had expected", and "The real scenes were different from TV series/novel description". Generally it would appear that the analysis revolves around perceptions of the Garden's beautiful scenery and classical environment. The majority express satisfaction about their visit and positive evaluations of the Gardens using these criteria, while the minority who express negative attitudes about the Garden do so from two perspectives. These are that (a) basic services and operation management are lacking to some degree, and (b) that the 'real scenes' are different from those they that they imagined.

6.2.2.2 Conceptual map

Perceptual mapping was again undertaken to explore the linkages between various words. Figure 6.7 shows a 2D map that clearly identifies the words' linkages, such as "lacks guide and signpost", and "learn/experience Red culture", and so on.

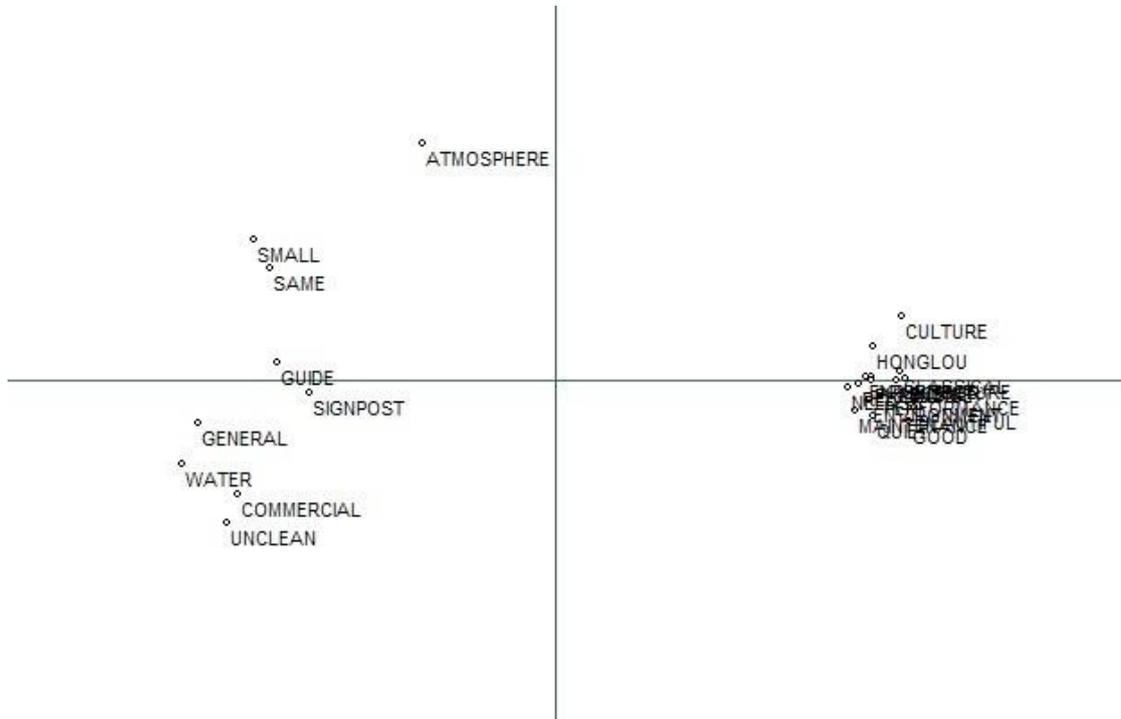


Figure 6.7: Conceptual map of visitors' assessment

6.2.2.3 Summary of visitors' assessment of the garden

Through the above results, it can be seen that visitors had both positive and negative attitudes with regard to the Garden (See Figure 6.8). On the whole, visitors' assessments can be divided into four aspects: the garden's environment and appearance, the garden's cultural atmosphere, the filmed scenes, and the garden's operational management and service. The first notes visitors' assessments of the Garden's environment and appearance. Visitors considered that the Garden had beautiful scenery, a quiet environment, and classical architecture. On the other hand the water and restroom attracted criticism as being 'unclean', and some visitors suggested that the Garden needs pay attention to hygiene factors. Besides, some

visitors considered that the Garden was ‘small’, or certainly not as big as they had imagined.

The second aspect related to visitors’ attitudes about the Garden’s cultural atmosphere. Both positive and negative attitudes are found. The majority of visitors considered that the Garden had a cultural and classical atmosphere and they had subsequently learnt a lot about Red culture and knowledge, and more generally about Chinese classical culture. From a negative perspective, some visitors felt the Garden lacks a cultural and classical atmosphere, and they consider the Garden to be too commercial. Visitors suggested that the Garden needs to increase tourism activities related to Red story or culture, and this often translated into a request for performances of scenes from the novel or some aspect of classical culture.

The third aspect related to filmed scenes and visitors’ perceptions of the actual Garden, and many visitors complained the real scenes were different from those imagined or recalled from the TV series or descriptions in the novel. As it is, just a few visitors noted that the actual layout resembled that of their imagination.

The last aspect related to visitors’ negative attitudes about the Garden’s management and service facilities. Visitors considered that the Garden lacks some basic facilities and services, such as guides, signposts, introductory words, maps, and detailed introductions about attractions, and a number felt the Garden lacks general maintenance. In addition some visitors complained that the entry ticket is too expensive. Certainly a number of visitors suggested that the Garden needs to pay attention to improve its facilities.

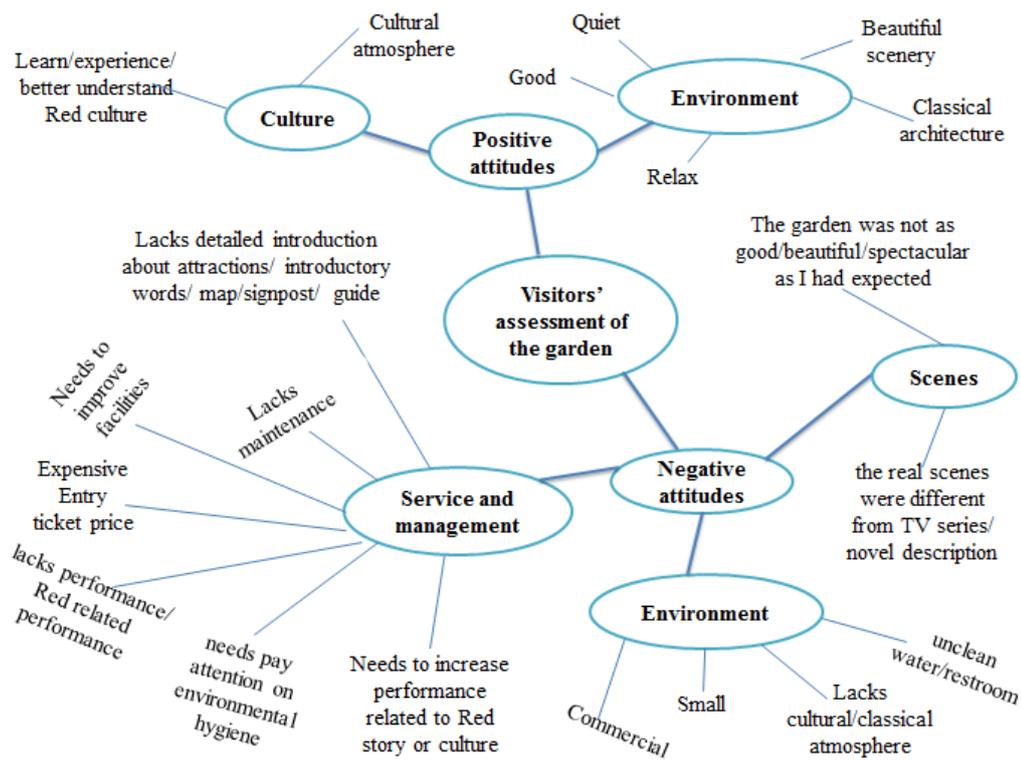


Figure 6.8: Summary of visitors' assessment

6.2.3 Visitors' attitudes toward film tourism

In the visitors' questionnaire, one question is used to test attitudes about whether a film set can be a good tourism attraction. Using a frequency analysis permitted by SPSS software, Table 6.1 shows that most respondents held to an opinion that film sets can be a good tourist attraction (1039, 91.1%).

Table 6.1: Visitors' attitudes toward film tourism

		Frequency	Percent
	Yes	1039	91.1
	No	98	8.6
	Total	1137	99.7
Missing	99.00	3	.3
Total		1140	100.0
Note: Question - Do you think a film set can be a good tourist attraction?			

The followed sections also employed CATPAC software to examine the textual data provided by visitors about their reasons as to why a film set can be a good tourist attraction or not.

6.2.3.1 Frequency statistics

Figure 6.9 displays the statistical frequency data of word counts that indicate visitors' perceptions of film tourism sites as tourist attractions. The first set of summary statistics at the top left side shows that the total number of words used by the respondents in responding to this open-ended question was 1054. Total unique words used in the analysis were 25, and the total number of lines analyzed in this textual was 1143. The left-most columns present the major words in descending order of frequency of occurrence. The results showed that "culture" was the most frequently occurring word, occurring 116 times, which was 11.0% of all occurrences. Several other words with high-frequency clustering together were the words "TVscenes" mentioned 107 times (10.2%), "film" mentioned 98 times (9.3%), and "experience" occurred 78 times (7.4%).

TOTAL WORDS		1054	THRESHOLD		0.000
TOTAL UNIQUE WORDS		25	RESTORING FORCE		0.100
TOTAL EPISODES		1048	CYCLES		1
TOTAL LINES		1143	FUNCTION		Sigmoid (-1 - +1)
			CLAMPING		Yes
DESCENDING FREQUENCY LIST					
WORD	FREQ	PCNT	CASE	CASE	
			FREQ	PCNT	
CULTURE	116	11.0	585	55.8	
TVSCENES	107	10.2	542	51.7	
FILM	98	9.3	507	48.4	
EXPERIENCE	78	7.4	439	41.9	
UNDERSTAND	52	4.9	322	30.7	
SPREADING	49	4.6	299	28.5	
ORIGINAL	44	4.2	254	24.2	
COMMERCIAL	36	3.4	227	21.7	
BETTER	34	3.2	210	20.0	
ATTRACT	33	3.1	212	20.2	
ATTRACTIVE	32	3.0	198	18.9	
IMMERSIVE	32	3.0	212	20.2	
GOOD	31	2.9	192	18.3	
REAL	31	2.9	198	18.9	
AVOIDING	29	2.8	193	18.4	
FAITHFUL	29	2.8	176	16.8	
SATISFY	28	2.7	167	15.9	
SCENES	28	2.7	178	17.0	
MAKING	26	2.5	175	16.7	
PROCESSES	26	2.5	175	16.7	
HISTORY	24	2.3	144	13.7	
LEARN	24	2.3	149	14.2	
CURIOSITY	23	2.2	149	14.2	
SET	23	2.2	144	13.7	
STORY	21	2.0	143	13.6	
ALPHABETICALLY SORTED LIST					
WORD	FREQ	PCNT	CASE	CASE	
			FREQ	PCNT	
ATTRACT	33	3.1	212	20.2	
ATTRACTIVE	32	3.0	198	18.9	
AVOIDING	29	2.8	193	18.4	
BETTER	34	3.2	210	20.0	
COMMERCIAL	36	3.4	227	21.7	
CULTURE	116	11.0	585	55.8	
CURIOSITY	23	2.2	149	14.2	
EXPERIENCE	78	7.4	439	41.9	
FAITHFUL	29	2.8	176	16.8	
FILM	98	9.3	507	48.4	
GOOD	31	2.9	192	18.3	
HISTORY	24	2.3	144	13.7	
IMMERSIVE	32	3.0	212	20.2	
LEARN	24	2.3	149	14.2	
MAKING	26	2.5	175	16.7	
ORIGINAL	44	4.2	254	24.2	
PROCESSES	26	2.5	175	16.7	
REAL	31	2.9	198	18.9	
SATISFY	28	2.7	167	15.9	
SCENES	28	2.7	178	17.0	
SET	23	2.2	144	13.7	
SPREADING	49	4.6	299	28.5	
STORY	21	2.0	143	13.6	
TVSCENES	107	10.2	542	51.7	
UNDERSTAND	52	4.9	322	30.7	

Figure 6.9: Frequency statistics about visitors' attitudes of film tourism

6.2.3.2 Cluster analysis of Dendogram

Figure 6.10 below illustrates the output from the hierarchical cluster analysis, and the dendogram has constructed a one-dimensional visual representation of the respondents' perceptions. As shown in the figure, two groups of words are clustered together. The first group considers the benefits of film tourism, and identifies the associations among the words: attract, making, processes, immersive, history, attractive, better, culture, experience, TVscenes, film, spreading, good, learn, understanding, and real. When reviewing the original textual data, it could be found that many responses had a close relationship, such as "the film set is very attractive", "it can attract a lot of film fans to visit film set", "it mixed the film culture and real scenes", "It is a good opportunity for tourists/fans to experience immersive TVscenes/cultural atmosphere", "visitors can better understand the film/television series/making processes of films", "film set should keep/restore the real scenes", and "(it is) spreading culture/film culture/Chinese history, culture". In this cluster, visitors supported the notion that a film set can be a good and attractive tourist attraction that appeals to film fans. Film sets provide a good opportunity for visitors to not only experience the actual film sets and the scenes in which they appear, but also to better understand the plot, story, and making processes, as well as disseminating information about both Chinese historical and film cultures. Additionally visitors suggested that film set should host performances that replicate scenes that featured in the TV series.

Group two is about visitors' suggestions for enhancing the experience of film tourism sites and these included 9 words: avoiding, commercial, curiosity, satisfy, scenes, story, faithful, set, and original. Referring to the original textual responses, which clearly showed conceptual linkages of "satisfy visitors' curiosity", "avoid being too commercial", and "be faithful to the original film set/novel/scenes shown on TV series".

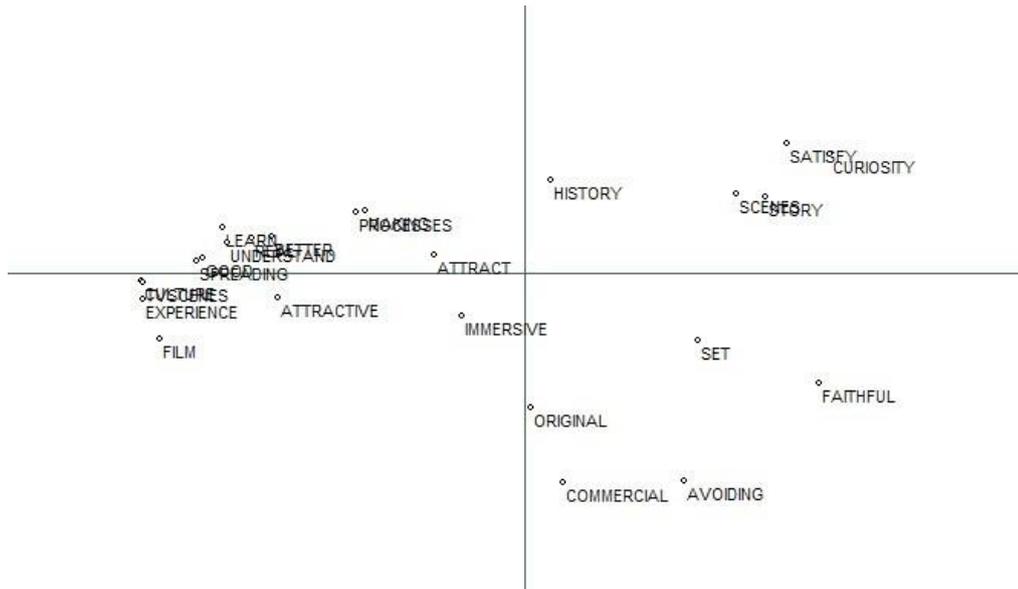


Figure 6.11: Conceptual map of visitors' attitudes on film tourism

6.2.3.4 Summary of visitors' attitudes toward film tourism

Figure 6.12 shows a summary of visitors' attitudes towards film tourism, and comprises two parts: support film tourism and suggestions. Visitors considered that the film set mixed story lines with a specific physical location, and this can be an attractive tourist attraction that satisfies their curiosity and spreads both Chinese historical and film cultures. Through visiting the site, visitors could immerse themselves into the experience of the film scenes and their cultural atmosphere; thereby better understanding the narrative of the film and its film-making processes. Visitors also suggested the film tourism destination should remain faithful to the original novel, retain the original TV scenes, and avoid being too commercial, and therefore strengthen the high quality of the attractions.

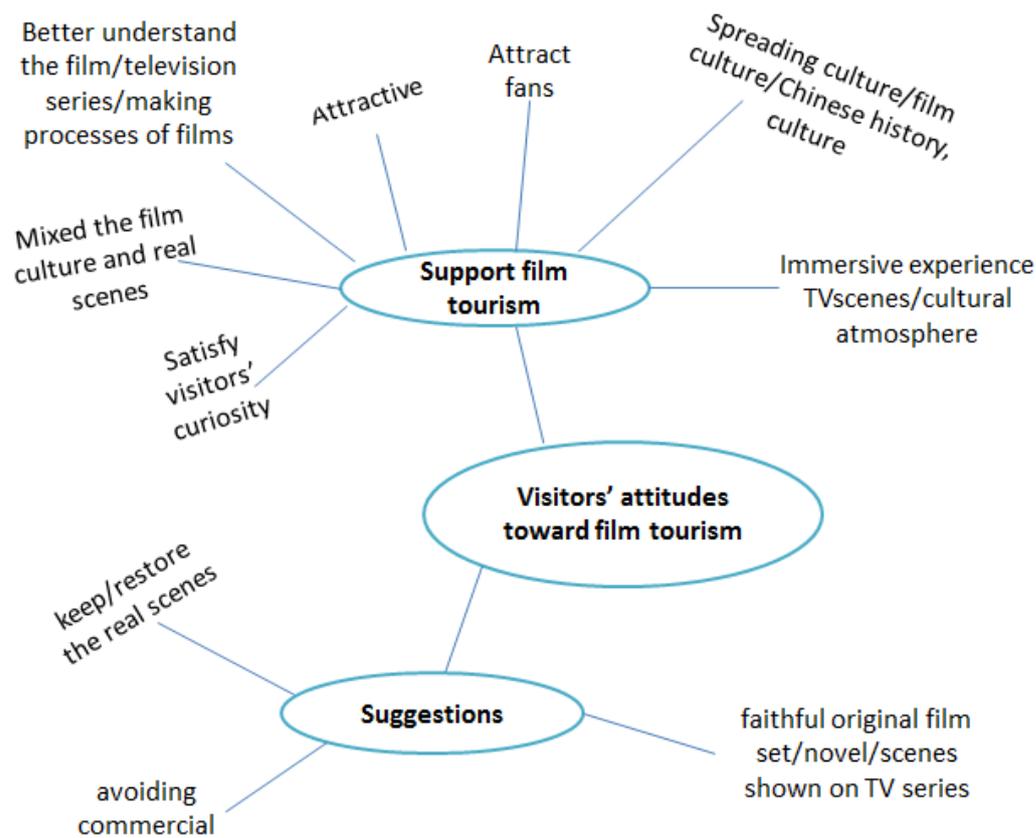


Figure 6.12: Summary of visitors' attitudes toward film tourism

6.3 Qualitative data analysis of visitor interviews

In order to further delve into an understanding of visitors' perceptions, semi-structured interviews were employed, and these included five parts: socio-demography of sample; visitors' knowledge of *The Dream of the Red Mansion*; visitors' travel motivations; visitors' impressions of the Garden; and suggestions for improving the Garden.

6.3.1 Social-demography of sample

As previously stated in the review of quantitative data, most visitors were females, of young age (between 20 to 30 years old), and had a degree. The sample for semi-structured interviews consisted of 20 participants (See Table 2), including 13 females (65%), and 7 males (35%), and the respondents' characteristics are shown

in Table 6.2. The majority of respondents are younger visitors including 13 respondents aged between 24 to 30 years old and the youngest is 22 years old; while only 2 respondents were aged between 30 to 40 years old, 3 respondents are aged between 50 to 70 years old, and the oldest respondent is aged above 80 years. Of these visitors, most have a degree including 9 respondents with Bachelor, 6 have a Post-graduate degree, and one respondent has a doctoral degree. The older respondents have lower formal educational qualifications reflecting past Chinese educational provision, but of these 2 respondents have Junior College degrees, one respondent has a High school degree, and one respondent has studied at an Old-style Chinese private school. The majority of respondents reside in East China, followed by North China, South Central China, and a few came from Southwest, Northwest, and Northeast China.

Table 6.2: The list of visitor interviewees

No	Gender	Age	Occupation	Education	Native place	Note
1	Female	88	Retired	Old-style private school	Chongqing	"Red" fans, her dream was to visit Grand View Garden during her lifetime.
2	Female	26	State-owner company employee	Bachelor	Shenzhen	Living and working at Beijing now.
3	Male	28	Private company (Manager)	Bachelor	Jiangsu province	His main job is tourism products development.
4	Male	28	State-owner company employee	Bachelor	Jiangxi province	He is an engineer.
5	Male	63	Retired	Junior College	Gansu province	Hobby: Photography
6	Male	36	University lecture	PhD	Hebei province	His major is Geography.
7	Female	24	Student	Bachelor	Henan Province	Studying in Beijing Normal University and majoring in literature.
8	Female	24	Student	Bachelor	Hebei province	She is "Red" fan and studying in Beijing now.
9	Female	28	Private company employee	Bachelor	Shandong province	Living and working at Beijing now.

10	Female	39	government official	Post-graduate	Sichuan province	Red fanatic
11	Female	22	Student	Bachelor	Henan Province	“Red” fan
12	Female	28	Student	Post-graduate	Henan Province	She has recently graduated from university, and is looking for a job.
13	Female	25	Student	Post-graduate	Shanxi province	Studying in Beijing now.
14	Female	24	Student	Post-graduate	Jilin province	Studying in Beijing now.
15	Female	25	Student	Post-graduate	Sichuan province	Studying in Beijing now.
16	Male	29	Private company employee	Bachelor	Henan Province	Accompanying his girlfriend.
17	Female	53	Retired	High-school degree	Henan Province	She came to Beijing to visit her daughter who is working in the city.
18	Male	55	Government official	Junior College	Jiangsu province	He visits Beijing for business.
19	Male	28	State-owner company employee	Post-graduate	Hebei province	He is an electrical engineer.
20	Female	27	State-owner company employee	Bachelor	Shandong province	“Red” fan, visiting by herself
Note: Some respondents are working and living in Beijing but their native place is not Beijing.						

6.3.2 Thematic analysis of visitors’ knowledge of “*The Dream of the Red Mansion*”

In this section, the interview mainly focused on exploring visitors’ knowledge of “*The Dream of the Red Mansion*” by asking “Have you read *Dream of Red Mansions*?” or/and “Have you watched the TV programme?” Based on visitors’ difference perceptions, this theme was divided into three sub-themes and these are presented and discussed in the following parts.

6.3.2.1 Repeated watching and reading

Many interviewees mentioned that they had both watched the television series and read the novel, which finding is consistent with the quantitative findings. Of the 20 respondents, 11 had both watched the television series and read the novel, including 7 respondents had both watched and read many times, and another 4 who had both watched and read one or two times. Some specific quotes from the 7 respondents are as follows:

I like “Dream of Red Mansions” very much. I had read the novel many times, but I cannot remember the number of times. I also had watched the television many times.... especially my families and I always watched it during the later eighties and nineties through frequent television screenings at that time... (Female, 53 years old, Henan province).

...I had read the novel at least more than 10 times, and watched the television series numerous times... (Female, 39 years old, Sichuan province).

.....In the past decades, I had watched the television series (1987 version) and read the novel many times, as well as many other books related to “Dream of Red Mansions”, such as some Redology books. According to the novel description and Redologists’ research, I have studied in detail the main character Jia Baoyu’s actions and language. Then, before my grandson took part in a competition, I guided him about how to play Jia Bao-yu well” (Female, 88 years old, Chongqing)

Here, there was a field note recorded by the author in the morning of 2/10/2013 after the interview with the above participant respondent:

“She visited the Gardens supported by her families (3 daughters and 2 sons) as she found it difficult to walk. She was very happy to participant in this interview. She answered my questions very slowly as she is already 88 years old and a little deaf. Her sons and daughters told me that, actually, they did not want their mother to come to Beijing and visit the Garden as she was old and poor health. But their mother likes “Dream of Red Mansions” very much, and always had a dream, namely to visit the Garden. They were afraid that maybe their mother has now few opportunities to visit the Garden as she growing older and is poor health. Thus, in order to satisfy her dream, they accompanied their mother to come to Beijing to

visit the Garden. Although it is difficult for the old woman to visit, she was very much enjoying her visit. She and her family are all Red fanatics, and they all have much knowledge derived from the study of Redology. In 2007, her grandson took part in the competition of the television series “Dream of Red Mansion” with the new version (2010 version) audition show, and he played the main character Jia Baoyu and got the first place in the Chongqing Division...”

Additionally, in light of participants’ view, some respondents mentioned they had read simplified versions of the novel as much easier to read and understand than the original classical Chinese version. In fact, there are various versions of “*Dream of Red Mansions*” in China, such as original version (classical Chinese), teen version, student version, as well as some classical chapters of the novel were selected as the after-class reading or new standard of Chinese during Chinese students’ study. The novel is very important for students when studying Chinese literature. For example, one respondent said:

...I had read the teen version of the novel many times when I was young. It is easy to understand, while the original novel with classical Chinese style is too difficult to read. I remember that during my middle- and high- school study, I had read some classical chapters of the novel from the after-class Chinese readings... Sometimes, I like to read just 2 or 3 pages of the novel before bedtime, especially in nights when it is raining... I had watched the old version (television series with 1987 version) many times, very much like it, and every character was classical...and difficult to exceed (in classical Chinese behavior) (Female, 27 years old, Shandong province).

Another said,

...I am a master’s student and studying at the Beijing Normal University. “Dream of Red Mansion” is the professional book in my study as my major is Chinese literature, so this novel is very important to me. Thus, I had both read the novel and watched the television series many times. Otherwise, I had watched many dramas related to “Red”, such as Yue opera of “Red”... (Female, 24 years old, Henan province)

From the above findings, it can be seen that in total 7 respondents including, old and young, are all females who can be regarded as “Red” fanatics. Further, 4 respondents just had read and watched about one or two times, for example:

...I had read the novel about between one and two times, and watched the television series with both two versions, about one time respectively... (Female, 24 years old, Jilin province)

The current findings indicated that more than half of the respondents had watched the Red television series and read the novel (albeit in different versions), and some had read and watched many times. The results provided some evidence to confirm previous studies relating to other film sites and novels, for example, in a research study at LOTR film destinations conducted by Roesh (2009) it was found that the vast majority of the LOTR film tourists had watched LOTR films a number of times, and in particular, nearly all of the informants owned all three extended editions of LOTR films DVDs. Chinese people, on the other hand, prefer to download their favorite television series or movies for watching, watching online directly, or alternatively buy pirated DVDs as being both very cheap and of a high quality.

6.3.2.2 Repeated watching TV series and reading parts of the novel

The interview transcripts of the present study revealed that 4 of the 20 informants had repeatedly watched the television series while just reading some chapters of the novel. The following quotes illustrate this theme in current study:

...As one of the Four Great (examples of) Chinese Literature, I think most Chinese families have this book. I had read some chapters of the novel occasionally... Those added up to around one time. For the television series with 1987 version, I had watched it several times. I will watch it again when screening on the television... (Male, 63 years old, Gansu province)

Further, some respondents indicated that they haven't read the whole novel as it is too long to understand. For example,

...I had not read the entire novel, because the novel is too long. I like the television series and had watched it about 5 or 6 times, it is not too long. Actually, I could understand the story from the television series better than the novel... (Female, 22 years old, Henan province)

I had watched the television series in the old version many times, while I had never read the novel as I feel the story is too long... (Female, 25 years old, Shanxi province)

6.3.2.3 Watching parts of TV series and reading parts of the novel

Of the 20 respondents, 4 mentioned that they just had read some parts of the novel or watched just a few of the television episodes. It is interesting that all of the 4 respondents are males. In China, people tend to think the “Red” story is related to women, and it is females who tend to prefer Red more than males. Some specific quotes in this theme as follows:

...Actually, I hadn't read the novel, and just watched some of the television series. Thus, I am not very familiar with the story plot... (Male, 28 years old, Jiangsu province).

I had read some of the novel. I haven't read the whole story as the story is too long. I hadn't watched every episode, and just watched some episodes sometimes. While I still know some aspects of the plot and the main story or characters. I think that Chinese people usually know something about “Red”, such as the well-known characters Jia Bao-yu and Lin Dai-yu... (Male, 28 years old, Jiangxi province)

I had read the comic books of the novel when I was young, and I remember my father bought the comic books of the Four Great Chinese Literature Classics for me at that time. I haven't watched the television series, only viewed some scenes from television. “Dream of Red Mansions” is one of the Four Chinese Literature Classics, even I had never made a thorough study, and I still know some stories of the novel through various kinds of products or television programmes related to the novel... (Male, 28 years old, Hebei province)

Of all the male interviewees, only one respondent indicated that he had read the novel several times although he had only watched a few episodes of the TV series. He said:

I had both read the novel and watched the television series. I remember I had read the novel many times during my high school studies. In my opinion, to read the novel is a better way to understand the story than watching the television series, as the novel gives people an imagination space... (Male, 29 years old, Henan province)

In addition, from the interviews, the researcher found that almost all of the respondents preferred the 1987 “Red” television series, mentioning that it was difficult to better this while some expressed some dissatisfaction with the new 2010 version.

For example, one respondent said

I don't like the new version (2010) and the new characters as I think the 1987 version is so classical it cannot be exceeded... (Male, 63 years old, Gansu province).

Another

For the new version, I don't like it and just watched 2 episodes, and it was like watching a horror movie, and the characters looks like phantoms. Compared with the old version, the new actors' acting skills are just so-so. So I don't like it... (Female, 24 years old, Jilin province)

6.3.2.4 Summary

This section analysed themes generated by asking about the degree of familiarity visitors possessed about Red by using a thematic analysis technique. There were three main themes with their sub-themes that were explored: respondents who had both read the novel and watched the television series many time; respondents who had watched the television series repeatedly while having just read some of the novel; and respondents who just had watched some of the episodes or read some of the novel. More than half of the respondents who were interviewed indicated that they had watched the television series and read the novel a number of times, some

even excessively. The results also showed that females are more interested in both reading novel and watching the television series than males.

For the “Red” television series, nearly all respondents had watched it to differing degrees. In particular, respondents felt more attuned to the 1987 “*Red*” television series, and generally preferred the actors. There were some respondents who had repeatedly watched it through the frequent subsequent screenings of the 1987 television series during the period from the late eighties and nineties.

With reference to the “Red” novel, some respondents indicated that they had not read all chapters on the premise that the novel is too long. As the novel is published in many versions, some respondents had just read a simplified version or read some classical chapters from after-class reading during their period of study.

Of interest to note is that actual knowledge of the novel varied significantly, with some such as the old woman noted above, and some studying the novel having quite detailed knowledge of the characters and the plots of the novel, while others admitted to a lesser degree of knowledge, but all acknowledged its importance in Chinese literature. For some this knowledge of the novel went beyond issues of plot into a deeper discourse of Redology, which as previously discussed is not only an examination of manners and etiquette of a classical Chinese period, but also a discussion of a philosophical nature as to Buddhism and Daoism. As Ryan et al. (2009) make clear in their paper, the novel is multi-layered in its meanings, and it is of interest to note that some respondents were able to dissect various components of the novel in quite nuanced ways. Indeed such interest in the novel represents itself a testament to continuing significance of the work almost 300 hundred years after it written.

6.3.3 Thematic analysis of travel motivations

This section attempts to explore the reasons why respondents visited the Garden, regarding to the question “Why do you use this park?” The results indicate three dominant themes recurring in the current data, including “Dream of Red Mansions enthusiast”, “Exploring the film scenes”, and “Relaxing and sightseeing”.

6.3.3.1 Dream of Red Mansions enthusiast

The previous quantitative data results showed many visitors considered the novel “Dream of Red Mansions” as one of the most important reasons for visiting the site. Similarly, by thematic analysis of the interview transcripts, this same reason is frequently mentioned by many visitors as might be expected. Among the respondents, many labeled themselves a “Red fanatic” and liked “Red” very much. Yet those respondents who selected this as their main reason for their often nominated supplementary reasons such as interest in “Red culture”, and “to experience a cultural or classical atmosphere”. Some specific quotes included:

...I like “Dream of Red Mansions” very much. I have a dream, which is to see the Grand View Garden of my dream while I still have the energy to walk, I want to see the beautiful scenic backgrounds of the featured destination, and experience the “Red” cultural atmosphere... (Female, 88 years old).

...I think I am a “Red” senior fan...I also want to see the “Red” museum...and experience “Red” culture through visiting... (Female, 39 years old).

During the research, some conversations with visitors also confirmed linkages between their enjoyment of the novel and thus an interest in the history of the period. As the Red novel described the story of the wealthy Jia family, two respondents mentioned that they specifically want to see an “ancient royal family’s living environment”. Further, the Red culture itself attracts many people. For example, the researcher met two male university students and the conversation notes and recordings indicate the following conversation:

The researcher: Why you come to visit the Garden?

Students: Our classmates planned to hold a class activity and so had to choose a suitable place. As we are Chinese Department students, we wanted to choose a place that related to Chinese classical culture. Grand View Gardens is a very representative (and special) case, so the vice-monitor (another male) and I (monitor) came to experience the Garden firstly prior to making a choice for the others.

6.3.3.2 Exploring the film scenes

In film tourism, tourists visit to a destination as a result of personally possessing a viewing experience of the place being featured or portrayed as the backdrop to a TV series (Kim, 2010). The interview transcripts revealed that some respondents want to see the scenes depicted in Red TV series or described in the novel being reenacted in the Gardens, as well as being able to explore whether the real Garden matched the description in the novel or TV series. Wu, et al. (2007) pointed out that visitors hope to experience the real scenes or images seen in film or on television, and to explore the differences between the films and the reality of the site. The following quotes illustrate these themes in the current study:

I want to see some filmed scenes that shown on the “Red” TV series, whether the real scenes are the same as the TV series, and same as my imagination (Male, 36 years old).

...I like “Dream of Red Mansions” very much from an early age. I am always curious about the filmed scenes, so I come to the Garden for satisfy both my interesting and curiosity... (Female, 24 years old).

As I had watched the TV series, so I want come to have a look the film set, classical scenes such as the pavilion used for appreciating the moon on Mid-Autumn Day in the TV series, as well as the main characters Jia Baoyu and Lin Daiyu’s residences. Exploring whether the real Garden as beautiful as the TV series (Female, 53 years old).

6.3.3.3 Relaxing and sightseeing

Relaxing and sightseeing are also important motivating factors for visitors, which finding is consistent with the previously reported quantitative results that reported that ‘a nice place for relaxation’ is also an important reason for visiting Grand View Gardens. The interview transcripts showed visitors’ opinions, such as ‘quiet place for relaxing’, ‘for a blind date’, ‘beautiful scenery’, and ‘for a spring outing with friends’ being among the comments recorded. The results provide some support for the findings reported by Suni and Komppula’s (2012) research into SF-

Filmvillage (SF mean Soumen Filmitellisuus Oy) visitors' motivations. They also found relaxation was an important push motivator through cluster analysis, finding that visitors were motivated to get refreshed, relax, feel comfort, and have fun. The following quotes from respondents in this study illustrate some of the points made:

I like the...beautiful scenery. I feel the Garden is a good place for people to relax both body and heart, and it's very "fresh" in the city ... (Female, 22 years old).

... I prefer some relaxing and quiet tourism attractions rather than some crowded attractions like The Palace Museum and The Summer Place. I want to feel the beautiful and natural scenery, and to escape the city pollution and noise temporarily... (Female, 28 years old).

Both my friend and I like "Dream of Red Mansions" very much, so we chose the Garden for a spring outing. I want to experience the classical culture atmosphere, see beautiful scenery, and chatting with my good friends (Female, 24 years old).

As we all know, Beijing is a big city with huge population, and crowded everywhere. From the conversations with visitors, many people used a word that can be translated as "simple fresh" to describe the Garden. In fact, the new popular word "simple fresh" is used to describe some simple, clean and comfortable style with natural breath and air. It is rare to find such a relaxed garden within the Second Ring Road in Beijing. However, the relatively few numbers of tourists may also be due to a lack of promotion, and it was found that some visitors had no prior knowledge of this Garden. Some visitors expressed a view that they had visited many other famous attractions in Beijing before, but had not known of this Garden even though they had read the novel or watched the television series, and had simply heard of the Garden from their friends or relatives, and then wanted to have a look for themselves. For example, one female respondent noted:

Actually, I've heard about this Garden from my friend. I didn't know it before. So I want to see the real Garden, Happy Red Yard and Bamboo Lodge... (Female, 26 years old).

Additionally, two male respondents noted that they chose Grand View Garden for dating or blind date as follows:

I've heard Grand View Garden filmed "Red" television series with an old version from a friend, thus I felt that the place might be romantic. So I chose the place for blind date to see a girl at this weekend... (Male, 27 years old).

I have worked in Beijing for several years, and I have visited many famous tourism attractions such as The Palace Museum, The Summer Palace, and The Great Wall. I heard about the Garden from my friend before, but haven't visited it. This weekend, I am dating with my girlfriend here. I think the Garden has good environment and few visitors, so it is a good place for dating and chatting... (Male, 28 years old).

Grand View Garden is a cultural garden with romance love story about Jia Bao-yu and Lin Dai-yu, and as Liou (2013, p.13) pointed out that "... the viewers' desire to visit a location can be naturally linked to tourism as well as to visit the featured destination in order to reminisce about pure love and to retrace nostalgia which they viewed in the TV drama". The author's observation at the site also confirmed that many young couples visited the garden especially during weekends or holidays.

The above findings of visitors' motivations revealed that some visit the garden for relaxation and sightseeing, and the reasons include seeing beautiful scenery, becoming refreshed and escaping the noisy city, and to enjoy a spring outing and chatting with friends; and additionally some visitors heard about the garden from friends and wanted to have a look.

6.3.3.4 CATPAC analysis of visitors' motivations

The CatPac software provides support for this analysis. The original transcripts relating to the reasons for visiting were entered into the CatPac software for further analysis. The following sections again list three steps: frequency statistics, hierarchical cluster analysis, and ThoughtView perceptual maps. Figure 6.13 displays the statistical frequencies of words used by tourists indicating their reasons for visiting the garden. There were 142 total key words in the original text, and 25

unique words. In this analysis, the individual words are examined by a frequency list on the left while the alphabetically sorted list is provided on the right. It was found that the word “Red” under the “Descending Frequency List” has been listed as the most frequently word and that it occurred 17 times, which was 12% of all occurrences. The following three words “garden”, “like”, and “visit” appeared the same number of times (8 times and each accounted for 5.6% of total words).

DESCENDING FREQUENCY LIST					ALPHABETICALLY SORTED LIST				
WORD	FREQ	PCNT	CASE FREQ	CASE PCNT	WORD	FREQ	PCNT	CASE FREQ	CASE PCNT
RED	17	12.0	80	58.8	ATMOSPHERE	4	2.8	28	20.6
GARDEN	8	5.6	45	33.1	ATTRACTIONS	6	4.2	41	30.1
LIKE	8	5.6	44	32.4	BEAUTIFUL	6	4.2	41	30.1
VISIT	8	5.6	50	36.8	BEFORE	4	2.8	28	20.6
SEE	7	4.9	34	25.0	CLASSICAL	6	4.2	40	29.4
ATTRACTIONS	6	4.2	41	30.1	CULTURE	6	4.2	38	27.9
BEAUTIFUL	6	4.2	41	30.1	ENVIRONMENT	3	2.1	20	14.7
CLASSICAL	6	4.2	40	29.4	EXPERIENCE	5	3.5	33	24.3
CULTURE	6	4.2	38	27.9	FAMOUS	4	2.8	28	20.6
PALACE	6	4.2	27	19.9	FRIEND	4	2.8	28	20.6
REAL	6	4.2	39	28.7	FROM	5	3.5	35	25.7
EXPERIENCE	5	3.5	33	24.3	GARDEN	8	5.6	45	33.1
FROM	5	3.5	35	25.7	GOOD	4	2.8	23	16.9
SCENES	5	3.5	33	24.3	HEARD	4	2.8	28	20.6
ATMOSPHERE	4	2.8	28	20.6	LIKE	8	5.6	44	32.4
BEFORE	4	2.8	28	20.6	MUSEUM	4	2.8	28	20.6
FAMOUS	4	2.8	28	20.6	PALACE	6	4.2	27	19.9
FRIEND	4	2.8	28	20.6	REAL	6	4.2	39	28.7
GOOD	4	2.8	23	16.9	RED	17	12.0	80	58.8
HEARD	4	2.8	28	20.6	RELAX	4	2.8	22	16.2
MUSEUM	4	2.8	28	20.6	SCENERY	4	2.8	27	19.9
RELAX	4	2.8	22	16.2	SCENES	5	3.5	33	24.3
SCENERY	4	2.8	27	19.9	SEE	7	4.9	34	25.0
TVSCENES	4	2.8	19	14.0	TVSCENES	4	2.8	19	14.0
ENVIRONMENT	3	2.1	20	14.7	VISIT	8	5.6	50	36.8

Figure 6.13: Frequency statistics about visitors’ motivations from interviews

Figure 6.14 below further presents the hierarchical cluster map and the underlining themes, and 8 themes could be identified through analyzing the map. The first cluster (circled in red) showed a close relationship between words ‘see’ and ‘TVscenes’ that were related to visitors’ motivation of ‘see the scenes depicted in the Dream of Red Mansions’ television series’. The second cluster (circled in dark blue) was combined two words ‘like’ and ‘Red’, and by checking the original text, it could be found that this theme was mentioned as an important motivation for visitors, namely ‘like Dream of Red Mansions very much’. The third theme (circled in green) also includes two words ‘experience’ and ‘culture’, and were related to the motivation of ‘want to experience Dream of Red Mansions culture and cultural atmosphere’. The fourth theme (circled in blue) should be considered as a strong relation among nine words, they are: ‘palace’, ‘museum’, ‘before’, ‘visit’, ‘famous’, ‘attractions’, ‘heard’, ‘from’, and ‘friend’. When checking the original data, it could

be found that some respondents stated that ‘... visited many famous tourism attractions in Beijing before such as The Great Wall and The Palace Museum, and heard Grand View Garden from friends and then wanted to come to have a look’. After that, two words ‘good’ and ‘relax’ identified in the fifth theme (circled in yellow). Reverting to the raw data, it was found that respondents considered the Garden is a good place in which to relax. Followed by the sixth theme that is circled in purple, which consisted of ‘scenes’, ‘real’, and ‘garden. The original text revealed that visitors were motivated to ‘see the real garden and explore whether the real scenes were the same as the novel description or television series’. The seventh theme circled in orange, showed a close relationship between ‘beautiful’ and ‘scenery’, which confirmed that visitors want to see the beautiful scenery. The last theme circled in black was used to show the relationship between ‘classical’ and ‘atmosphere’, and by checking the original data, it could be found that visitors want to experience a “classical atmosphere” in the Garden. The results from Catpac analysis are consistent with the previous thematic themes.

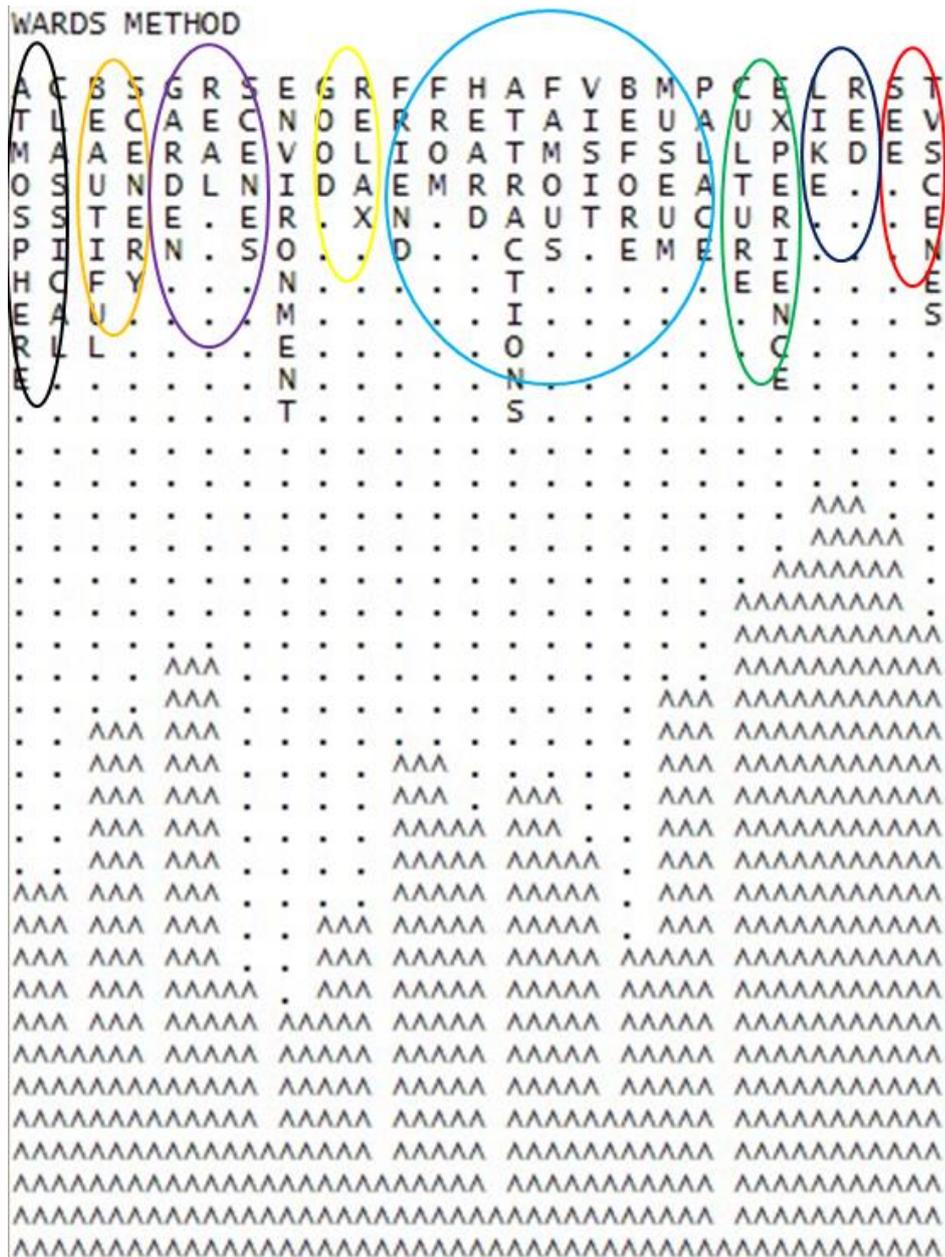


Figure 6.14: Dendrogram cluster analysis about visitors’ motivations from interviews

Figure 6.15 above describes the structure of visitors’ motivations from the results of semi-structured interviews. It could be seen that visitors were motivated by three main factors. The reason for many visitors to come to the garden is very simple: they like Dream of Red Mansions very much. Visitors are also motivated to see the filmed scenes and explore whether the real scenes are the same as those in the novel or television series. Relaxing is also a main reason for some visitors, who want to see the beautiful scenery, dating with friends. The next section will examine visitors’ impressions of Grand View Gardens.

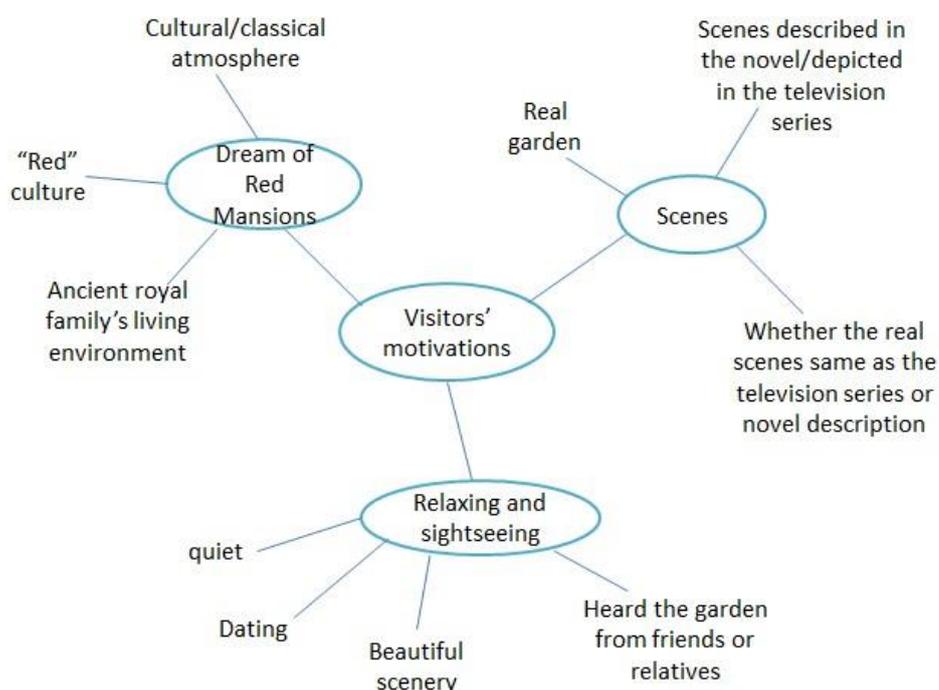


Figure 6.15: Structure of visitors' motivations from interviews

6.3.4 Thematic analysis of visitors' impressions of the garden

As part of research objective, respondents were asked about their impressions of Grand View Gardens, based on questions that included “What do you think of the park?” “Do you have any views about all the tourists who come-who are they?” and “Do you feel that there is something special about this park? Why? Why not?” The followed sections will use both thematic and CATPAC software to analysis visitors' impressions and includes two main factors: respondents' views about the type of visitors; and perceptions about the Garden itself.

6.3.4.1 Thematic analysis of respondents' views about the visitors'types

During the researcher's observation throughout the four seasons, it was found that the number of visitors were much fewer in winter than other three seasons. Additionally during the weekend and public holidays, there were always more visitors than weekdays. In the winter of Beijing, the temperature is always below zero degrees, it is very cold especially outside. As one respondent stated:

*...Maybe it's because now is winter, and snowing today, I just saw few visitors...
(Male, 28 years old)*

Among the respondents, nearly all of them stated that they saw many middle-aged or elderly people engaged in entertainments at the garden. For example, one informant noted:

*...There were more middle-aged and elderly people, who played instruments, did physical exercise, relaxing, entertainment, played cards, sitting in the pavilion...
(Female, 28 years old).*

And another stated

...Some middle-aged people bring their grandsons or granddaughters to play, and...feeding the fish and ducks... (Female, 53 years old)

Through many conversations with elderly people, the researcher found that most were retired and living around the garden, and who always enjoyed playing, chatting and doing physical exercises with their friends or neighbors at the Garden. Even during the cold days of winter, when there were few visitors, there were still some elderly people who would come to do physical exercises or play cards. As one respondent stated:

Maybe it's because now is winter, and snowing today, I just saw a few visitors. I saw some elderly people did physical exercises in the garden, and someone sat at the corridor and chatting (Male, 28 years old).

Similar views were made by another respondent, who stated:

I saw many middle-aged and elderly people who might be the local residents, some elderly people singing and playing flute at Alpinia Park. Maybe now is winter, very cold, so the number of visitors was relatively few (Male, 63 years old).



Figure 6.16: Some middle-aged and elderly people played card at Paddy-Sweet Cottage

Source: Author

Thus, to many elderly people, especially those who lived around the garden, relaxation and socializing with friends would be the most important reason for visiting the Garden. Further, there are many visitors, especially young people, who came to the Garden and focused on sightseeing and photography. One male informant divided visitors into two categories based on his observation:

...visitors can be broadly separated into two categories: one is relaxation and doing physical exercises, and the other one is sightseeing and learning. Most visitors were middle-aged and elderly people who are singing, dancing, and playing balls at the garden...For sightseeing visitors, they tried to visit everywhere, and recorded feelings through eyes, cameras, and heart, as well as wanting to look back at that dynasty (Male, 29 years old)

Further, visitors saw many young people come to visit such as students who like to see the attractions and take photos with their friends. Through the researcher's observation, there are many students who visited the garden with their friends especially in the weekends or holidays, and this reflected in the composition of the sample on which the quantitative analysis is based. One example of such a respondent, who visited with their classmates, stated that:

...My friends and I all very happy, someone interested in the stalls, and we also sitting and chatting with each other. At every attraction such as Bamboo Lodge, we

also talked about some topics related to “Red” and feelings about “Red”... (Female, 25 years old).

6.3.4.2 Thematic analysis of visitors’ perceptions about the garden

When respondents were asked “What do you think of the park? and “Do you feel that there is something special about this park? Why? Why not?”, both positive and negative perceptions of the Garden were found. The next sections will analyse visitors’ interviews by using thematic analysis.

6.3.4.2.1 Positive perspectives of visitors

By analyzing respondents’ original transcripts, it was concluded that visitors had two main positive perspectives based on the two main themes: unique garden and good environment,

6.3.4.2.1.1 Unique garden

Respondents were asked “Do you feel that there is something special about this park? Why? Why not?” It was found that 18 out of 20 respondents (90%) mentioned that Grand View Garden is a special garden with profound cultural associations and meanings. As some respondents stated:

It is not an ordinary garden, the most special feature is (that it is) the only Grand View Garden built in strict accordance with “Red” novel, and only film set used in the filming of the television series of “Red”. It is a “Red” cultural museum and heritage, and a place for us to recall the memory of “Red” (Female, 88 years old)

This is very special as it is a place of stories... I feel this is a special attraction for which there is no substitute... (Female, 25 years old).

It’s very special, it turned a fictitious garden into reality, and people can experience the real garden. More important is that it has rich cultural content, and people who like “Red” or watched the television series will want to come to visit the garden (Female, 25 years old)

Another female respondent provided her own views thus:

... First, the Garden is not crowded like other tourism attractions; I felt the attraction's culture value will disappear if the number of visitors is too many. Further, Grand View Garden is a very special attraction in the city...an attraction with well-known culture which combined culture, relaxation, education and entertainment. Under the very significant influence of "Red", visitors will resonate with the attractions during their visiting. For example, visitors can know the culture of The Summer Palace when they visit the attraction; while people know the cultural content of Grand View Garden before they visit... (Female, 28 years old)

However, among the 18 respondents, 5 of them mentioned that Grand View Garden is unique and special with its significant cultural meanings, while the natural scenery is otherwise quite ordinary. As two respondents noted:

...to be a garden, it's not as beautiful and delicate as Suzhou garden; to be a classical cultural attraction, it lacks culture. But it is unique as film set of the Red television series and built in accordance with the "Red" novel description... (Female, 26 years old)

...To be honest, as a garden, it is not as delicate as The Humble Administrator's Garden in Suzhou. The garden is a man-made attraction, so the natural scenery is not as good as Beijing Longtanhu Park. It has only one thing that other gardens don't have. The garden was built in accordance with the novel and is the film set of the "Red" television series, and it contains both "Red" and classical culture. The built architecture and facilities are all designed according to the novel's description, and every attraction has special story and significance... (Male, 63 years old).

The above two respondents' views expressed an opinion that Grand View Garden's scenery is not as good as Suzhou's gardens such as The Humble Administrator's Garden. However, when respondents were asked "What do you think of the park?" more than half had positive perceptions of the Garden. From the interview transcripts, it was found that 6 out of 20 respondents mentioned that the garden's environment is good with "beautiful scenery", which is consistent with the quantitative findings, and 4 out of 20 respondents stated the garden is "delicate". Here, it should be noted that Suzhou's gardens are very famous in China, especially The Humble Administrator's Garden (simplified Chinese: 拙政园), which is one of

the four Great Chinese Gardens, and generally considered the finest garden in southern China. It along with the other classical gardens of Suzhou, was proclaimed a UNESCO World Heritage Site in 1997 (while specifically The Humble Administrator's Garden was accredited separately in 2013). This classical garden represents the style of the Ming Dynasty. As Grand View Garden is also a classical and delicate garden with both Ming and Qing styles, a male respondent stated "I feel the historical atmosphere everywhere when enter the garden. I feel I had gone back to the Ming and Qing dynasties as there are many classical architectures, facilities, and waxworks with Ming and Qing styles" and many visitors liked to compare the two gardens. During the research, while in conversations with different visitors, some felt Grand View Garden has some similarities with Suzhou's gardens while some argued that Grand View Garden is not as "delicate" as Suzhou's gardens. Therefore, the main special feature of Grand View Garden is not only the scenery, but also the unique cultural meaning.

6.3.4.2.1.2 Good environment

Several visitors who expressed positive attitudes towards the garden, did so with revaluations based on reasons that included 'quiet', 'clean', 'feels good', 'good environment', 'beautiful scenery', "cultural atmosphere", and 'classical architecture'. Additionally, among the respondents, two mentioned that some of its attractions fit the original novel description. As two respondents described:

...both Bamboo Lodge and Alpinia Park's arrangement is good, especially the design and construction of Bamboo Lodge which very much suits Daiyu's temperament and fate... (Female, 24 years old)

...(it is) close to the novel's description...some attractions fit the novel description, such as we can see a rockwork when entering the garden, which is the Winding Path to a Secluded Retreats described in the original novel... (Male, 63 years old)

In the garden, every attraction is built in accordance with the original novel's description. For example, the elegant Bamboo Lodge uses bamboos to represent sensitive Daiyu's noble and pure, unyielding disposition and soul. As noted above

two respondents specifically stated that attractions such as Bamboo Lodge aid the recall of memories about Red.

In addition to the setting Grand View Garden holds special tourism performances during Chinese traditional festivals and over summer weekends. For example, one female respondent described her experiences of attending the Temple Fair performance, and she said that she applied to join as a volunteer to attend the 2010 Temple Fair and performed as a maid-in-waiting in the performance.

... It was during Temple Fair that I came to the garden for the first time. I was young and just a pupil at that time, and remembered that many people wore ancient clothes to perform "Homecoming of the Imperial Concubine", and it was very spectacular. It was winter, but I felt warm and happy. I was excited as I had just seen the scenes in the television series... (Student, 22 years old)

Another female respondent stated:

...I saw the Kun opera and it surprised me. I didn't know this performance before and just spotted that it was being performed at the theatre. I felt the performance is very good and professional. I like Kun opera very much, and very much liked this performance which fits the garden's feature... (27 years old)

The above respondents' points confirm the view expressed by Tung & Ritchie (2011) who pointed out those unexpected surprises could affect visitors' emotional experience and create a memorable tourism experience. Therefore it can be concluded that visitors considered Grand View Garden to be unique with a beautiful environment and significant cultural meanings; aided by performances such as those of the Temple Fair and Kun opera.

6.3.4.2.2 Negative perspectives of visitors

Nonetheless there are some less positive comments to be found in the dataset. These more negative attitudes can be divided into two main dimensions: "environment", and "service quality and management".

6.3.4.2.2.1 Environment

From the original transcripts, it can be found that the negative environmental aspects are mentioned by many respondents, and include three sub-themes: ‘small’, ‘cold and desolate in winter’, and ‘lacks cultural atmosphere’.

There are 9 respondents who felt that the garden was small, and 5 stated the garden is smaller than the novel’s description or as portrayed in the television series. This confirms views expressed in the questionnaire’s open-ended questions where again many visitors evaluated the garden as being smaller than initially envisaged. From the interview transcripts, a male respondent (27 years old) noted “The garden is too small, and we just used less than an hour to walk around the garden”. Visitors have prior expectations or images with products or service before visiting, and can experience dissatisfaction if their actual experiences do not match their expectations (Carl et al., 2007). As another respondent stated:

...I feel disappointed about the actual area as the garden seems very big when depicted in the television series, but the real garden is too small. So I doubt whether the television series filmed here... (Female, post-graduate)

Further, desolate winter of Beijing is another factor. For Grand View Garden, winter is the height of the off- season with few visitors present. Two respondents stated the garden is very cold and desolate in winter. For example, a male respondent mentioned:

...now is winter, the garden is little desolate, and there are few visitors even in the weekend. There is no heating in the rooms, it is very cold... (28 years old)

From the author’s observation, few visitors came to the garden in winter and numbers were almost in single figures on very cold or snowy days. There was a field note recorded by the author on 17/12/2013- a very cold day:

“Today is very cold, and the temperature is from minus 10 degree to 1 degree. There were only very few visitors, and all of the shops closed. I just saw some elderly local residences doing physical exercises and several young visitors in the

morning... in the afternoon about 3pm, I walked around the garden and saw no one else...”

During my research in winter, especially from December to next February, it was very difficult to collect data as the weather was too cold and there were few visitors. Figure 6.17 shows a photograph taken on 22/1/2014, when the author walked over the ice of the frozen lake, and a female visitor fed geese.



Figure 6.17: The Lake is frozen at winter

Source: Author

While many visitors thought the garden possesses a unique cultural meaning, some visitors nonetheless thought more could be done to improve its cultural atmosphere. These results also confirmed the results derived from the previous open-ended questionnaire analysis. Beijing has many historical and cultural attractions, so it is difficult for Grand View Gardens to stand out if it lacks development and does not do more to promote its special cultural aspects. As one respondent pointed out:

...the garden looks the same as other ordinary recreational parks now... In fact, Grand View Garden has its own cultural features- “Red” culture, but the garden didn’t take advantage of this... (Female, 28 years old)

As previously noted, some felt the Garden is small, not as big as it seems from the novel’s description and the television series, is cold and desolate in winter, and subsequently appears as if lacking cultural atmosphere. Additionally, two

respondents noted the lack of transport to access to the garden as there are no subways around the garden.

6.3.4.2.2.2 Service quality and management

Tourism is a service industry. As many tourism studies have indicated, service quality is an antecedent of satisfaction, and a significant relationship exists between service quality and visitor satisfaction (Yoon & Uysal, 2005; Meng et al., 2006). Song and Cheung (2013) summarized several factors that could affect visitor satisfaction, such as price, attractions, culture, nature, service, tourist facility, and value for money, and the availability of English language interpretation. In this study, ‘expensive ticket price’, ‘low quality commercial shops’, ‘poor interpretation service’, and ‘poor facility maintenance’ were found to affect the level of satisfaction of participants. These findings also confirmed the previous results from the open-ended questions in the main survey.

6.3.4.2.2.3 Expensive ticket price

Many respondents complained that the entry ticket is too expensive, and it might be the most expensive of all the Beijing gardens. There are two ticket offices at the garden, one is the Grand View Garden ticket office, and the price of an entry ticket is 40 Yuan per adult and 20 Yuan per student. The other is 70 Yuan per ticket with a guide that is operated by another company. When comparing this with other Beijing gardens, this price is really expensive. For example, Taoranting Park just is 2 Yuan per adult, and many parks are free to visitors. On the other, while as a garden, the price is perhaps too expensive; but as a film tourism destination, the price is not expensive.

Nonetheless the problems of pricing have caused some conflicts between the Garden’s employee and visitors. For example, there was a field note recorded by the author on the National Day Holiday.

“Today is the fourth day of National Day Holiday, and I was told by the staff that there will be more visitors based on the past experiences. There were two

section chiefs on duty today to avoid some unexpected issues. About 10am, as expected, many tourists came to the garden, and included visitors who bought tickets or took annual tickets, and tour groups. The two ticket-checkers were too busy to check all of the tickets, so the section chiefs and I all helped to check the tickets. Meanwhile, we found a few visitors tried to enter the garden without tickets, such as by following by a tour group to get in. When a section chief Guo checked a middle-aged woman's annual ticket, he found that this visitor didn't look anything like the photograph displayed on the ticket. Based on Guo's past experience, he knew this woman bought a scalper's ticket. Guo confiscated the "fake ticket" and asked the woman to buy a new ticket, but the woman was unhappy and insisted that was her photo, maybe the woman felt she lost face as many people gathered around. They were quarreling furiously about the ticket and might even have had a fight. Finally, the chief was offended by her unreasonable attitude, and said he will call the police to solve this problem. Even though the visitor was very angry, she left when heard the police..."

Here, it should be noted that because of the high ticket prices, some people did "special business" outside the garden to sell half-price tickets to visitors. These businessmen, known as ticket scalpers, are very familiar with the attraction's rules and regulations, and they used an 'annual ticket' to earn money. As many visitors came from other cities, they do not know the annual ticket could be used, and how and where to apply for such tickets. To do this people should take their identify card and a photo to specific offices and pay 100 Yuan to apply for an annual ticket. The normal entry ticket costs 40 Yuan per adult, while the scalpers just sell the use of an annual ticket for 20 Yuan. These scalpers use many annual tickets with different age groups and genders. If you want the ticket, the scalper will give you one based on your image, and tell you to relax about entry procedures and simply swipe the card on entry. When you enter the garden successfully, the scalper's co-worker will collect the ticket and money. During my research, I saw these scalpers (about 6 people) almost every day, and they were always wandering in front of the Garden's North Gate Ground. When they see someone wanting to visit the garden, they will ask "do you want tickets? half price". The high ticket price is itself a cause of the ticket scalper problem, and gives rise to the question as to why the problem cannot

be solved. On questioning Section Chief Guo, who has worked more than 20 years at Grand View Gardens, he indicated that:

“... this problem is not new, it has existed for several years... not every time can we find the ‘fake ticket’... because the ticket photo is too small to identify clearly, and some tickets are too old to see the photo clearly, sometime there is little difference between the visitor’s and the ticket photo... so we always record the ‘fake ticket’ number and check such suspected tickets... why this problem cannot be solved? This is a sensitive question... I only say these ticket scalpers are just workers employed by someone who had some ‘relationships’; otherwise, they would not dare to do this business... so we just turned a blind eye if they do not push it too far...”

6.3.4.2.2.4 Interpretation service

Interpretation is an educational activity that seeks to explain the meanings or significance of attractions or culture to visitors (Jafari, 2013; Harris, Williams, & Griffin, 2012). It was found that some respondents complained about such problems regarding the ‘lack of a guide’, ‘lack a proper introduction at attractions’, and ‘unclear signposts’. This is especially for those visitors unfamiliar with Red, for they would find it difficult to understand the meanings of each attraction. When visitors enter a Garden (or character’s residence), he or she generally does not know the meaning of the arrangements of fixtures, furniture or fittings, and which classical scenes were represented in the TV series. There is no free guide service at the garden, and guides charge about 100 Yuan per hour. Visitors can hire tour guides at the North Gate. However, conversations with both many visitor and respondents revealed that many people do not know about the guide service, giving reasons such as “There is no clear signpost about the guide service”, and “No one told us about the service”. In addition, although some visitors know about the service, they felt it is too expensive. Through observation of visitors’ behavior, it was noted that while some visitors, especially tour groups, always buy the 70 Yuan ticket that includes a guide from another ticket office, they may not take advantage of the service. Io (2013) indicated that tour guides play a significantly important role in affecting visitors’ travel experiences and satisfaction. Another factor is that the unclear signposting caused some visitors to lose their way. During my research,

many visitors asked me for directions, such as “where is the Bamboo Lodge/Happy Red Yard/rest room/exit way?” Additionally, the fact that each attraction has the barest minimum of introductions was also mentioned by some visitors. In Grand View Gardens, each attraction used a stone engraved with just a few introductory words (just two or three sentences), sufficient to identify a location but little more. Consequently while most visitors just know which character is associated with a feature, they knew little about the meaning of the buildings and facilities and which television series scenes were filmed there.

6.3.4.2.2.5 Low quality commercial shops

The low quality of the retail outlets is another problem, as two female respondents mentioned: ‘Each garden has commercial shops that sold low quality calligraphy’, and ‘(The) tourism products sold by shops are too commercial, and these souvenirs are not related to Red, (and they) lack features’. In fact, nearly every garden within the grounds has commercial shops that sold low quality souvenirs or calligraphy. On questioning some shop owners, they pointed out that “the business is too difficult to do now... as most visitors do not have much purchasing power, and only these low cost products can bring some benefits to me... at the garden, there are few visitors who want to buy more expensive products”. These tacky souvenirs do bring some revenue to these shop owners, but the low quality of the products not only negatively influence the garden’s overall image, but also decrease visitors’ satisfaction. Al-Ababneh’s (2013) study conducted at Petra found that destination’s facilities such as the quality of souvenirs have significant impact on visitors’ satisfaction. As one female respondent mentioned “... some booths sell snacks, toys, and souvenirs (and these) ... influence the garden’s overall aesthetic sense...” The following three photos (See Figure 6.18) show the low quality of souvenirs sold at Alpina Park and these are similar to those found at other shops in the garden. The left two photos show fans and some small souvenirs that sell for about 3 to 5 Yuan each; and the right hand photo shows the art for sale, and each of these low quality souvenirs are not related to Red.



Figure 6.18: Low Quality Souvenir Shop at Alpina Park

Source: Author

In addition the Garden also has photographic booths and shops that provide traditional clothing of the period for use in visitor photography. Visitors like to take such photos and buy souvenirs during their visit, and these activities create an essential part of memory formation of a particular time or place, thereby enriching their experience (Markwick, 2001; Kim, 2010). Kim (2010) found that film tourism visitors prefer to re-enact some classical scenes from a TV series and then photograph their re-enactment, or imitation of gestures or lyrics of the characters. In this study, through the observation, the researcher found that many tourists wore traditional costumes for photography, and most like to re-enact and copy the characters of the TV series. There are two types of photo shop providers: one located inside the garden, another one outside the North Gate and near the ticket office. The outside shop offers a high quality service with classical style and also photography at the garden, so the price is more expensive than that of the shops within the grounds, and their prices always ranged from 500 to 2000 Yuan per set. Both the owners of the two shops told me that many tourists prefer to re-enact the main characters like Jia Bao-yu and Lin Dai-yu, and they always request photography at some particular locations, such as those who wore Lin Dai-yu's Lodge. The shops inside the grounds provide much simpler costumes for visitors and the cost of each photograph is 10 Yuan. The quality of both the clothes and

photographic technique inside these shops is much lower than that provided by the externally located shop. As a respondent stated:

...some photo shops take ancient clothes photos for visitors, --- this is too old and outmoded, and nearly every attraction provides this service...(Male, 28 years old)

Kim (2010) indicated that visitors prefer shops that offer a costume hire service for the characters' costumes and theatrical productions, but the provision of low quality and old costumes or theatrical productions does negatively influence visitors' experience and reduce their satisfaction.

6.3.4.2.2.6 Poor Facility maintenance

Some visitors mentioned the maintenance of facilities was poor: for example, one respondent noted:

I feel a little disappointed after my visit, the facilities look old, and many characters' waxworks are dirty... (Female, 28 years old).

As Grand View Gardens has nearly a history of almost 30 years, the buildings or facilities may look old if lacking maintenance. Through the author's observation, the paint was peeling off some woodwork, and some of the signposting and interpretation notices were unclear. Figure 6.19 indicates such signage and indicates why some visitors are unable to see the words clearly.



Figure 6.19: Unclear introductory words

Source: Author

The analysis thus indicates that there are examples of poor service quality and for some a low perception of management, but the more important negative elements are identified as an expensive ticket price, followed by a perceived lack of a guide service and low quality commercial shops, and poor facility maintenance. Additionally two respondents stated there were few theatrical performances at the garden. Unlike other theme parks, Grand View Gardens only hold such activities during Chinese traditional festival holidays and at some weekends. Consequently visitors cannot see such a performance if they visit the garden outside these few occasions.

6.3.4.2.3 Catpac analysis of visitors' impressions

As before, the original transcripts for visitors impressions were entered into CatPac to provide more evidence for the themes described above. From the frequency statistics (See Figure 6.20) it was found that word 'people' was the most frequently mentioned word and that it occurred 34 times, which was 8.1% of all occurrences. It was followed by the words 'culture', 'Red', 'visitors', 'garden', etc.

TOTAL WORDS	419	THRESHOLD	0.000
TOTAL UNIQUE WORDS	25	RESTORING FORCE	0.100
TOTAL EPISODES	413	CYCLES	1
TOTAL LINES	159	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
PEOPLE	34	8.1	190	46.0	AGED	12	2.9	82	19.9
CULTURE	30	7.2	163	39.5	ATMOSPHERE	13	3.1	81	19.6
RED	30	7.2	158	38.3	BEAUTIFUL	13	3.1	69	16.7
VISITORS	29	6.9	161	39.0	CULTURE	30	7.2	163	39.5
GARDEN	26	6.2	137	33.2	DESCRIPTION	10	2.4	58	14.0
MANY	19	4.5	122	29.5	ELDERLY	18	4.3	119	28.8
ELDERLY	18	4.3	119	28.8	FEW	15	3.6	99	24.0
NOVEL	18	4.3	113	27.4	GARDEN	26	6.2	137	33.2
GOOD	16	3.8	89	21.5	GOOD	16	3.8	89	21.5
SPECIAL	16	3.8	107	25.9	LACKS	11	2.6	54	13.1
FEW	15	3.6	99	24.0	LIKE	15	3.6	103	24.9
LIKE	15	3.6	103	24.9	MANY	19	4.5	122	29.5
OTHER	14	3.3	89	21.5	MIDDLE	10	2.4	68	16.5
ATMOSPHERE	13	3.1	81	19.6	NOVEL	18	4.3	113	27.4
BEAUTIFUL	13	3.1	69	16.7	OTHER	14	3.3	89	21.5
SERIES	13	3.1	82	19.9	PEOPLE	34	8.1	190	46.0
TELEVISION	13	3.1	82	19.9	RED	30	7.2	158	38.3
AGED	12	2.9	82	19.9	SCENERY	10	2.4	67	16.2
SOME	12	2.9	80	19.4	SERIES	13	3.1	82	19.9
LACKS	11	2.6	54	13.1	SMALL	11	2.6	68	16.5
SMALL	11	2.6	68	16.5	SOME	12	2.9	80	19.4
VISIT	11	2.6	73	17.7	SPECIAL	16	3.8	107	25.9
DESCRIPTION	10	2.4	58	14.0	TELEVISION	13	3.1	82	19.9
MIDDLE	10	2.4	68	16.5	VISIT	11	2.6	73	17.7
SCENERY	10	2.4	67	16.2	VISITORS	29	6.9	161	39.0

Figure 6.20: Frequency statistics about visitors' perceptions from interviews

By using hierarchical cluster analysis, it identified 7 underlining themes for visitors' impressions of the garden as showed in the following dendrogram (Figure 6.21). At the right hand side of the dendrogram a strong relation is found among nine words. This theme circled in blue and may be divided into two sub-themes: 'special garden', and 'small garden'. As indicated in the above analysis most respondents mentioned the garden is special and unique with profound cultural meaning. By checking the original transcripts, it could be found that respondents mainly stated that 'the garden is special as the only one Grand View Garden built in accordance with the Red novel description and as filmed in the Red television series'. While another sub-theme is that many visitors noted the garden is small, as well as smaller than in the novel's description or as it appears in the television series. The second theme circled in yellow contains four words related to visitors' positive perceptions with the garden's environment, such as 'feel good', 'good environment', and 'beautiful garden'. The third theme circled in red has a close relationship with the extreme left of the dendrogram (circled in orange), and in these two themes can be found comments about visitor characteristics. As the above analysis noticed, respondents saw many middle-aged and elderly people at the garden, especially many elderly

people who prefer to play cards, undertake physical exercises, and other forms of entertainment. Further the theme circled in green contains two words ‘visitors’ and ‘few’ are related respondents seeing few visitors especially on some winter cold days.

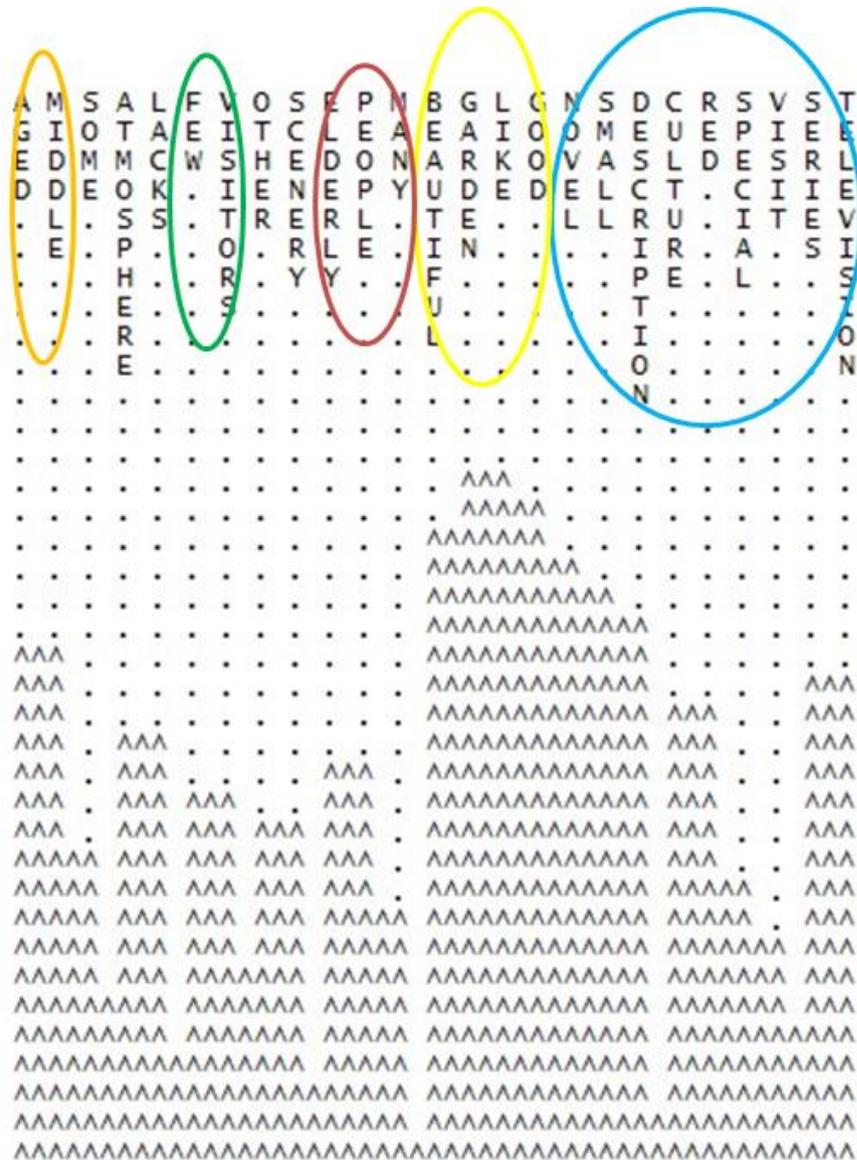


Figure 6.21: Dendrogram cluster analysis about visitors’ perceptions from interviews

6.3.5 Thematic analysis of visitors’ suggestions for improving the garden

Respondents were asked “Have you any comments to make about how you would like to see the park-what do you think could be done to improve it for you?”Based

on the previous negative perceptions of the garden, visitors provided many effective suggestions to focus on cultural development, as well as improve the garden's basic facilities and attractions. These suggestions are mainly focused on two aspects: spreading Red and Chinese classical culture, and interpretation service improvement.

6.3.5.1 Spreading Red and Chinese classical culture

Even though Grand View Garden has an unique, significant cultural significance, many people do not know of the Garden as it lacks promotion. Visitors mentioned the Garden needed to pay attention to cultural development and spread "Red" and Chinese classical culture to both Chinese and foreigners. As a post-graduate female mentioned:

...someone stated that "Red" is an encyclopedia of Chinese ancient culture, so Grand View Garden can be used for foreigners to visit and learn Chinese traditional culture. For example, many foreign students come to China to learn Chinese literature, and Grand View Garden is a good place for the students to learn as "Red" is an important part of Chinese literature...

Some visitors suggested reducing the price of entry tickets, thereby letting more people to know the garden and as a means of spreading Chinese classical culture, as well as better establishing tourism based on cultural heritage. Only one male respondent suggested increasing the ticket price and to fund the development of high-quality cultural garden, stating:

...the garden should increase the price of entry ticket and pay attention to developing high-quality culture and focus on high-end consumption. Even though the number of visitors will decrease, but the garden can attract many rich visitors...(28 years old)

As Dream of Red Mansions is an important part of Chinese classical culture, some respondents suggested the government needs to protect the garden and invest in the

dissemination of culture. In this regard, visitors' suggestions could be divided into two main sub-themes: developing cultural products and associated activities.

6.3.5.2 Developing cultural products

Purchasing souvenirs is an important part of many visitors' travel. In order to create visitors' memorable and meaningful visit experiences, Kim (2012a) recommended that destination marketers and film tourism providers should develop and commoditize souvenirs containing emotional meaning and nostalgic values embedded in visitors' viewing experiences. The visitors' impressions of the Garden have noted 'the lack of cultural atmosphere and Red related souvenirs'. Here, the transcripts revealed some visitors suggested the garden needs to develop and promote cultural products or souvenirs. This is an effective tool to not only attract more visitors and satisfy their needs, but also improve the Garden's economic development; which is also a good way to spread cultural awareness. As a male respondent, who used to do tourism development work, stated:

... I feel Grand View Garden lacks a commercial economy and so cannot develop.... To be the film set of "Red" with the 1987 version, Grand View Garden has more than 25 years of history, so its influence for a new generation may decrease... (Male, 28 years old)

Again, this male respondent further suggested:

...Grand View Garden should pay attention to increase cultural creativity and develop special cultural products, and then combined both products and culture. So visitors who hadn't read "Red" novel or watched television series can also be interested in Grand View Garden...

Further, many visitors suggested *Grand View Garden* could develop additional cultural products or souvenirs based on the Red culture. For example, the Red novel provides detailed descriptions of tasty food with traditional cooking styles that provide benefits for health. A female visitor suggested the garden could take advantage of this to develop an upscale restaurant to develop Red food culture.

6.3.5.3 Developing cultural activities

The transcripts showed visitors complained the attractions were too static, and they had hoped to experience more interactive tourism activities related to “Red”. As Kim (2010) pointed out, film tourism visitors want to experience “what was emotionally experienced through the screen as well as at least parts of what was depicted on the screen, as opposed to merely gazing at the site/sight” (p.61). Red has profound culture significance, and Grand View Garden could use this advantage to develop more experiential cultural activities, thereby letting visitors become involved in the Red story and so experience classical culture. As a respondent noted:

...enriching tourism activities, it should make good use of the “Red” cultural content and develop the related activities... (Male, 28 years old)

The garden does hold some cultural activities related to Red during a few of the public holidays, such as National Day, and Spring Festival, otherwise the displays are of a static nature such as tableaux, displays of costumes and furniture in addition to the buildings and gardens. As a female respondent stated:

...It is difficult for visitors to experience “Red” culture as there are just some static gardens like “Red ruins”...

She then went on to make some detailed suggestions:

...the garden can get visitors involved in the activities though some experienced-liked activities. Grand View Garden can learn from “Millennium City Park”, that holds activities to show “Red” culture in festivals and reproduce the scenes described in “Red”, such as worshipping Buddha, hold some poetry club activities for visitors to be involved in reading and writing poetry. As not all of people familiar with “Red” culture, visitors can experience the culture though the experiential activities, which not only increase visitors’ interest but also spreads traditional culture. All of the things related to “Red” can be designed as activities... (Female, post-graduate)

Another respondent noted:

...I feel Grand View Garden is too static, it just displays some simple scenes, for example, visitors visit Happy Red Yard, only see some facilities like bed, furniture, and waxworks. However, visitors can't immerse themselves and experience the novel and culture. Grand View Garden needs to provide opportunities for visitors to involved in "Red" culture. It will be more attractive if designing some activities related to "Red" and visitors can experience the life described in "Red"... (Male, PhD)

From visitors' transcripts, it seemed that the few current tourism activities are insufficient to spread Red culture and satisfy visitors' needs. It can be seen that most visitors are dissatisfied with the static attractions, and hope for more interesting Red-themed activities, thereby letting visitors be more involved in these activities, and obtain an immersive experience of the Red storyline, characters, culture, and emotions.

6.3.5.4 Interpretation service improvement

The previous analysis showed visitors noted the garden lacks signposts, guides, and proper interpretation and explanations. Here, the transcripts revealed visitors' suggestions to improve interpretation services, which not only satisfy visitors' needs but also help to spread Red and classical culture.

The need to improve interpretation services was frequently mentioned by respondents, who used phrases like "provide introduction brochure", "need guide", and "detailed signposts". Many respondents noted a 'guide service' is very much needed to both introduce attractions, Red culture and stories. Visitors, especially those unfamiliar with Red, find it difficult to understand every attraction or facility without the help of a guide. Tour guides play significant roles in enhancing visitors' positive tourism experience (Carl et al., 2007; Io, 2013), and would be of help in the Gardens. Additionally, for the current services, the guide fees are too expensive for many visitors. For example, a male respondent 63 years old from Gansu suggested:

...the price of guide is too expensive. Today, I wanted to hire a guide to introduce the Garden for me, but it is 100 Yuan one hour, too expensive. I feel some important attractions need a free guide, which is also good for spreading information about Chinese classical culture heritage. Even though many people know “Red”, they don’t know the background of these attractions without detailed research...

Thus, some visitors suggested that there should be free guided tours to introduce the garden as well as spread Chinese classical and Red culture. Other suggestions included the provision of audio guide services as done at the The Palace Museum. An audio guide is an acoustic guide that introduces tourism attractions to visitors through spoken information (Raji et al., 2013). It was also felt that a better introduction to the Gardens was required, along with better signposting. For example, a female respondent from Shenzhen suggested:

...visitors need an introduction about the garden as they are not familiar with the Garden. For example, now most tourism attractions provide an introductory brochure. Grand View Garden should provide such a brochure at the entrance or ticket office, and let visitors know what the attractions are within the garden. Further, I feel it needs more detailed signposts as visitors find it all too easy to miss attractions or lose their way. The famous attractions need to provide an introduction of what famous story happened or classical scenes were filmed here...

Such an introductory brochure represents a non-personal interpretation service as mentioned by some visitors, and during the author’s research process I used 500 Grand View Garden introductory brochures as gifts – which brochures were provided by the Garden’s manager. The brochure describes each attraction of the garden through colored pictures and provides a detailed text for the major features. Almost all respondents appreciated this gift, and commented that the brochure not only helped them to understand the garden better, but also could be collected as a souvenir. One interesting thing is one day, a tour guide (from another ticket office employed by outside company) asked if he could buy the brochures from me and

was willing to pay 15 Yuan per copy, as he said his group visitors wanted the brochure. Unfortunately I was not able to do this. That such a brochure meets a need is easily demonstrated. Again, one female respondent aged 25 years old noted:

...everything is introduced by some static guide. It is difficult for visitors to know every attraction's meaning as they just see just a few words engraved on the stones. I hope for a more dynamic introduction for visitors to understand Grand View Garden and so be impressed...

Additionally, some visitors hoped the garden could display more facilities about “Red”, such as replay scenes from the “Red” television series and display characters’ stills at attractions, and show episodes of television series at specific attractions where these appeared in different scenes. These facilities would trigger visitors’ memories about the film scenes. As a male respondent from Jiangxi province suggested:

...put some stills of “Red” television series from the old version and characters within the garden, such as put Jia Baoyu’s stills in his residence Yinhongyuan...

6.3.5.5 Visitors’ suggestions themes in the text

The original transcripts for visitors’ suggestions were entered into Catpac software to provide more evidence to support the themes derived above. Through frequency analysis, it could be found that the most frequently words by descending order were ‘red’, ‘culture’, ‘visitors’, ‘activities’, ‘attraction’, ‘increase’, ‘Chinese’, etc (See Figure 6.22). The results of visitors’ suggestions were then further tested by examining the juxtaposition of words within the phrases.

TOTAL WORDS	358	THRESHOLD	0.000
TOTAL UNIQUE WORDS	25	RESTORING FORCE	0.100
TOTAL EPISODES	352	CYCLES	1
TOTAL LINES	90	FUNCTION	Sigmoid (-1 - +1)
		CLAMPING	Yes

DESCENDING FREQUENCY LIST				ALPHABETICALLY SORTED LIST			
WORD	FREQ	PCNT	CASE FREQ PCNT	WORD	FREQ	PCNT	CASE FREQ PCNT
RED	52	14.5	228 64.8	ACTIVITIES	17	4.7	99 28.1
CULTURE	49	13.7	222 63.1	ATTRACTION	16	4.5	93 26.4
VISITORS	30	8.4	165 46.9	CAN	9	2.5	61 17.3
ACTIVITIES	17	4.7	99 28.1	CHINESE	12	3.4	77 21.9
ATTRACTION	16	4.5	93 26.4	CLASSICAL	11	3.1	72 20.5
INCREASE	15	4.2	93 26.4	CULTURE	49	13.7	222 63.1
CHINESE	12	3.4	77 21.9	DEVELOP	9	2.5	59 16.8
MORE	12	3.4	77 21.9	FILM	8	2.2	45 12.8
CLASSICAL	11	3.1	72 20.5	FOR	8	2.2	53 15.1
KNOW	11	3.1	70 19.9	GOOD	7	2.0	49 13.9
PEOPLE	11	3.1	74 21.0	GUIDE	7	2.0	35 9.9
GVG	10	2.8	63 17.9	GVG	10	2.8	63 17.9
HOPE	10	2.8	60 17.0	HOPE	10	2.8	60 17.0
INTRODUCTION	10	2.8	62 17.6	INCREASE	15	4.2	93 26.4
NOVEL	10	2.8	66 18.8	INTRODUCTION	10	2.8	62 17.6
CAN	9	2.5	61 17.3	KNOW	11	3.1	70 19.9
DEVELOP	9	2.5	59 16.8	LET	8	2.2	48 13.6
SERIES	9	2.5	63 17.9	MORE	12	3.4	77 21.9
TELEVISION	9	2.5	63 17.9	NEED	8	2.2	48 13.6
FILM	8	2.2	45 12.8	NOVEL	10	2.8	66 18.8
FOR	8	2.2	53 15.1	PEOPLE	11	3.1	74 21.0
LET	8	2.2	48 13.6	RED	52	14.5	228 64.8
NEED	8	2.2	48 13.6	SERIES	9	2.5	63 17.9
GOOD	7	2.0	49 13.9	TELEVISION	9	2.5	63 17.9
GUIDE	7	2.0	35 9.9	VISITORS	30	8.4	165 46.9

Figure 6.22: Frequency statistics about visitors' suggestions from interviews

Using Wards Method to analyse the results, 5 themes emerged with different color coding as shown in the dendrogram, Figure 6.23. The theme 'Red culture' circled in yellow include twomost frequently words 'Red' and 'culture', which could be seen as the core of visitors' suggestions. When returning back into the original text, it could be found that most visitors considered the garden should pay more attention to Red culture. Visitors also provided many suggestions to develop and spread red culture, as at the right hand side of the dendrogram (circled in green) where can be found comments about 'let more people know *Grand View Garden*', and 'understand Chinese classical and Red culture'. The extreme left of the dendrogram contains 8 words as supplements to the above analysis, in which can be found three sub-themes: 'spreading Chinese culture'; 'developing Red related cultural activities or souvenirs' and 'increasing more introductory information about the attractions'. The first sub-theme related to maintaining and protecting the garden, thereby spreading Chinese classical culture. The second sub-theme developing activities and souvenirs, and visitors suggested developing Red related cultural activities, and

letting people become involved in these experienced-linked or interactive activities as well as designing Red related souvenirs to enhance visitors' experience. The third sub-theme related to the interpretation system mentioned in the above analysis. Some visitors suggested that providing more detailed introductions to attractions', and providing English language introductions for foreign visitors would better enable people to learn about Chinese classical culture. Further, the theme noted by the blue circle includes two words 'need', and 'guide', by checking the original transcripts, many visitors suggested the provision of free or acoustic guide to introduce each attraction and Red culture to visitors. Additionally, the theme noted by the red circle has 5 words 'novel', 'Grand View Garden', 'television', 'series', and 'film'. Reverting to the original text, *Grand View Garden* is a good place for Red fans to visit, and visitors suggested that built more facilities about Red novel and television series with 1987 version such as displaying episodes and characters' stills, thereby interesting people in the garden even if they had not read "Red" novel, or watched the television series.

explore the sites of the filmed scenes. After visiting, visitors considered the garden is beautiful, but the reality differed from what they had imagined, and additionally they noted a lack of interpretation services. Nonetheless, on the whole they retained positive attitudes toward the site.

The data also show that most visitors had read the Red novel and watched the TV series. Visitors came to the garden are attracted by three main motivating factors, namely: 'enthusiasm for *Dream of the Red Mansions* enthusiast', 'exploring the film scenes', and 'relaxing and sightseeing'. Both positive and negative attitudes toward the Gardens were examined. They considered the garden to be beautiful and unique with profound cultural meanings. Negative attitudes are concentrated on aspects of the garden's environment, and service quality and management. The negative perceptions with reference to the environment were that the garden is smaller than envisaged, cold in winter, and lacks a cultural atmosphere. Visitors noted four aspects that lead to negative perceptions of service quality and management, and these are 'expensive ticket price', 'poor interpretation service', 'low quality commercial shops', and 'poor facility maintenance'. Based on the negative perceptions of the garden, visitors suggested spreading Red and Chinese classical culture through developing and promoting Red related tourism activities and souvenirs. Additionally the garden needs to improve its interpretation service, including the provision of free guide service and information brochures, and increase the information carried by signage and signposts.

Chapter Seven Visitor stakeholder – Combining the results of both qualitative and quantitative data

7.1 Introduction

The previous two chapters presented the results of both qualitative and quantitative analysis. For the questionnaire research, the numeric data derived from the quantitative research were used to examine both tourists' motivations and satisfaction through SPSS technology software, while the narrative data of open-ended questions employed CATPAC analysis to identify tourists' prior expectations and assessment with the Garden, as well as their attitudes toward film tourism. The interview research paid attention to exploring visitors' motivations for visiting, impressions of the Garden, and potential suggestions for improving it. The interview transcripts were analysed using both thematic and CATPAC analysis to explore the important themes. Based on the previous data analysis, this chapter will combine both qualitative and quantitative research results with reference to four main sections: socio-demographics of visitors, visitors' motivations, visitors' perceptions and visitors' suggestions.

7.2 Demographics of respondents

The total number of respondents was 1160, composed of 1140 questionnaire respondents and 20 interviewees. Of these visitors, the majority came from the North and East China, and the questionnaire research found that nearly three-quarters of the total sample (68.5%) came from North China and 12.7% came from East China. Some respondents were working and living in Beijing although they were not native residents. The number of female visitors was greater than males: as regard to the quantitative data results, 66.5% of the total sample was female, and as regards to the qualitative data results, 13 out of 20 interviewees were female. Thus, the number of female visitors was twice that of males. The findings potentially confirm Liou's (2010) analysis that Japanese film tourism was much preferred by both younger people and females; as well as Chan's (2007), which found that

Korean soap opera induced tourism was more attractive to female audiences than males. In this study, most of the visitors appear to be between the ages of 17-30 years, had a degree or equivalent, and the most common occupations were either student, white collar, or managerial positions; and they preferred to visit the garden with their friends or families.

7.3 Visitors' motivations

By combing both the qualitative and quantitative data results, two main important motivators were identified: 'The icons of Dream of Red Mansions', and 'relaxation and sightseeing'. The two main motivator themes further include several sub-themes, which will be discussed in the following sections.

7.3.1 The icons of Dream of Red Mansions

Both the qualitative and quantitative data results showed that most respondents had read the Red novel and watched the TV series, with many visitors having done so repeatedly. Indeed, some interviewees identified themselves as Red fanatics. Iconic attractions within Red is the most important motivator, with these attractions relating to the novel and TV series' symbolic content, events, favourite performers, the destination's physical features, and attractive Red themes (Riley et al., 1998). The quantitative data results showed that the most important reason for visiting the Garden was its classical Red themes. When reviewing the previous chapter, the mean scores of the items considered important for a visit to the Garden showed that the most important three motivators were: 'inform me of antiquity' (mean=5.64), 'mixture between storytelling and history' (mean=5.60), and 'interested in Red' (mean=5.28). The cluster analysis also found that two main important clusters were: 'enthusiasts', and 'interested in 1987 TV series'. Furthermore, the interview results found many visitors came to the Garden as they liked or were interested in Red. The results could support Sign and Best's (2004) qualitative research study at the Hobbiton Movie Set, which found the most important motivators were visitors attracted by the iconic attractions within *LOTR*, including Hobbiton's natural scenery, the film set, and the fantasy themes of *LOTR*. Iwashita (2006) also pointed

out that people are not only interested in the attractive properties of the settings, but are also motivated by the storylines and characters of television series. In addition, the study found that female visitors were more motivated by Red than males, and that both the Red novel and TV series were more important reasons to visit for some middle-aged and elderly people than for the young. This main theme could be said to include three main sub-themes, and they are: classical and cultural garden, Red novel and TV series scenes, and learning.

7.3.1.1 Classical and cultural garden

When reviewing the previous literature, the classical and cultural garden can be seen as a pull motivation, which belongs to the ‘place’ pull factors indicated by Macionis (2004). The Grand View Garden is not only a film set, but also a cultural and heritage place with both Red and Chinese classical culture. Visitors had the highest mean scores on the two motivators ‘inform me of antiquity’ and ‘mixture between storytelling and history’, which means most visitors were attracted by the Garden’s classical and cultural style with a Red story background. From the interview results, many visitors were interested in Red culture, and wanted to experience a cultural or classical atmosphere, and see an ancient royal family’s living environment. As Lvanovic (2008) noted, visitors are motivated by a cultural interest history and desire to learn and discover how people lived in the past. Further, as Sign and Best (2008) pointed out, it is very important to analyse tourists’ expectations in order to understand their travel motivations. The results from open-ended questions also found many visitors expected to see the classical architecture. Tourists’ expectations are part of, and contribute to, motivations that impel tourists to visit a particular destination.

7.3.1.2 Red novel and TV series scenes

This motivator includes both pull and push factors. The fact that the Red novel and TV series are effective pull motivational factors was derived from both the qualitative and quantitative data results of this study (Beeton, 2001; Macionis, 2004). The numeric data results showed visitors had high mean on the motivator “interested in the Red” (mean=5.28). As described in the previous sections of the

literature, tourists visit a destination as a result of the place being featured in their favourite TV series or film (Busby & Klug, 2001). The qualitative data results clearly showed visitors were motivated by, and expected to see, the scenes/beautiful scenery that were depicted in the TV series or described in the novel. As Chan (2007) found, the most important motivational factor was tourists seeking to validate the landscapes and architecture that they had seen in the TV series. Further, the push motivator related to visitors' hopes that the real garden/scenes would be the same as the novel's description or depiction in the TV series, as well as visitors wanting to explore whether the real scenes were the same as in the novel or TV series. Riley et al. (1998) pointed out that visitors come to film sets seeking to identify with tangible evidence of a movie's content. Besides, the open-ended data results also indicated that many visitors expected to see the main characters' residences or living environments, especially Jia Baoyu's Happy Red Yard and Lin Daiyu's Bamboo Lodge. The characters motivator is related to the 'personality' pull factor (Macionis, 2004).

7.3.1.3 Learning

Learning can be seen as a push motivational factor. In this study, learning related to visitors expecting to acquire more knowledge about Red, plot, characters, film-making processes, as well as about Chinese classical culture and history. As Sign and Best's (2004) study found, visitors' learning motivators induced them to explore the insights into the making of the *LOTR* films and the creation of the film set. Such a push motivational factor is important with regard to the Grand View Garden, as it is a cultural heritage site, and Crompton (1979) and Lvanovic (2008) pointed out that education is one of the most important motives, with visitors hoping to better understand the meaning and historical value of a cultural heritage site by visiting it.

7.3.2 Relaxation and sightseeing

The second important motivator found was that most visitors were attracted to visit the Garden in order to see the beautiful scenery and relax there. As the quantitative data results showed, visitors considered that there were two important reasons for

visiting: 'nice place to visit' (mean=5.18) and 'lovely setting for relaxation' (mean=5.02). Notably, some elderly visitors had a higher mean on the 'relaxation' motivator than other age groups. As Suni and Komppula (2012) found, some visitors were comfort seekers, they were motivated by relaxation. In this study, the interviews' results found many visitors were motivated to see beautiful scenery. Many visitors used 'simple fresh' to describe the Garden, and they wanted to experience the quiet and natural environment as well as escape the noisy and crowded city. Further, some interviewees mentioned they had visited many famous Beijing attractions like The Great Wall and The Summer Palace, but did not previously know that the Garden existed, even though they were familiar with Red. They wanted to have a look or chose the Garden for dating, or after hearing about the Garden from their friends or families.

The following Figure 7.1 presents visitors' motivations from the study, and includes two main motivators: the icons of Red, and relaxing and sightseeing. The most important motivator is the icons of Red, which includes three sub-themes: seeking Dream of Red Mansions novel and TV series scenes, experiencing classical and cultural garden, and learning knowledge about Red and Chinese classical culture. Relaxing and sightseeing is also important for many visitors who want to see the beautiful scenery, experience the quiet environment, as well as hearing about the garden from others and then wanting to have a look, or for dating.

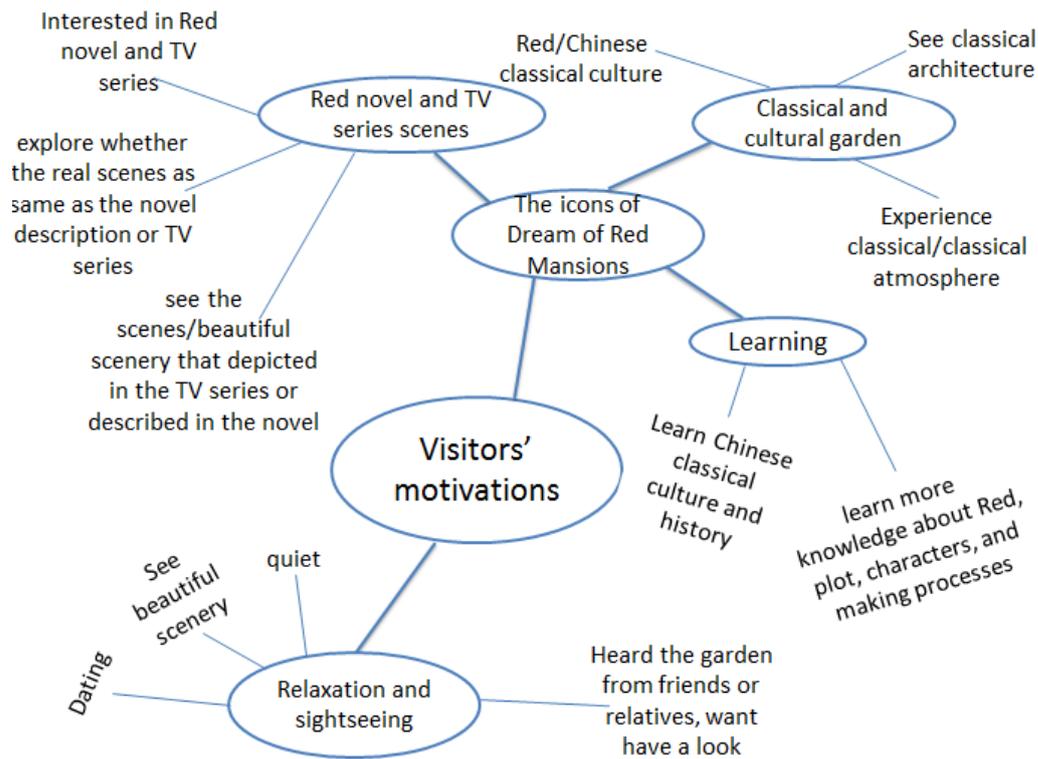


Figure 7.1: Combing qualitative and quantitative results of visitors' motivations

7.4 Visitors' perceptions

Visitors' perceptions related to the type of visitor they had seen, significance of the garden, environment, interpretation service, tourism activities, commercial souvenirs, facility maintenance, and entry ticket price. For interviewees' views of the visitors' types, it was found that the number of visitors were more in summer than in winter, and more on weekends or public holidays than normal days. Visitors could be divided into two types: middle-aged and elderly people, who preferred to play cards, do physical exercise, chat with friends, play instruments, and relax in the Garden; and young people, such as students, who were focused on sightseeing and photography.

For analyzing visitors' perceptions, the qualitative results were consistent with the quantitative results, and both found that visitors had both positive and negative attitudes towards the Garden. As Chon (1989) stated, visitors' satisfaction is influenced by the goodness of fit between visitors' prior expectations about the

attraction and the perceived evaluative outcome of the experience at the attraction. In this study, visitors' satisfaction was influenced by the comparison between visitors' previous images of the Garden and what they actually saw, felt, and achieved at the Garden (Yoon & Uysal, 2005).

7.4.1 Positive perceptions

The quantitative research used a scale of 1 to 10 to test visitors' overall satisfaction of the Garden, and it was found that more than half of the visitors had a high level of overall satisfaction (labelled a number equal to or above 8). Besides, the description analysis of visitors' satisfaction also found the highest mean related to the item "pleased that I came to the Garden", as well as female visitors having a higher mean on the item than males. Thus, it can be seen that most visitors were satisfied with their visit.

Visitors had some positive perceptions of the Garden, including the beautiful scenery, it being a nice place for relaxation, and it being a classical and historical garden with a Red theme. The cluster analysis also found the largest cluster was 'relaxing-storytelling seeker' (n=427), and visitors had high satisfaction on the relaxing garden with Red story. For the 'beautiful scenery', the result of the open-ended question asking for visitors' assessments of the Garden, the most frequently used word was "beautiful", as many visitors noted the Garden was beautiful and had beautiful scenery. The quantitative data results also found visitors had high mean on two satisfaction items: "nice garden for visit" (mean=5.46), and "lovely setting for relaxation" (mean=5.40). The importance-satisfaction analysis further found visitors considered the nice garden and relaxing setting 'important' motivations for them, and also 'satisfactory' of these motivators. Thus, many visitors mentioned that the Garden was quiet and good for relaxation. Therefore, the beautiful scenery and relaxing setting satisfied visitors' expectations of the Garden, which confirms Carl et al.'s (2007) research results, where "tourists blur the distinction between real and hyper-real through their motivation to re-perform action of the films and this leads to high level of satisfaction associated with the perception that they have achieved an authentic experience" (p.60).

Additionally, visitors were attracted by the classical and historical Garden with Red story. The interview results showed most visitors considered that the Grand View Garden was a special and unique garden differing from other gardens, as it was the only one which was built in accordance with the Red novel description and was a film set where the Red television series was filmed. Even though the Garden's scenery is less beautiful than some other Chinese gardens, such as The Humble Administrator's Garden, it is nevertheless unique in significant cultural meanings. In the quantitative analysis, visitors were both motivated and satisfied with the 'mixture between storytelling and history' (mean=5.69); as well, the qualitative data also showed visitors were satisfied with the classical architecture, with some also mentioning the cultural atmosphere.

7.4.2 Negative perceptions

In Carl et al.'s (2007) expectation-satisfaction model, film visitors may feel satisfied if the actual experience matched their prior expectation; while they may feel dissatisfied if their hyper-real expectations do not match the actual experience. In this study, visitors' negative perceptions include two main aspects: environment, and service quality and management. The findings potentially confirm the Chinese authors Song and Cheung's (2008) research study, which examined visitors' satisfaction in a Chinese theatrical performance attraction The Romance of the Song Dynasty in Hangzhou. Their study found that four main factors affected visitors' satisfactions: "performance, venue environment, service, and stage facilities"; while the factor "service" is the most influential determinant of visitors' satisfaction.

7.4.2.1 Environment

A word frequently appearing in the qualitative data results was 'small'. Many visitors considered the Garden was small, and not as big as it appeared in the TV series, in the novel's description, or in their own imagination. The novel Dream of Red Mansions described a very rich and noble ancient family's living environment, and the subsequent television series also showed a big and spectacular garden. So some visitors felt the real Garden was smaller than they expected it to be. Further, visitors noted the Garden was cold and desolate in winter, and there was no heating

in the rooms. With regards to sanitation, the unclean lake and dirty restrooms were also mentioned by visitors, with some respondents suggesting the Garden needed to pay attention to environmental hygiene. Besides, the Garden lacks cultural and classical atmosphere. As an interviewee mentioned, the Garden didn't take advantage of its own cultural features, so it looks like an ordinary recreational park now.

In addition, many visitors noted the real garden scenes differed from their imagination. For evaluating a destination's products and services, visitors' satisfaction must be a basic parameter (Schofield, 2000). The previous quantitative data results found that visitors had very low mean on two satisfactory items: 'This is what I expected of Grand View Gardens' (mean=4.47), and 'This is exactly how I imagined the Dream of the Red Mansion' (mean=4.41). Tourists' satisfaction is the result of a comparison between visitors' previous images of a site and what they actually see, feel, and achieve there. The open-ended question results also showed many visitors felt the real scenes were different from the TV series and novel's description; as well, the Garden was not as good or beautiful as they had expected. Before visiting, visitors had high expectation based on the filmed scenes and were motivated by the Red, however, they felt dissatisfied as the actual scenes didn't match their prior expectations.

7.4.2.2 Service quality and management

The qualitative research results found visitors' negative attitudes with the Garden's service quality and management, including four sub-themes: poor interpretation service, expensive entry ticket price, commercial shops and souvenirs, and lacks facilities' maintenance.

7.4.2.2.1 Poor Interpretation service

The first important point made by respondents was the poor interpretation service, which lacked detailed introductions about attractions, introductory words, maps, signposts, and tour guides. In a tourism destination, interpretation services play a significant role in influencing visitors' travel experiences and perceptions (Carl et

al., 2007). Visitors expect to encounter on-site interpretation when visiting heritage tourism sites, and the interpretation role critical in facilitating and evaluating their overall experience (Van Dijk, Smith, & Weiler, 2012). There are also many Chinese studies (Wu et al., 1999; Niu, 2008; Luo, 2008; Tao & Du, 2009) which have researched the importance of interpretation service in tourism destinations, especially for some gardens and cultural and heritage sites. In this study, some visitors felt it was difficult to understand the meaning of some of the attractions because of a lack of guides and introductions. In fact, the Garden does provide guide services, but some visitors didn't know the services existed, and others felt it was too expensive to hire a guide. The findings have some similarities with Niu's (2008) research study at Taoranting Park (nearby to Grand View Garden), where it found the Park lacked guides and signposts, and the introductions lacked attention to the cultural theme - 'Chinese pavilion culture'. Thus, more than half of the visitors didn't know that pavilion culture was the theme of Taoranting Park, and most visitors left the Park without a proper understanding of the meaning of the famous attractions, both of which were the result of the poor interpretation service. The Grand View Garden was built with profound cultural and classical meanings, such as the architectures' arrangement, and inner room facilities' meanings. Visitors found it difficult to understand such attractions and facilities, even though they had read the novel or watched the TV series. Besides, most visitors lost their way and missed attractions because there were few clear signposts and maps.

7.4.2.2.2 Expensive entry ticket price

Many visitors, especially young people, mentioned that the price of the Garden's entry ticket was too expensive, when compared with other Beijing parks, such as the neighbouring cultural and recreational Taoranting Park (which charged just 2 yuan per adult). In a qualitative research study conducted by Song and Cheung (2010), the results found that the high ticket price affected many young people's revisit intention, as they were price-sensitive visitors with low incomes. The expensive price not only decreased visitors' satisfaction, but also caused some conflicts between staff and visitors. In order to obtain cheaper tickets, some people bought 'fake tickets' from ticket scalpers. Reviewing the previous findings of visitors' perceptions, one possible reason for dissatisfaction could be the high ticket

price. Furthermore, the high ticket price might inhibit the wide spread dissemination of Red culture. Besides, some visitors considered the Garden lacked a cultural and classical atmosphere, was more like a recreational park. They considered that the Garden didn't develop culture well, so the premium price charged was unjustified.

Moreover, the results showed some visitors had negative attitudes towards the commercial shops selling low quality souvenirs, as well as those products being unrelated to Red. Combining the author's observations and conversations, the reason the shop owners had to sell poor quality souvenirs was because of the reduction in the number of visitors over the past ten years, and the weak purchasing power of those visitors. In addition, visitors considered the Garden lacked maintenance, as some facilities looked old and characters' waxworks were dirty, and suggested the Garden needed to pay attention to improving facilities.

The following Figure 7.2 schematically represents the findings about visitors' perceptions, including three sub-themes. For the views of visitors' type, many middle-aged and elderly people playing, chatting, and doing physical exercises at the Garden; followed by young visitors usually sightseeing and photography. In this study, visitors' overall satisfaction with the garden was high, the positive perceptions related to the unique garden with profound cultural significance, beautiful scenery, and classical architecture. While negative perceptions related to two aspects: environment; and service quality and management. For the environment, visitors considered the real garden was small and differed from their imagination, and it was both cold and desolate in winter, and it had an unclean lake and restrooms. The service quality and management aspect related to poor interpretation service such as a lack of guides and signposts, expensive ticket price, low quality shops and souvenirs, and facilities lacking maintenance. Visitors' satisfaction plays a significant role in planning marketable tourism products and services (Yoon & Uysal, 2005). The next section will discuss visitors' suggestions about the products and service.



Figure 7.2: Combing qualitative and quantitative results of visitors' perceptions

7.5 Visitors' suggestions

One of the three open-ended questions asked was, 'Do you think a film set can be a good tourist attraction?' 1039 (91.1% of total sample) respondents considered that film sets can be a good attraction. The reasons include: 'film set is attractive', 'attract fans', 'satisfy visitors' curiosity', 'mixed the film culture and real scenes', 'immersive experience TVscenes', 'better understand the television series and film making processes', and 'spreading film culture'. The majority of people had positive attitudes towards film tourism, but they also gave many suggestions to improve the film set.

Visitors' suggestions mainly divided into two parts: cultural development, and interpretation service improvement.

7.5.1 Cultural development

When reviewing the previous literature, there is a close relationship between film or literary tourism and culture (Squire, 1993; Busby & Klug, 2001). Film destinations could widely spread the local culture if developed well. For example, the popular food-themed TV series *Daejanggeum* induced many of the audience (especially Chinese) who were interested in Korean food culture to visit Korea for food-related tours, and this had a positively significant effect on improving the national image of Korea. The unique Grand View Garden has profound cultural meanings such as classical poems, traditional etiquette, and traditional food and health-keeping culture. It is a film set with nearly 30 years history, and is not seemingly as popular as before. As Beijing has too many famous attractions, it is easy for people to forget about the Garden without aggressive promotion. Visitors suggested increasing promotion so that more people would know about the Garden and Red culture. The interview results showed many visitors considered the Garden needed to pay attention to developing culture as well as spreading both Red and Chinese classical culture at home and abroad. Some interviewees suggested the Grand View Garden is a good place for foreigners to learn about Chinese literature, as Red is an important part of ancient Chinese culture. To be an important cultural and Red heritage site, the Garden has to have educational meaning, and some visitors suggested the government needs to protect and invest in this cultural development. The questionnaire respondents also added that film set should keep and restore the real scenes, and be faithful to the original scenes depicted in the TV series or novel's description. In addition, the results of this study also suggest that the Garden should decrease the price of the entry ticket, thereby letting more people know about the Garden and helping to spread Chinese classical culture, thus ensuring the next generation's cultural inheritance. Timothy and Boyd (2003, p.169) suggested "admission charges can be used as a tool for decreasing overcrowding during the busiest times of the day, week or year; raising fees during busy periods and lowering them during slow times can achieve a steadier and more balanced flow of visitors". Thus, the Garden could try to use flexible ticket pricing, such as a high price in the peak season, while a lower price in slack seasons like winter. There are two main themes related to developing and

spreading culture: increasing cultural and experience-liked tourism activities, and developing cultural products or souvenirs.

7.5.2 Increasing cultural and experience-liked tourism activities

There were few kinds of tourism activities in the earlier stage of the Chinese tourism industry, as summed up by a Chinese saying regarding the tourists' itinerary, 'daytime activities for tourists is visiting temples, activity is for sleeping' (Song & Cheung, 2010). Thus, Chinese visitors travelled for sightseeing in the earlier stage of Chinese tourism, while now most people prefer to experience various tourism performances (Song & Cheung, 2008). Visitors noted the Garden just displays static facilities like furniture and waxworks, so suggested adding some dynamic tourism activities. In fact, the previous results showed some holiday activities like the Temple Fair and Kun opera were preferred by visitors. However, many visitors are unable to see such tourism activities at the Garden as they visited on normal days. Besides, the lack of promotion resulted in many people not knowing such activities were available even on holidays. The qualitative results showed visitors hoped to see or experience more tourism activities related to Red and classical culture. For example, an interviewee suggested the Garden could learn from another cultural garden – The Millennium City Park, built in accordance with a Song Dynasty painting 'Qingming Festival by the Riverside' (Millennium City Park brochure, 2013). The scenic spot reflected the social custom of Kaifeng, the ancient capital of Northern Song Dynasty of China, including social life, markets, and urban construction pattern. While the man-made park reproduces the image of that time through many kinds of cultural tourism activities such as 'ancient officialdom selection', 'ancient wedding', and 'traditional Chinese football', and visitors can become involved in the activities. The park creates a living historical museum, and many folk custom performers wear Song Dynasty clothes to show the ancient handicrafts and folk-custom culture, such as 'Bian embroidery', 'wood engraving picture', 'Chinese Guan porcelain', etc.; as well as showing some ancient entertainment like arrow shooting (Millennium City Park brochure, 2013). The costumed theatre performances can be used to re-enact and present a 'living history' of social events of the recreated era (Van Dijk, Smith, & Weiler, 2012). Grand View Garden could learn from this successful example, by developing more cultural

tourism activities related to Red, and letting visitors become involved in these experience-liked performances. The cultural and interactive performances will attract visitors and satisfy their needs, as well spreading both Red and classical culture to more people. While these performances also exist some disadvantages such as limit to authenticity and realism, as the costumed actors are bound to their character roles and the performances are difficult to fully create the past which in turn may distort visitors' understanding of the interpreted period (Hunt, 2004; Van Dijk, Smith, & Weiler, 2012).

7.5.3 Developing cultural products or souvenirs

Kim et al. (2010) found visitors came to Korea as a result of willingness to purchase *Hallyu*-related products or souvenirs; three types of *Hallyu* products preferred by visitors were found through factor analysis: “film-induced tourism products, cultural/traditional tourism products, and self-satisfying consumption tourism products” (p.352). In this study, visitors suggested designing and developing attractive cultural products and souvenirs related to Red. Indeed, as mentioned above, visitors suggested paying attention to cultural development, as Red has profound classical culture such as food and health culture, clothes culture, poem culture, and other various cultures. Therefore, Grand View Garden could develop Red products and souvenirs based on Red culture. In order to enhance film tourists' entertainment experiences, Kim (2010) recommended such film tourism destinations could use symbolically and emotionally meaningful icons, images of attractions, and souvenirs to evoke visitors' emotional connections with a television series or film.

7.5.4 Interpretation service improvement

Regarding visitors' negative attitudes to the Garden's interpretation service, the qualitative results showed visitors provided many useful suggestions to improve the service, including suggesting the Garden 'provide introduction brochures', 'enhance guide services', and 'needs to provide more detailed signposts', and

‘provide more introductions to attractions’. Raj et al. (2013) indicated the key to visitors’ cultural experiences is quality interpretation.

Based on the previous literature reviews, there are two types of interpretation service: personal and non-personal services (Harris et al., 2012). Personal interpretation services related to tour guides, while non-personal services are static interpretation such as printed materials, guidebooks and information leaflets (Io, 2013; Jafari, 2013). For the personal interpretation services (as opposed to self-guided and non-personal), the results of the study found visitors considered the guide service is necessary for them to understand the Garden and Red culture better. Tour guides, like the windows of the tour buses, are important mediators between film destinations and visitors’ experiences and satisfaction (Schofield, 1996). Carlet al. (2007) pointed out that “guides integrate stories about the challenges of filmmaking or blind-the-scenes anecdotes, which served to enhance the fascination and authenticity of the experience” (p.60). Indeed, some visitors mentioned the Garden should provide free guides or an audio guide service, which would not only help visitors better understand the attractions, but would also spread both Chinese classical and Red culture. Audio guides are more cost efficient than live guides, as they can be pre-recorded and also allow for adaptation for different target groups: “they can provide information in different languages, usually contain different layers of information to satisfy lay persons as well as experts in the area, and they can be created in a more entertaining form for children as opposed to adults” (Raj et al., 2013, p.66). Further, the costumed interpretations (noted earlier in the literature review chapter (Ham & Weiler, 2010; Van Dijk, Smith, & Weiler, 2012)) would bring scenes from *The Dream of the Red Mansions* to life, providing an attractive way of interpreting the Red story and culture, and thus likely increasing visitors’ satisfaction. Generally speaking, the majority of visitors regard the narrative of costumed-based interpretation as a wonderful way for them to both learn from, and imaginatively immerse themselves in, the past (Museum Audience Insight, 2008). With regard to visitors to the Garden, they expect to experience Red-related cultural performances, as noted above. Hence, the Garden could improve visitors’ experience by both developing further Red-themed ‘living shows’ and raising the quality of existing popular cultural activities, such as the “Homecoming of imperial concubine” and “Lin Dai-yu buries the fallen flowers”.

For the non-personal interpretation services, visitors suggested providing introduction brochures, increasing the information contained in attractions' introductions, and adding detailed signposts to avoid tourists missing attractions or losing their way. Detailed signposts are useful and necessary to guide visitors within a destination. Chinese authors Wu and Zhang (1999) divided destination signposts into 5 types based on Old Summer Palace:

1. Garden whole map: A tourism destination generally invests more on a contextual map as this is how a destination first presents its whole image to visitors, and the map is an important part of signposting. The initial map always includes the destination's structure, attractions, roads, service facilities, and is presented by a plan, aerial map, and introductory words. Generally, the map sits outside the site's main gate, and on the roadside inside the site there is another map with the sign 'you are here' to help visitors know their location and gain useful information. Grand View Garden has only one simple map of the whole garden located at the North Gate Ground, so visitors are unable to see the map during their visit inside the Garden.

2. Direction signpost: This clearly shows directions, attractions, distances, and travel time directly, as well as sometimes including several additional information. Grand View Garden only has some signposts showing the directions to an attraction. As Wu and Zhang (1999) state, Beijing tourism destinations need to pay attention when presenting directions and attractions, and few show the distance to attractions and the estimated time for travel.

3. Attraction introduction: The signpost has an educational function, showing individual attraction's character, history, content and other information. Visitors are attracted by these signposts, and like to invest time in reading them. In this study, visitors suggested increasing the introductory words at each attraction.

4. Caution signpost: Telling visitors of security and safety considerations, and what behaviours are banned. Old Summer Palace sets many security and caution signposts within the site.

5. Service signpost: This shows buildings with service functions, including restrooms, restaurants shops, and other activities. Grand View Garden lacks such service signposts.

In addition, visitors suggested displaying more facilities about Red to recall their memories, such as putting TV series or characters' stills at attractions, and showing Red TV series episodes. During visiting, these facilities would remind visitors of scenes they had previously watched.

Figure 7.3 shows the results of visitors' suggestions of the study, which focus on two main factors: cultural development and interpretation service improvement. As Grand View Garden has profound cultural meaning, visitors suggested increasing related-themed cultural and interactive activities with which visitors can become involved; and developing Red related cultural souvenirs, thereby spreading both Red and classical culture. The suggestions regarding interpretation services related to both personal and non-personal service improvement. Visitors suggested enhancing the guide service, such as providing free guides or audio guides, thereby helping them to better understand the Garden and Red culture. For the non-verbal interpretation services, they suggested providing introduction brochures, guidebooks, and detailed signposts; increasing attractions' introductory words; as well as putting TV series or characters' stills at attractions and showing episodes to prompt visitors' memories.

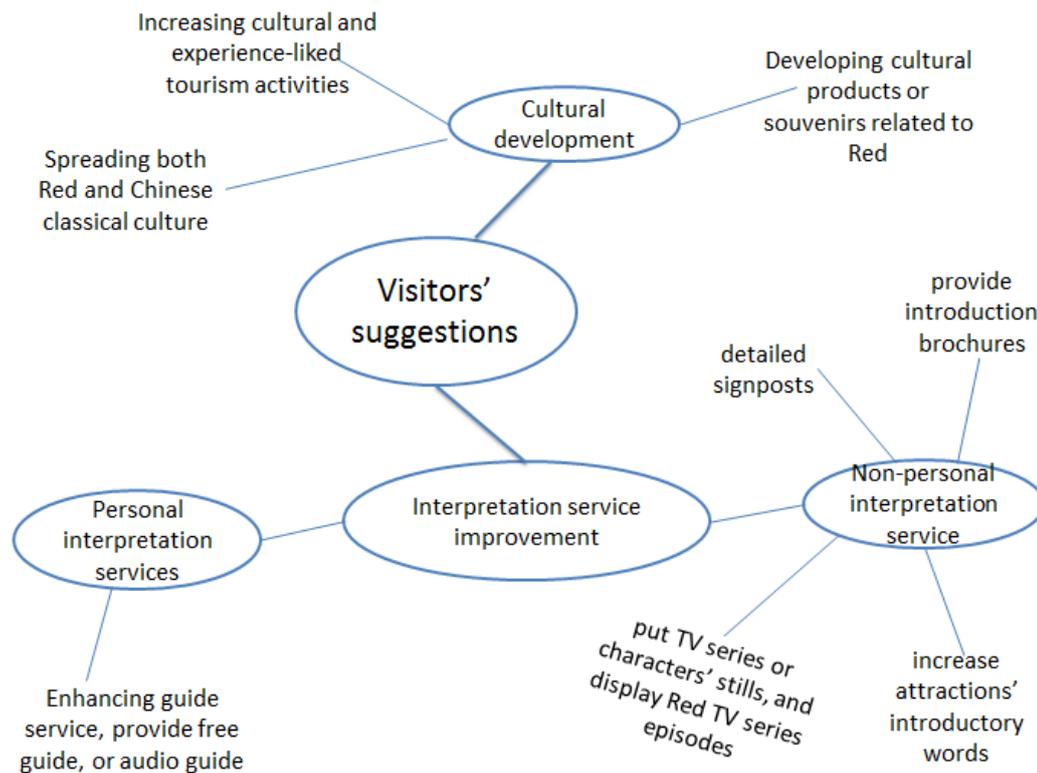


Figure 7.3: Combing qualitative and quantitative results of visitors' suggestions

7.6 Conclusion

The chapter combined the previous numeric analysis with the textual data analysis, and the results of the analysis of quantitative data supported the qualitative results. The majority of respondents came from the North and East China, and the number of female visitors was much greater more than males. Most of the visitors were young and had a degree or equivalent, with the most common occupations being student, white collar, or managerial positions, and they preferred to visit the Garden with their friends or families. In this study, most visitors had read the Red novel and watched the TV series, with many visitors having done sorepeatedly; some visitors identified themselves as Red fanatics. Thus, the icons of Dream of Red Mansions are the most important motivator for visitors.Visitors expect to experience the classical and cultural Garden, see and explore whether the real scenes are the same as the novel's description or as depicted in the TV series; as well as learning about Red and Chinese historical culture. While many visitors were attracted to the Garden's beautiful scenery and quiet environment, some had heard of the Garden from their friends or relatives and then came to visit, and some visited

for the purposes of dating. For visitors' perceptions of the Garden, both positive and negative attitudes were explored. Visitors considered the Garden was unique with profound cultural significance, and were satisfied with the beautiful scenery, quiet and relaxed environment, and classical architecture. While negative perceptions related to the environment, and service quality and management. For the environment, many visitors felt the Garden was small, cold and desolate in winter; they also felt the lake was unclean and restrooms dirty. Additionally, some visitors considered the real scenes were different from their imagination, the novel's description and the TV series' depiction. The results also showed some negative attitudes with reference to the Garden's poor interpretation service, low quality souvenirs, expensive ticket price, and the lack of maintenance of the facilities. Based on their perceptions, visitors suggested the Garden develop cultural and experience-based tourism activities and Red-themed souvenirs to spread both Red and Chinese classical culture. In addition, they suggested improving the interpretation service by enhancing guide service, providing detailed signposts and introduction brochures, increasing attractions' introductory words, as well as displaying Red related stills and showing episodes to help prompt memories.

Chapter Eight Resident stakeholder

8.1 Introduction

The purpose of this chapter is to report findings derived from both interviews (formal and informal) with local residents, and the researcher's observations. By using thematic analysis, five main sections are covered in response to the overall research objectives, namely: describing the sample's socio-demographics; examining residents' knowledge of Dream of Red Mansions; exploring residents motives for using the Gardens; evaluating residents' perceptions of the Garden; and presenting residents' suggestions for potential further development. Further, the qualitative data will be examined by CATPAC software to provide more evidence to support the results derived from the thematic analysis.

8.2 Social-demographics of the sample

The sample for the semi-structured interviews consisted of 20 residents (See Table 8.1), of whom seven are females (35%), and thirteen are males (65%). More than half are retired elderly people (12 respondents) and the oldest respondent is 92 years old; while only 2 of the total sample are below the age of 40 years, the youngest being 24 years old. The majority (18 respondents) live near the garden, so they visited the garden by foot, bicycle or sometimes by bus. When compared with the sample of visitors, the residents had a relatively lower education level. One possible reason would be that Chinese government paid little attention to people's education in the middle of the last century, which combined with China's past historical problems meant that many middle-aged and elderly people had not been able to succeed in furthering their higher education after they finished high school or Junior College. In this study, only 6 respondents obtained a bachelor's or higher degree, and the remaining 14 residents had simply finished high school, junior school or even just primary school.

Table 8.1: The list of residents interviewees

No	Gender	Age	Occupation	Education	Note
1	Male	92	Retired math professor	Master	He likes to write brush calligraphy almost every day at the garden.
2	Female	25	Primary school teacher	Bachelor	She always visiting with her grandmother and grandfather
3	Female	68	Retired	High-school	Visiting with her grandson
4	Female	65	Retired	Junior College	Playing cards with friends
5	Male	55	Saxophone teacher	Bachelor	Playing saxophone
6	Male	70	Retired	Primary school	
7	Female	63	Retired	High school	Playing cards with friends
8	Male	55	Freelance work	Primary school	Playing cards with friends
9	Male	70	Retired	Junior College	Playing saxophone
10	Male	68	Retired	Junior College	Playing saxophone
11	Male	72	Retired	Junior College	Dancing Gangnam Style
12	Male	24	state-owner company employee	Bachelor	Visiting with his grandpa in Temple Fair every year
13	Male	56	ill-health retirement	Junior School	Playing harmonica
14	Male	55	state-owner company manager	High school	He likes to feed fish and duck.
15	Female	58	Retired	High school	She is interested in theatrical performance
16	Male	59	Retired and writer	Bachelor	
17	Male	79	Retired	High school	
18	Male	38	Freelance work	Bachelor	Interested in theatrical performance
19	Female	48	Housewife	Junior high school	
20	Female	53	Retired	High school	Theatergoer

8.3 Thematic analysis of residents' knowledge of "The Dream of the Red Mansion"

Resident participants were asked the questions "Have you read the *Dream of Red Mansions*?" or/and "Have you watched the TV programme?" Of the 20 respondents, 8 had both read the Red novel and watched the TV series. The majority of respondents (18 out of 20) had watched the TV series (old version) and some had watched it many times, other than two male respondents who had neither read the novel or seen the TV series. As stated earlier, the Red television series (old version) was released in 1987, and most respondents were young at that time, being about 25-35 years old. To be the most popular TV series in the late of 80s, by definition it had meant most young people had watched it. However, only nine respondents had read the novel, and of them only three read some of it. The reason may be that more than half the respondents had a relatively low level of education, and the novel might be a little difficult for them to read. Although some residents had never read the novel, they still knew its stories, or the characters of the novel, as well as having learnt some Red knowledge in the Garden.

8.4 Thematic analysis of residents' travel motivations

This section attempts to explore the reasons why residents visit the Garden, based on the question "Why do you use this park?" The results found that there are both similarities and differences between residents' and visitors' travel motivations. Through the author's observation and conversation with residents, she found many local residents visit the Garden almost every day, and they just took a walk, undertook exercises such as tai chi or chatted with friends. One conversation took place with an elderly man who always took a canvas box contained his water bottle, a little speaker, cards, diabolo (a unique Chinese traditional sport that has a long history), and other private goods, and he said that he did exercises and recreational activities with friends almost every day during the past seven years at the Garden. From the interview transcripts, three main motivation themes were found: relaxation, doing physical exercises, and seeing performances. Of the respondents, 17 stated that they visited the garden for relaxation and physical exercises.

8.4.1 Relaxation

The previous chapter showed that relaxation is an important motivation for visitors; likewise, many local residents stated that they also came to the garden to relax and this included: 'playing cards', 'taking a walk', 'chatting with friends', and 'feeding fish or geese'. This is supported by the author's daily observation and conversations, and many middle-aged and elderly residents could be found relaxing at the garden as shown in the following photos taken by the author. Figure 8.1 shows three elderly people who had come to the garden about 2pm on a sunny day at Alpinia Park in winter, and they thought that basking in the sunshine is very good for health. Playing cards is also a popular relaxing activity for many retired people. Figure 8.2 shows six men played cards at Paddy-Sweet Cottage, and they joked that the stone table and bench was their 'office table'. In addition, the author found that many elderly people often spent time chatting with their friends at the garden (See Figure 8.4), and some took lunch to eat together.

From observation, some residents who live near the garden always took food to feed the geese, fish, and cats. Figure 8.3 shows a man who fed geese almost every day, and the ducks were familiar with him and listened to his words. During the research at the Garden, the author found there were many stray cats within the Garden, which was liked by both many local residents and visitors. In conversations with the Garden's staff, they told that there were only few cats which had lived at the Garden several years ago, and the number of cats has become more numerous since then to number about 200 cats now; and there are always many students or elderly people who feed them. For these stray cats, the classical Garden is home; and for both visitors and residents, these cats are a special attraction.



Figure 8.1: Basking in the sunshine

Source: Author



Figure 8.2: Playing cards

Source: Author



Figure 8.3: Feeding geese

Source: Author



Figure 8.4: Chatting with friends

Source: Author

8.4.2 Doing physical exercises

The majority of respondents came to the garden not only for relaxation, but also for physical exercises and recreational or cultural activities as a hobby or for health reasons. The interview transcripts revealed that 13 respondents came for taking exercises or doing recreational activities that included: ‘doing physical exercises’, ‘calligraphy’, ‘playing or practicing saxophone’, ‘playing harmonica’, ‘playing Tai-Chi’, ‘playing badminton’, ‘singing and dancing’, etc. The author’s observation at the Garden also confirmed that many middle-aged and elderly people enjoyed many kinds of entertainments at the garden, especially in the morning as portrayed in the followed Figures 8.7 and 8.8. The next section combines data from the interviews and the author’s observation and conversation to describe some popular activities preferred by residents at the garden.

From daily observation, calligraphy is one of the most popular entertainments preferred by residents, especially on sunny days and at weekends, and there were many people who used water to write calligraphy on the paving. Figure 8.5 shows a man who writes calligraphy almost every day, his home is only separated by a wall with the garden. This gentleman is 92 years old, and stated ‘calligraphy is not only a hobby, buy also like a kind of exercise’, and he always taught visitors to write calligraphy in a very friendly manner. Thus, in order to satisfy the demands of calligraphy enthusiasts, the garden has held several calligraphy competitions which

proven to be very popular. Figure 8.6 shows a scene in a calligraphy competition held by the garden in 2007, and hundreds of people took part in this competition.



Figure 8.5: Calligraphy by 92 years man

Source: Author



Figure 8.6: Calligraphy competition

Source: Grand View Garden Administrative Committee

Of the 20 respondents, 3 came to the garden for playing or practicing the saxophone. For example, a respondent stated: “I live near Baizhifang Bridge, about 2 bus stops to the Garden, so I come to the garden by walk or bicycle...I practice playing saxophone with my friends almost every day at Bamboo Lodge. The backyard of Bamboo Lodge is very quiet, I like practicing saxophone here (No. 10; See Figure

8.7. Based on the author's observation, there are many, both professionals and amateurs, playing saxophone at the garden(See Figure 8.8).



Figure 8.7: Playing saxophone at Bamboo Lodge

Source: Author



Figure 8.8: Playing saxophone at mid-lake pavilion

Source: Author

Some prefer to play the harmonica. For example, one respondent stated: “After ill-health caused my retirement, I come to the garden by walking almost every day. This is a good place for my health. I like to play the harmonica at Alpinia Park. Here, I meet many retired friends about my age and we all like the harmonica. So we practice harmonica together. We take audio video equipment, and we are semi-

professional (smile)... (No. 13).” Figure 8.9 shows the accompanying professional equipment involved in playing the harmonica.

In addition to these examples, there are many other kinds of activities undertaken by local residents, such as singing and dancing, playing badminton, Tai-chi (See Figure 8.12), shuttle, flute, and Chinese yo-yo/diabolo (See Figure 8.11). For example, the author met a respondent at a pavilion (See Figure 8.10), and he was dancing Gangnam Style at that time, and attracted many onlookers to film his dancing. The male respondent, aged 72 years old, stated that:

...I come to the garden for singing and dancing almost every day except some raining days, and I always take my Ipad and sound to display the music. I am old, so need to pay more attention to physical exercises. I think walking is not enough to keep health, so dancing and singing with music is good. If the weather is good, I will come, and spend about two hours to do exercise... (No.11)



Figure 8.9: Playing harmonica

Source: Author



Figure 8.10: Dancing “Gangnam Style”

Source: Author



Figure 8.11: A man Playing diabolo

Source: Author



Figure 8.12: A man exercising with Tai-chi

Source: Author

The author as a visitor or resident.

During the research period, the researcher often felt like a visitor or sometimes as a resident, and the feeling was similar to that reported by Huang (2012). In Huang's (2012) study about post-Olympic tourist experience in Beijing, he kept reflecting on his role as a researcher and as a traveler during the trip, but he admitted that he had to fulfil his role as a researcher because the trip was initiated by his research projects. Through the long-term process of this research and the many visits, the author became a familiar figure for several residents who came to the Garden frequently. They always invited the author to participate in their leisure activities like playing cards, taught her to do exercises like Tai-chi and writing calligraphy, as well as letting her listen to their music played by several kinds of instruments. The author would feel the residents' passion for life, their happiness and relaxation when she took part in their activities, and also felt like a 'resident'. The residents' life at the Garden is in sharp contrast to the outside fast-moving and high pressure living in Beijing. The classical Garden always reminded the author of the Red stories, the ancients' life, and some Chinese traditional culture. As a field note recorded by the author in the winter of 2013 at the Garden stated:

...Today is a cold day, few visitors and residents. The Garden is very quiet, and I found a man played flute at the backyard of Alpinia Park. He played the background music of Red television series, while the sound recalled my memory of Red. I felt a little sad when I thought of the tragic love story and the royal family's ups and downs... I felt liked a visitor, and the man who played the flute was like an attraction to me...

8.4.3 Watching performances

Of the respondents, 5 stated that they visited the garden for theatrical performances. A 'Weekend Stage Performance' is held at every weekend morning from April to November each year. The various theatrical performances include Kun Opera(昆曲), Yue Opera(越剧), Jing Opear(京剧), and Hebeibangzi(河北梆子), were performed at the stage within the Red Museum Garden. These performances are of

a high quality with professional performers, and are an investment by the Xicheng District Government. By observation, these operas are preferred by many residents, especially the middle-aged and elderly, and they waited for the performance very early every weekend morning. The followed Figure 8.13 showed a classical Kun Opera, 'Peony Pavilion', performed at the stage, and many people came to see and record it. During the 'Weekend Stage Performance' time, the author talked with members of the audiences quite randomly, and nearly all expressed a view that the performance was wonderful and professional, as well as being much better than other activities at the Garden. As a fan of Kun Opera fan, the author was also attracted by these Chinese classical dramas performed at the cultural Garden.



Figure 8.13: Weekend Stage Performance

Source: Author

In summarizing both the transcripts and author's observations, it could be generally concluded that for most local residents, Grand View Garden is used as a recreational park, and they spend much of their leisure time for relaxing, doing physical exercises, as well as participating or watching performances in the garden. As Hong, et al. (2008) pointed out, the presence of elderly people is common in Chinese city parks and they summarised this as a demand arising from a change from working to a more relaxing lifestyle after retirement that includes 4 factors:

1. **Dependence:** Elderly people want more attention and care from families, and need their families' respect and understanding.

2. **Life goal changed:** Their life structure changes a lot after leaving work. Time spent working is reduced and leisure time increases. They pay more attention to develop new interests, including cultural or recreational activities, and most express a willingness to do voluntary work in order to enrich their lives and themselves.

3. **International communication:** For many retired people the social activities in which they participated in the past cease over time, and they begin to live away from mainstream society. Due to the sharp contrast between before and after retirement, and the change of both social role and interpersonal relationship, they feel lost and alone. Thus, they need to contact and communicate with friends and families, as well as paying more attention to their grandchildren.

In this study, it was observed that many elderly people took their grandchildren to visit the Garden, especially in summer. Young parents are generally very busy, so the retired grandparents always turned their attention to their grandchildren, as one such respondent stated:

...My husband and I always take our grandson to play at the garden. Our son and daughter-in-law are busy with work, and have no time to take care of him. While we are retired, so we can help them to take care of grandson. We live near the Garden, so often take him to play, such as basking in the sun in winter, feeding fish and geese, and letting him to play with other children... (No. 3)

4. **Information demand:** They have the desire to gain new information about society, changing surroundings, and news. They become observers even if many are no longer as active a participant in society as they once were.

In this aspect of the study, most respondents were retired, and some felt bored, lost or alone after retirement. In the Garden they found a new life or interest, made new friends, and participated in various cultural or recreational activities to enrich their life. For example, a retired and part-time Saxophone teacher said:

...I visited the Garden very rarely before, though I live near it. Since I retired, I had a sense of loss. You know, I don't need to go to work, so I don't know what to do every day... the retired life was unsatisfying to me. Life without a goal is not substantial! Then later, I tried to find out new life. I like

saxophone, and learnt some of it before. I had thought to be a saxophone teacher when I was young. Now I have much time and energy to make it come true. Afterwards, I organized some retired friends who all like music, someone who is good at singing, and someone prefer to play Xun(埙)or flute. We often practice and play music at the Garden, and this is a good place for us to play, and sometimes we participated in some performances held by some middle-aged and elderly people. Now, I feel my life is happy and full... (No.5)

Another one stated:

... Before, I always felt bored at home as my husband is doing business outside and my son is studying abroad. Later, I met some friends about my age at the Garden, and we often playing and chatting together, very happy... (No.19, Housewife)

8.4.4 CATPAC analysis of residents' motivations

The original transcripts for residents' motivations were entered into CATPAC software to provide more evidence to support the themes derived above. From the word frequency statistics, it was found that the most frequently significant used words mentioned by respondents were 'Grand View Garden', 'near', 'live', 'visit', 'every', 'like'. The results revealed the existence of two different grouping of words as shown in Figure 8.14. Group one (circled in red) showed a relationship between 8 words, which indicated that respondents expressed the view that the Garden is a good place to do exercises, play saxophones, and see performances. The second groups (circled in green) also consisted of 8 words, such as 'Grand View Garden', 'live', 'near', etc. Reverting to the original text, this set of words indicated that most respondents live near the Garden, and come to visit almost every day. The results from CATPAC analysis are consistent with the previous thematic themes.

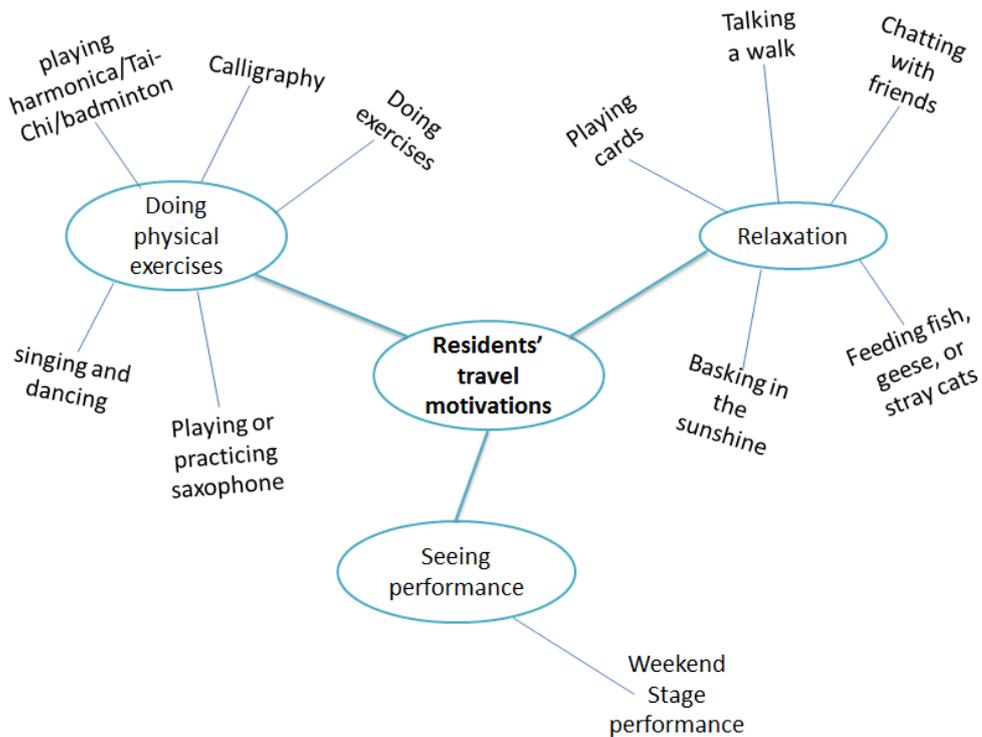


Figure 8.15: Structure of residents' motivations from interviews

8.5 Thematic analysis of respondents' views about the visitors' type

During the past 30 years, the function of Grand View Garden has been changing. As one respondent stated: “Before, some 20 years ago... I remember the number of visitors was much more than now, even though the attractions were less at that time... Now, there are many middle-aged and elderly people taking exercises here...” (No.13). The interview transcripts found that resident respondents' views about the types of visitors are similar to those visitors, namely the majority of tourists are middle-aged and elderly, often local residents who hold a senior's pass card or annual ticket to visit the garden, followed by young university students, Red fans, and tour groups. As one respondent commended: “The majority of tourists are elderly... live near the garden, they like doing exercises in the morning, and playing cards in the afternoon” (No.8). Number 5 of the 20 respondents stated “young tourists look like students” and visit the garden at weekends or holidays usually. One respondent commended that “There are many middle-aged and elderly people in common days... I think young people are busy to work and earn money, so they

have no time to visit...” (No.9). Indeed, as some respondents stated, the number of visitors are more in summer than winter, and more on weekends or holidays than normal weekdays. For instance, “During summer school holiday, many visitors come from other provinces, who are traveling in Beijing and visit the garden as well” (No.18). Further, four respondents identified “Red fans” as a separate group; for example, a female resident expressed the view “... I always hear some Red fans chatting about Red during their visiting” (No.15). In addition, 3 respondents noted the presence of many tour groups, especially in summer, with most group members being middle-aged and elderly people. Based on the author’s observation, most tour groups are indeed elderly members who came from other cities, and they bought 70RMB tickets with guides from a tour operator’s ticket office.

8.6 Thematic analysis of resident respondents’ perceptions about the garden

In this section, thematic analysis technique was employed to evaluate the perceptions of the Garden from the residents’ view. Respondents were asked “What do you think of the park?, and “Do you feel that there is something special about this park? Why? Why not?” From the interview transcripts, it could be found that residents’ perceptions had some differences when compared with the visitors’ perceptions. Grand View Garden is always used as a recreational park for local residents’ relaxation, as one respondent stated: “To some people who live near the garden, Grand View Garden is not a tourism attraction, but a good place for relaxation...” (No.12). The author found many respondents have quite profound feelings for the Garden, such as the oldest respondent who said: “In fact, the Garden is like my backyard, and I am not only familiar with every attraction, but also the staff. I like the Garden very much, and witnessed its development. The Garden was very busy and popular when it was built and opened, while today it looks ordinary to the masses now. But anyway, I feel the Garden is very good” (No.1). The majority of respondents expressed satisfaction with the Garden, while only a few negative perceptions were mentioned by some residents. From the interview transcripts, the results indicated three dominant themes in the current data, namely: ‘good environment’, ‘unique cultural garden’, and ‘negative perceptions’.

8.6.1 Good environment

Shi, Wang, and Li (2006) pointed out that a City Park is usually considered as an oasis within a concrete desert, especially in the city center or some places of high population density, and people consider parks as a refuge, and always use describe parks as ‘green’, ‘natural’, ‘relax’, ‘comfortable’, ‘quiet’, etc. Compared with the previous sample of visitors the residents paid more attention to the environment, and most respondents had more positive attitudes of the garden. The most frequent statement made by respondents were “quiet”, “few tourists”, “good environment”, “classical”, and “clean”. As one respondent described: “I like the good and classical environment... In summer, I like to play my saxophone at the pavilion over the lake, very cold, and good voice; While in winter, I enjoy playing my saxophone at Bamboo Lodge and viewing the snow” (No.10). From the transcripts, it was found that 16 respondents indicated that the garden was quiet with few tourists and therefore uncrowded. Among the respondents, 6 compared the garden with other popular recreational parks such as the nearby Taoranting Park and the popular Temple of Heaven Park, and indicated that Grand View Garden is quieter than others. For example, one respondent stated:

...the Garden has fewer people and a quieter environment when compared to other gardens. For example, Taoranting Park is noisy and crowded as there are many people there to do exercises and who use sound to display music loudly...(No.11)

Another noted:

...both the Taoranting Park and Temple of Heaven Park are too crowded, so we can't practice (playing saxophone) well there...(No.9)

In order to compare the difference between Grand View Garden and other recreational parks in Beijing, the author also visited many other parks. For example, from the author's observation, there are too many people undertaking many kinds of entertainment at the Temple of Heaven Park even in weekdays, such as singing, dancing, and playing various instruments. As Feng (2012) pointed out, there were several hundred people joining choirs to sing songs within the Temple of Heaven

Park, which influence the destination's ordinary operation because they occupied the main street. The noise also interfered with visitors praying at the site. In contrast, Grand View Garden is a relatively good and quiet place for residents to sing, dance, and play cards or instruments.

8.6.2 Unique cultural garden

Another positive perception mentioned by half of the total respondents was that the garden is unique with its Red culture. As one respondent commended:

...To be a native Beijinger, I am familiar with Beijing gardens. There are not only emperor gardens like The Palace Museum, The Summer Palace, and Winter Palace, but also many recreational parks in Beijing. Only Grand View Garden is unique, which was built in accordance with the Red novel. Grand View Garden is the most special garden in Beijing and has an important significance to spread Red culture, which is overlooked by most tourists and governments. Just like someone has a jewel, but is still trying to find others. Further, there are many gardens that are now free to visitors, but Grand View Garden is not, why? Just because Grand View Garden has an unique and cultural content, and is not just a recreational park... (No.16).

Here, local residents' views are consistent with those of visitors. Though many people used the Garden as a recreational place, they always considered the Garden as a cultural garden with unique significance and different from other parks.

8.6.3 Negative attitude

Among the less positive perceptions of the Gardens that were mentioned by a few respondents were the 'expensive entry ticket prices', 'lack of maintenance', 'the unclean (water/restroom)', 'the low quality of performances', and 'the real garden is different from that portrayed in the TV series'. The interview transcripts revealed that 3 respondents mentioned the ticket price being expensive or visitors, but two expressed a contradictory view that the "the number of visitors will increase if the ticket price decreases, on the contrary, if the price expensive, the garden is quiet as

few visitors come...” (No.13). In fact, residents had an ambivalent attitude to the ticket price even though they do not pay the day visit ticket prices in that, on one hand, while they thought the price is too expensive for visitors; on the other hand, they enjoyed the quiet environment with its fewer visitors as a result of the expensive prices.

Local residents also attached importance to the sanitation as they considered the Garden like their backyard or entertainment venues and spent much time here. As one respondent state:

...I feel the sanitation is not as good as ten years ago. Since the Garden entered into the Garden Annual Ticket programme, the number of visitors is becoming more, and the sanitation worse. Especially in some weekends or holidays, some visitors are throwing litter in the park... (No.19)

By checking the visitor books for feedback, the author found many people mentioned the unhygienic environment, and in particular the dirty restrooms. The staff told the author that most comments and suggestions were written by local residents who are familiar with the Garden.

There were, as just noted, some criticisms of the performances as being of low quality and lacking in creativity. Two respondents described the holiday performance they had seen, and indicated that the performance was both poor and boring in their eyes, and both argued the ‘Homecoming of Imperial Concubine’ performance was the same every year and hence uninteresting. As one respondent commented:

... Grand View Garden was built for filming TV series with good construction, but didn’t develop so well later, so it seems simple and boring. For example, I came to the Temple Fair almost every year as I got free ticket. Every year the performance is same, the garden strung paper lanterns up in the trees, and both the performance and clothing are same. People may feel interested for the first one or two times, but it becomes boring and uninteresting every year after. Further, during the Temple Fair, the food is commercial now when compared with the first several years, like Wangfujing commercial snack street. I think this is a state-owned

organization's drawback, they just maintain the current situation, believing 'the less trouble the better' ... (No.11).

For those tourists who visit the Temple Fair for first time, one can expect that they would be interested in these performances; however, local residents are little attracted by the performance as they had experienced these and similar activities and scenes many times. Another respondent indicated the current Red related performance is quite different from the original description in the novel, and complained:

...the performance 'Lin Dai-yu buries the fallen flowers' is so different from the original novel. In the novel, Daiyu collected the fallen flowers and then buries them in the ground, while the performers just scatter the flowers... (No.17).

In addition, two respondents claimed that the garden is quite different from the description in the Red novel and TV series, such as one respondent who said: "it's too small, just an artificial miniature landscape" (No.13).

8.6.4 CATPAC analysis of residents' perceptions

There is no surprise that the words 'good', 'Grand View Garden', 'quiet', 'like', and 'classical' emerge. The hierarchical cluster analysis map identified 4 underlining themes related to residents' positive perceptions (See Figure 8.16). The first theme circled in blue contains 6 words related to residents' overall high satisfaction with the Garden, and its quiet and clean environment. The second theme circled in yellow includes two words 'few' and 'visitors' and is related to the respondents' preference that the Garden has few visitors, even fewer than other parks. The third theme circled in green contains two words 'do' and 'exercises', as indicated in the above analysis, most respondents mentioning that the Garden is a good place for them to do exercises. The last theme circled in red contained three words 'classical', 'cultural', and 'environment'. By checking the original transcripts, it could be found that residents had perceptions similar to those of tourists about the Garden having a classical and cultural environment.

place for them to relax and do exercises, but also a unique site with significant Red cultural meaning. While a few negative attitudes about service quality problems were found including ‘lack of maintenance’, ‘low quality of performance’, and ‘unclean restroom’, these points were also mentioned by visitors. Further, some residents complained the entry ticket price is too expensive for visitors.

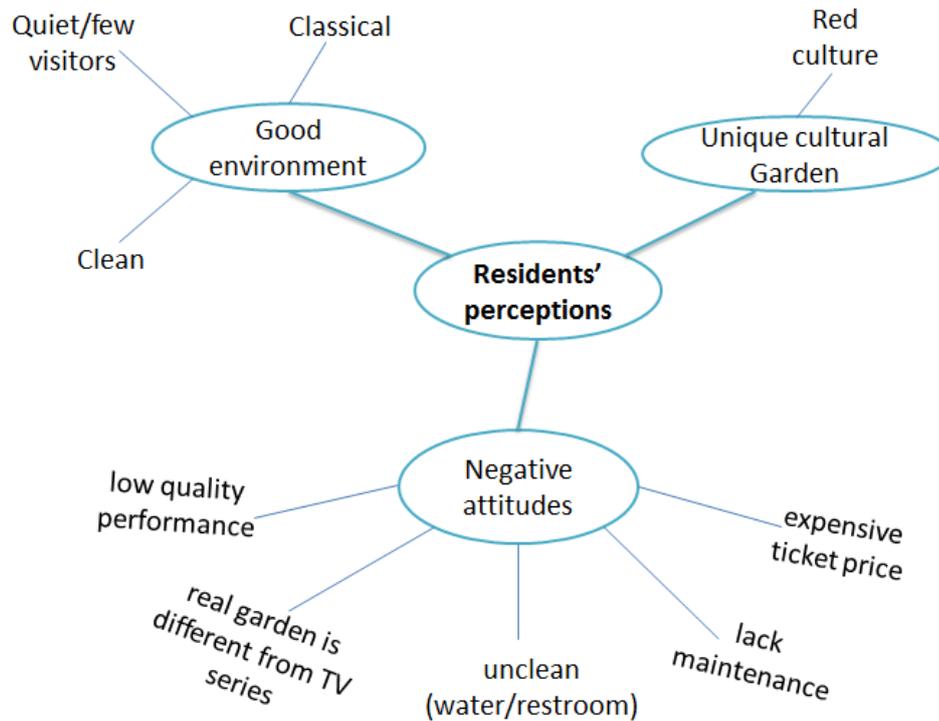


Figure 8.17: Structure of residents' perceptions from interviews

8.7 Thematic analysis of resident respondents' suggestions

Resident respondents were asked to provide some suggestions through the question “Have you any comment to make about how you would like to see the park? And what do you think could be done to improve it for you?” From the residents’ standpoint, the quality of service and facilities emerged as the most important demand, followed by hoping the Garden could attach importance to and use the unique Red culture well. Through an analysis of the interview transcripts, two main suggestions were founded: namely the improvement of the service facilities and Red culture and performance.

8.7.1 Service facilities improvement

Differing from the views expressed by the tourists, the most frequent theme mentioned by the residents (primarily by 11 of them) is that of a need for ‘service facilities improvement’, and this theme can be divided into two sub-themes: basic facilities improvement, and service improvement. From the interview transcripts, most respondents suggested a need for better maintenance of the basic facilities and comments included ‘maintain the architecture/detailed facilities’, ‘maintain the uneven ground/damaged road’, ‘cleaning the waxworks’ clothes’, ‘cleaning restrooms’, and ‘improving sanitation’. Some following specific quotes illustrate this theme in the data:

... I suggest the Garden should improve the quality of basic facilities, including the architecture maintenance and environment hygiene. Because the ancient architecture is made of solid wood, it is easily damaged, and so much of the architecture of The Palace Museum is always maintained. So too the Garden needs to hire some professional workers to maintain these buildings and pavilions. After all, the Garden will be the unique Red heritage in the future, so the government should support and maintain these cultural architectures... (No.14)

...uneven ground in some places... some road pavement damaged, all lack maintenance. You know, elderly people and children can easily fall sometimes. I am always afraid my grandson will have a fall when he is running here..... (No.3)

... The restrooms are too dirty and smelly to use, and no tissues, I hope the Garden can clean up the restrooms and garbage more frequently... (No.4)

Improving the quality of the facilities is not only important for satisfying residents’ needs, but also for the inheritance and development of the unique Red heritage. As the above respondent (No.14) mentioned, the wooden building is difficult to protect and needs frequent professional maintenance, and such work for classical architecture costs more money and time than for contemporary buildings. In the case of the uneven road surface, through conversations with staff, the author found that there is a reason for the uneven surface in some areas. For example, Section Chief Sun, who has worked at the Garden since it opened, explained that: “the Garden

was built according to the Red novel description, and uneven rocks were used to build roads like the attraction ‘winding path leads to a secluded quiet place’, but we still used many square bricks to build some smooth roads and ground within the Garden, and we also lay carpets on some rainy or snowy days.”

In the case of more general service improvement, at time it was noticeable that in many cases for the Weekend Stage activities, there were an insufficient number of chairs for audiences to sit on and inadequate shade to shelter people from the strong sunlight, as one respondent stated:

...about the weekend stage activities... The sun is really hot in some summer days, but many enthusiastic people still come to see the activities in the sun. If the Garden can build awnings for audiences, it would be very good. Of course I understand the awnings will be a cost against the garden’s revenue... (No.17)

In addition some respondents hoped the Garden could provide some ‘free hot water’ and a lower priced restaurant service. Many of the respondents spend several hours at the garden, and need such food and water services. From the author’s randomly conducted conversations over the months spent at the Gardens, she found many elderly locals complained about the hot water service. The interview transcripts also showed the problem as one respondent complained:

...we hope the garden can provide free hot water for us, especially in winter now, we play cards at the garden, and the weather is very cold. Before, the garden provided free hot water to us, but don’t provide now. In fact, we have complained to the Garden’s staff, but no response until now. By the way, can you help us to apply for the hot water service if you are familiar with the staff...?... (No.7)

It should be remembered when noting these complaints that many Chinese continually carry with them a small thermos or other form of tea container from which they continually sip during the day.

Two respondents wanted a restaurant service as they usually spent a long time at the Garden, indeed even whole days. In fact, the author always observed some residents brought their lunch and ate it at the garden. There is only one small

restaurant (See Figure 8.18) within the garden, namely ‘Xie Xie Jiao’ (means have a rest). It sells noodles, dumplings, barbecue (in summer), drinks, and the special is ‘Doufupi stuffed buns’ learnt from the Red novel description (See Figure 8.19), but the food prices are more expensive than those found in restaurants outside the Gardens. For example, one respondent stated: “I hope for a more economical restaurant, and then we can have lunch here. But there is only one restaurant within the garden, and it is too expensive. That restaurant also sell barbecue in summer, how the smoke pollutes the environment!” (No.8). During the research, the author had lunch at the restaurant several times and talked with the owner who provided this information:

...I have run the restaurant for more than 10 years. Six years ago, there were two restaurants, one owned by me and another one for my brother. Later, my brother closed his shop due to the business being down. Actually, in the first several years after the Garden opened, all the shops’ businesses were very good, either restaurant or souvenir shops... But the business is too difficult to do now, and the fewer number of visitors have caused low profits. Sometimes, the profits could not even cover the rent especially in winter, so I closed my shop in cold days as few people come...In order to attract customers, I studied the Red knowledge and tried to make the ‘Doufupi stuffed buns’ described in the novel, and luckily I made it, and it is the food preferred by many visitors, even film stars who visited the Garden or who are filming here...



Figure 8.18: The introduction of the stuffed buns

Source: Author



Figure 8.19: Xie Xie Jiao restaurant

Source: Author

8.7.2 Red culture and performance

Although many residents used the Garden as a recreational park, they still feel a deep connection with both the Garden and Red, and hope the Garden will continually pay attention to its unique feature - Red culture. Just because they are familiar with the Garden's value, they don't want the unique cultural resources wasted. Four respondents expressed a view that the Garden is a significant place for young people to know or learn Chinese classical culture, and two indicated the government has a responsibility to protect and support the Garden. As one male respondent said with some emotion:

... To be an important part of Chinese classical culture, Red culture needs to be inherited by the next generation. So it should be free to students. Even though the student ticket is sold at half price, 20 yuan per person, it still too expensive for students... The price of a guide service is 100 yuan per hour, too expensive. The professional guide is very important for visitors not familiar with Red... Grand View Garden should disseminate the culture and let more people know Chinese classical culture, which is the government's responsibility. Due to the low quality of national sentiment now, the government should let more people learn Chinese traditional ethics, as well as enhance people's education about cultural quality. The government should invest money to support it... (No.6)

To remain an important part of Chinese classical culture, Red culture should be inherited by the future generations. Some respondents suggested increasing the number of the Garden's attractions and recreating its former prosperity. For example, one respondent stated:

...I suggest the garden can use a room to play the Red TV series in a continuous loop, and then enable visitors to recall the plot. I had visited Lushan Mountain where they played the film 'Romance on Lushan Mountain' in a continuous way, very attractive. .. (No.17)

Another one thought the cultural souvenirs could be interesting to visitors, and said:

.... It should increase cultural content for the many visitors who hadn't read the Red novel but are interested in. Designing cultural souvenirs to be only sold at the garden (might be one way). For example, many products described in the novel could be designed as commercial souvenirs, such as Red food. I remember that some attractive Red souvenirs were sold in my early age, but nothing now. So, I hope the garden can restore the Red souvenirs shop to sell some Red related books or videos... (No.2)

The use of performances is another consideration for residents. Ten respondents suggested the Garden should take the advantage of its profound Red cultural background, and develop high quality cultural performances related to Red. As one respondent commented:

...If the garden stands in visitors' shoes, it should pay attention to the quality of performance. For example, "Homecoming of Imperial Concubine" is performed at Temple Fair every year. The Garden should train some professional actors rather than such nonprofessional figures or volunteers, and improve the quality of clothing and action, and then the high quality performance will be more attractive. If the Garden doesn't attach importance to the performance, then the actors also don't take it seriously... (No.11)

Red related performances not only spread Red and Chinese classical culture, but also enrich people's lives. However, some current performances currently lack promotion. As a female opera fan who very much liked the Weekend Stage Performance complained:

...The performance lacks promotion, especially for the Weekend Stage Performance, and I would not have known about such performances at the garden if my friend had not told me. In order to see the performance, I have to come to the garden just for checking the information, as well as asking the staff sometimes. So I hope the garden can increase its promotion about the performances, and let more people know about the performances and the detailed time schedule... (No.15)

Some respondents additionally hoped the Garden could hold 'health presentations' for them to learn about health and fitness issues, and also host 'indoor performances in winter'. Respondents also expressed satisfaction the Garden due to the free or low cost annual tickets made available to them. As noted by one saxophone fan: "(It is very good, we can visit the garden by using an annual ticket. Grand View Garden gives us good environment in which to practice the saxophone, we feel very happy, and have no further suggestions or comments".

8.7.3 CATPAC analysis of residents' suggestions

In order to provide evidence to support the above themes, the original transcripts for residents' suggestions were also entered into CATPAC software. By using the word frequency statistics, it could be found that the most frequently used words in descending order were 'culture', 'performance', 'Grand View Garden', 'Red', etc. The followed Dendogram cluster map revealed the existence of three different grouping of words as showed in the Figure 8.20. The first group (circled in red) showed a strong relationship among three words: 'Red', 'performance', and 'more', which indicated that local residents suggested the Garden could develop or increase more high-quality and cultural performances related to Red. This group particularly reflects the second theme as mentioned previously. The second group of words (circled in yellow) consisted of two important words: 'quality' and 'improve'. Reverting to the original text, this set of words indicated that residents hoped the

Garden could improve the cultural attractions and basic facilities. This group reflects the first theme discussed in the above section, that is, residents indicated Grand View Garden has a unique heritage and is a cultural site, and the improving the quality of staged performances is an important way to protect it and spread Chinese classical culture more widely. The last group of words (circled in green) includes 2 words 'maintain', and 'architecture'. By checking the original text, it could be found that residents suggested that the architecture has cultural meaning for future generations, and both the government and Garden need to maintain the different facilities. There are many similarities found throughout the current results derived from the thematic analysis and CATPAC software. Both forms of analysis reaffirm that residents suggested the Garden could develop more Red related cultural performance, improve the basic facilities and maintain the ancient cultural architecture with a view that both the government and the Garden should protect the Red heritage site for future generations.

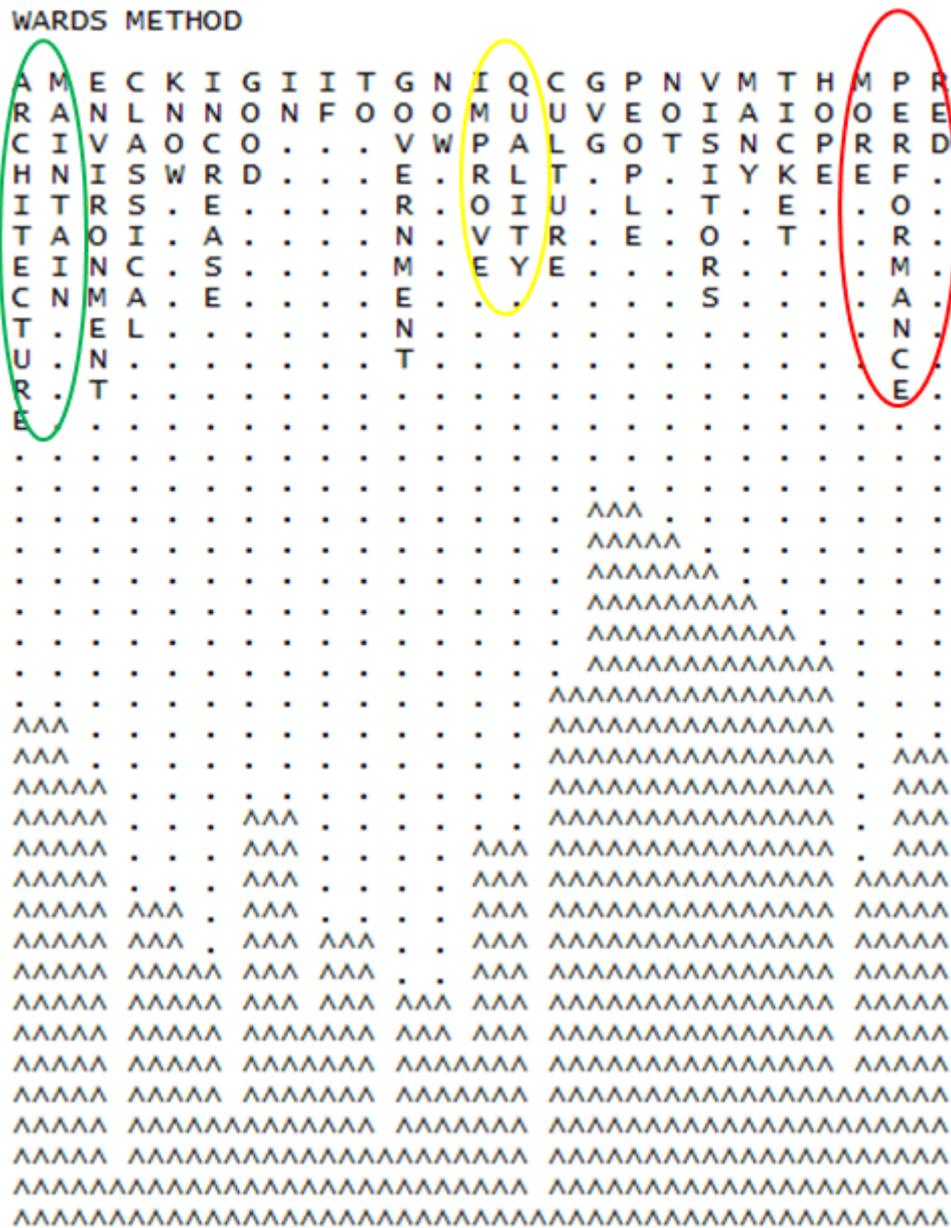


Figure 8.20: Dendrogram cluster analysis about residents' suggestions from interviews

Figure 8.21 showed resident respondents' suggestions for the Garden. To residents, the most important consideration is the improvement of service and facilities. Residents differ from tourists in that they frequent the Gardens on an almost daily basis and thus for them attention to the service facilities, maintenance of the architecture and the cleanliness of the environment is important. Wang, et al. (2011) study about the differences between Beijing elderly residents' recreational behavior in 2000 and 2010 found that, as residents' income levels rose and recreational facilities improved, the quality of Beijing elderly residents' recreational life

markedly improved. Based on a sample of 900 respondents the authors found the new recreational behavior emerging including an increase in leisure time, and more diverse personalized leisure preferences. The study suggested strengthening the management of elderly residents' leisure activities and recommended paying more attention to recreational parks and their functions. In this study, local residents also suggested both the Garden and government should focus on the unique Red culture, protect and spread the culture, as well reinforcing the cultural aspect of performances.

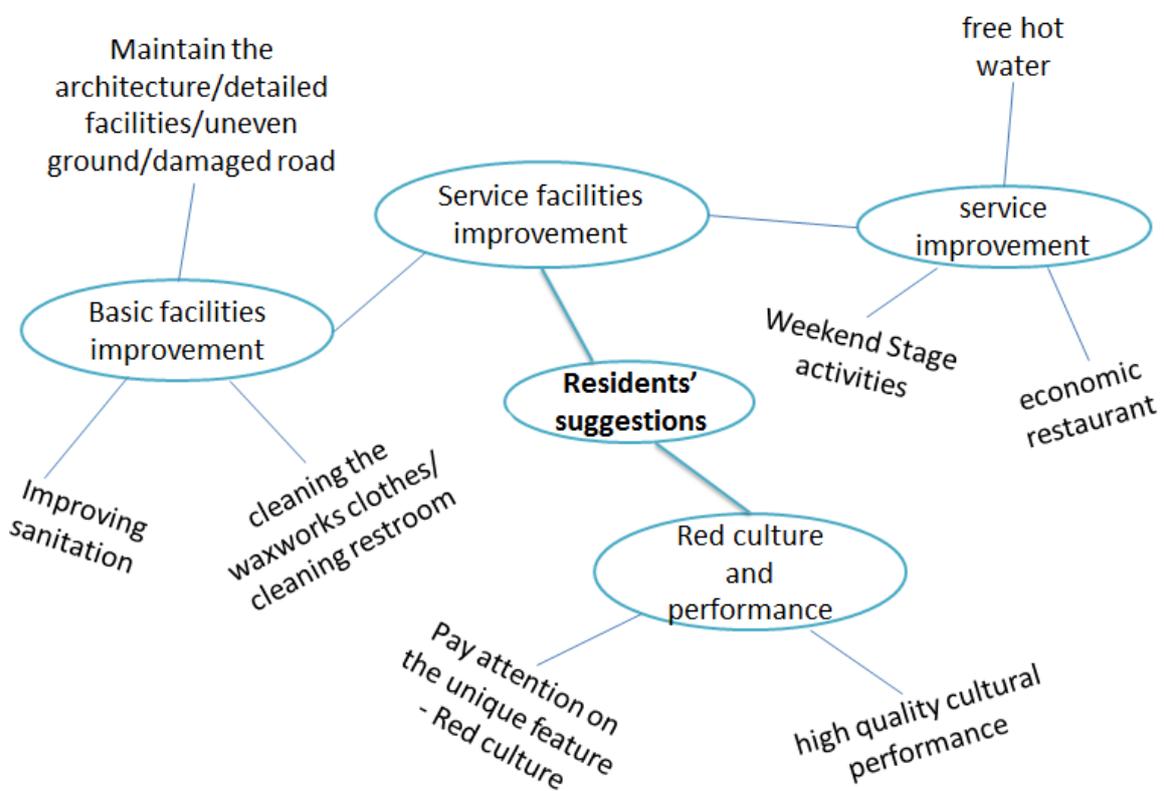


Figure 8.21: Structure of residents' suggestions from interviews

8.8 Chapter summary

This chapter analyzed local residents' motivations, perceptions, and suggestions about the Garden. Most resident respondents were middle-aged and elderly people, retired, and live near the Garden. Differing from tourists, for them Grand View Garden acts as a familiar social centre and recreational park and they have often visited the Garden several times per week for one or more decades. They relax, make friends, exercise for health reasons or as a hobby and see much loved performances. With a growing aging population, elderly residents are becoming an important component of visitors to city parks, and the parks are an important social asset for interpersonal communication. Most residents spent a lot of time at Grand View Garden to enjoy and enrich their retired life, and visiting the Garden is an important part of their daily life. Many residents are satisfied with the quiet and classical Garden with its unique Red culture; although some expressed some dissatisfaction with the low-quality performances, unhygienic restrooms, lack of maintenance, as well as the expensive ticket price for tourists. Therefore, they suggested the Garden should improve both the basic facilities like the architecture and paths, and provide more convenient services such as free hot water and lower priced restaurants. Additionally, residents also hope both the Garden and government could pay attention to and spread the unique Red culture for the inheritance of next generations, and develop high-quality and cultural performance.

Chapter Nine An analysis of the views of Government stakeholder-Grand View Garden Administration

9.1 Introduction

This chapter investigates the history of the Grand View Garden Administration and the attitudes and perceptions of its officials toward the Garden. Government stakeholders in this study are divided into two broad classifications: Grand View Garden Administration and China Tourism Academy (CTA) staff. The Garden's Administration are those government officials engaged at the operational level, and are directly concerned with the administration of the site. The CTA, on the other hand, is the research arm of the China National Tourism Administration (CNTA), and is therefore not directly involved in the day to day administration of the Garden. The CTA will therefore be discussed in Chapter Ten of this study.

The data are derived from semi-structured interviews, conversations and useful government documents. For the interviews, a total number of 10 senior officials were selected to evaluate the Garden's past history, present situation or problems, and future plans. The respondents including one manager, 4 section chiefs, 2 ticket officials, 2 guides, and one administrative staff member. Each interview lasted approximately 40 minutes and some of the more important officials were interviewed twice or three times. The government documents, in the first decades after the garden built, reveal that all the data like numbers of visitors, tourism revenue, and the chronicle of events were handwritten records (See Figure 9.1) due to the then undeveloped computer technology of that time. After 2000, the Garden gradually used computer data. In order to collect the complete data and know the Garden's complete development history, the author sought and gained permission to enter the Archive Office to search the handwritten records of the earlier years. Thus, the author was able to combine the handwritten records and electronic data and has summarized the data such as the visitor numbers and tourism revenue for the past 30 years. The structure of chapter will firstly introduce Grand View Garden Administration, followed by an analysis that divides the Garden's development into

three stages, and then finally examines the current problems and difficulties of the Garden, and their future plans.

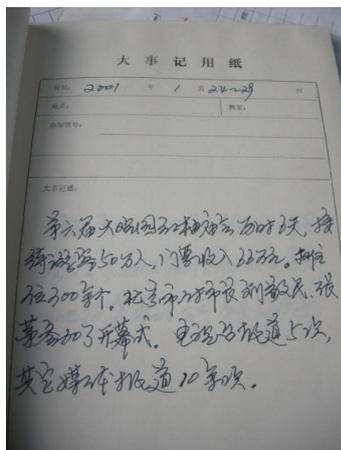


Figure 9.1: The sample of handwritten records of the chronicle of events from the Archive Office

Source: Grand View Garden Administration Committee

9.2 Grand View Garden Administration

Starting in 1984, Grand View Garden has a history of thirty years in Beijing. Grand View Garden Administration commenced in 1984, and the original name was ‘Chinese television series Dream of Red Mansions - Grand View Garden destination preparatory office’; which was changed to ‘Beijing Grand View Garden Management Office’ organized and approved by the Xuanwuqu District Government in the December of 1985; then renamed as ‘Beijing Grand View Garden Administration’ in the July of 1987; and changed yet again to ‘Red Chamber Culture and Art Museum’ approved by Beijing Municipal Administration of Cultural Heritage in the June of 1996. In the August of 1996, Grand View Garden was approved as ‘one organization with two brands,’ meaning one brand is Grand View Garden film set while the second brand is ‘Red Museum’. At first, Grand View Garden Administration was subordinated to Xuanwuqu District Government of Management. In November, 2000, Grand View Garden was managed by Beijing Cultural Investment Management Company. Since October, 2005, the Garden was managed by State-owned Assets Supervision and Administration Commission

(SASAC), and guided and supervised by Beijing Tourism Administration and Beijing Municipal Bureau of Parks and Woods.

9.2.1 Organizational structure

Grand View Garden Administration is a Governmental Public Institution with its own revenue and expenditure (事业单位自收自支). During the past 30 years, Grand View Garden has spread Chinese classical culture and developed a tourism economy through “self-financing and rolling development”, as well as making active contributions to both the district economy and its social development. This unit has received numerous awards and recognitions from government agencies, such as ‘Beijing Spiritual Civilization Advanced Unit’ in 2005, and ‘Advanced Hygienic Unit’ in 2006. The Garden has 9 departments, namely Administrating Office, Marketing Department, and Personnel and Financial Department, and the organizational structure shown in Figure 9.2:

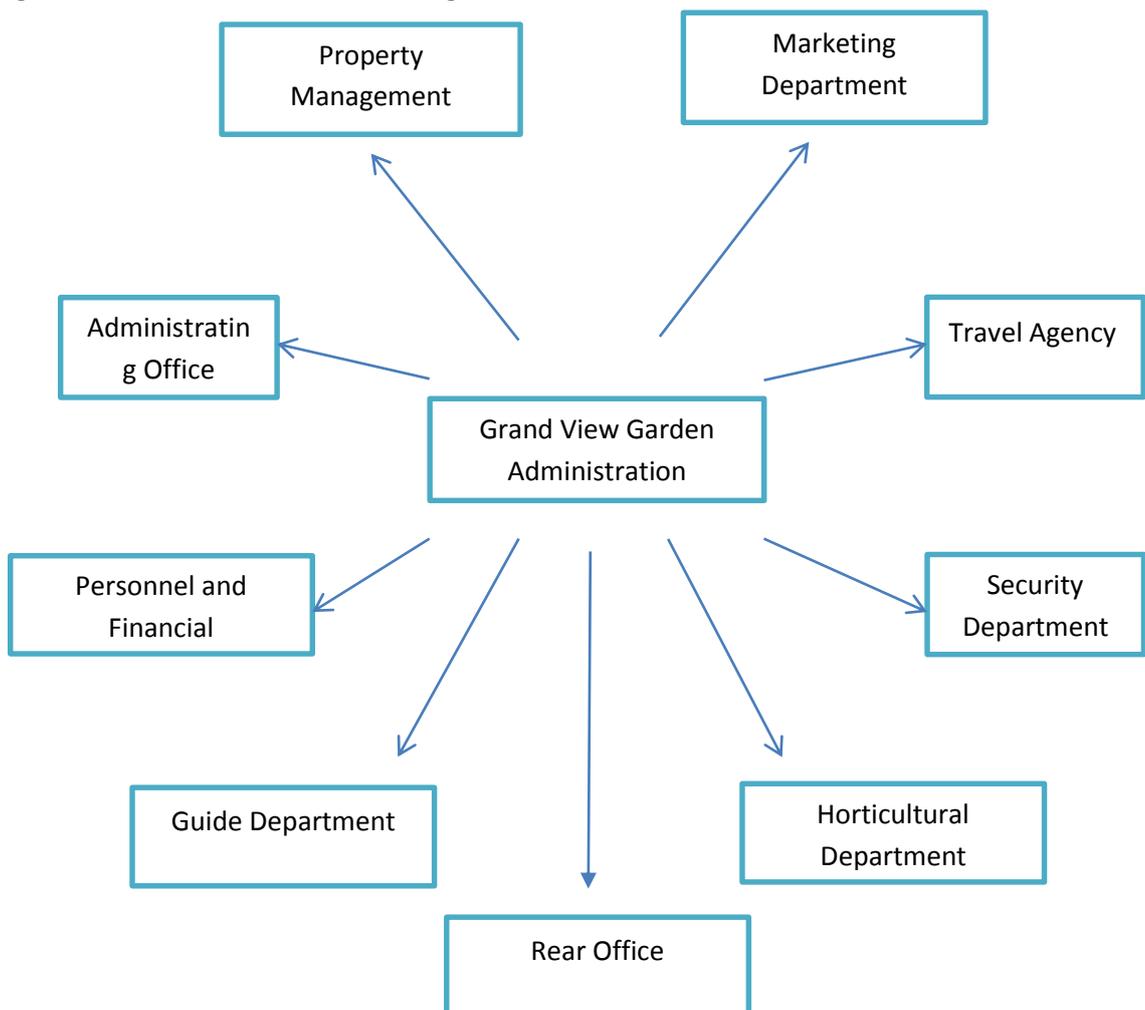


Figure 9.2: The organization structure of Grand View Garden Administration

9.2.2 Staff

There was only 95 formal on-site staff in 1985, which was increased to 194 in the following year of 1986 (See Table 9.1). After the Garden opened, the huge number of visitors increased the demand for staff. From Table 9.1, it can be seen that the Garden recruited new staff every year from 1986 to 1993. Through the interviews, most respondents mentioned the Grand View Garden was a very good work unit during the late 80s and early 90s, and had strict procedures for recruitment at that time. For example, the Guide Zou who had worked 25 years at the Garden and had won ‘Beijing Model Worker’, and he stated:

...the Garden built a guide team in 1988 and recruited 10 guides including the Great Redology Zhou Ruchang’s son, the (entry) requirement meant applicants were very familiar with Red, and must pass various professional tests... (No.6)

Table 9.1: Number of staff from 1985 to 2012

Year	Number of formal in-post staff	Year	Number of formal in-post staff
1985	95	1999	257
1986	194	2000	256
1987	247	2001	246
1988	255	2002	239
1989	263	2003	230
1990	249	2004	223
1991	256	2005	215
1992	290	2006	203
1993	288	2007	N/A
1994	270	2008	152
1995	273	2009	150
1996	283	2010	150
1997	263	2011	135
1998	260	2012	130
Source: Grand View Garden Administrative Committee			

9.2.3 Three development stages of Grand View Garden

By summarizing the interview transcripts, conversations, and government documents, the development of the Garden could be divided into three stages. The following sections will discuss each stage's development, visitor numbers and tourism revenue.

9.2.3.1 First Stage (1986-1995)

In the first stage, Grand View Garden just paid attention to the development and maintenance of the Red movie set. The previous literature review chapter mentioned that the effective marketing strategies for film tourism destinations could be divided into four steps: before production, during production, before release, and after release (Hudson & Ritchie, 2006a, 2006b). During the production, Hudson and Ritchie (2006a) pointed out that the Destination Marketing Organisations should work with the producer's publicist throughout the film production process to ensure consistent messaging about the filmed locations, as well as building the early linkage between the film or television series and the location. However during the television series' production in Grand View Garden, the Chinese media industry was undeveloped and most families had no television at that time. Unexpectedly, the Red television series adopted from the great novel still attracted huge attention from the masses. The amount of attention and energy that went into covering the production was definitely a surprise, as the section chief Li said:

... we did not expect that Grand View Garden could so popular during the production of the Red television series... at that time, there were many people who asked the Garden to open to the public, even waited at the gate and wanted to pay to visit the garden...we were very embarrassed as too many tourists visiting the garden should affect the filming. This issue also attracted the then government's attention, the mayor discussed the problem with the Administration and suggested opening to the public and charged a very high ticket price of 1 RMB (See Table 9.2) as we thought there would be just a few people wanting to buy such an expensive ticket to visit...maybe you don't

know, the ticket price of The Palace Museum was just 0.5 RMB at that time...

(No.2)

Table 9.2: The changes to entry ticket price in Grand View Garden

Year	The price of entry ticket (yuan)			Note
	Adult	Foreign guest	Student	
1985	1			Trial operation this year.
1986-1987	2	5	1	
1988-1991	3	5	1	
1992-1993	5	10	2	
1994-2000	10	20	2	Half price for people aged 70 years or older
2001-2006	15		7.5	Monthly ticket: 20 yuan. Half price: senior citizens held Senior Citizen Card.
2007-Now	40		20	Half price for some special visitors including disabled with Disability cards, senior citizens with Senior Citizen Card, and people relying on social security funds. Free admission for children under 1.2 metres, and soldiers. Monthly ticket: 50yuan Annual ticket: 100 yuan
Source: Grand View Garden Administrative Committee				

From Table 9.2, it can be seen that the price of entry ticket has increased from 1 RMB to 40 RMB during the past thirty years. According to Chinese general economic conditions and when compared to other Beijing attractions, the ticket price is really expensive, especially during the first years after opening. From the late eighties to the early nineties in China, there were few people travelling due to the low incomes. Nonetheless many tourists were attracted to the Garden even though the ticket price was very expensive, as the section chief Dong described:

...unexpectedly, there were many visitors were willing to buy the expensive ticket and visit during production...so at that time, on the one hand, the Red

television series was shooting at the Garden; on the other hand, visitors were paying to visit the attractions, and some buildings were still being constructed as well...(No.5)

Visitor numbers and tourism revenue in the first stage

Throughout both the conversations and interviews, most older members of staff were proud of the bustling scenes in the first several years during the production and after the series were released, and they were always excited to describe the scenes happening at that time. From Table 9.3, it can be seen how popular the Garden was in the first ten years. The Red TV series was released in 1987, and more than 3 million people came to visit the Garden in that year. In the following six years after release, there were more than 1 million tourists who visited each year. Indeed, as the previous Chapter 4 indicated, many foreigners also came to visit the Garden at the end of the eighties and in the early nineties. The Garden also attached importance to its high quality facilities and services for tourists at that time such as the free guide service. Guide Zou stated:

...from 1988 to 2000, the Garden provided free guide service, and guides were arranged to interpret attractions at each garden...(No.6)

Table 9.3: Number of visitors from 1985 to 2012

Year	Number of visitors (ten thousand)	Year	Number of visitors (ten thousand)
1985	40 (Trail operation)	1999	37.3
1986	120	2000	64
1987	More than 300	2001	36.6
1988	242.9	2002	26.94
1989	154.7	2003	17.33
1990	152.5 (include more than five thousand foreign guests)	2004	63.58
1991	170	2005	74.3
1992	140	2006	123.2
1993	118	2007	120
1994	90	2008	200
1995	86.3	2009	86
1996	67.7	2010	106.44
1997	61	2011	115.58
1998	44.4	2012	123.3
Source: Grand View Garden Administrative Committee			

For such heritage or cultural sites, funding is often one of the most important concerns (Timothy, 2011). The admission fees are the most important part of the revenue, which was used to protect heritage site, maintain facilities, and update interpretation systems, as well as meeting visitors' needs and demands (Fyall & Garrod, 1998). Table 9.4 illustrates each year's tourism revenue from 1985 to 2012. In the first several years after opening, the huge number of visitors brought many benefits to the Garden, which helped the Garden to pay off the loan. Before the construction of Grand View Garden, China TV drama production center invested 750,000 RMB to produce the film set, and Xuanwuqu government invested 2.5 million RMB to build the Garden. Later, the Garden's unexpected success after the opening not only repaid the funds to China TV drama production center, but also paid profits to Xuanwuqu district government from 1987 to 1993. Further, the large quantity visitors also brought benefits to the commercial shops at that time, as the section chief Sun stated:

...within the Garden, each attraction had shops planned before the construction. In the first several years, all of the shops were operated by our staff, and were very profitable...the demand for both the foods and products had outpaced supply - even the spring water or instant noodles... (No.4)

Table 9.4: Tourism revenue from 1985 to 2012

Year	Total revenue (ten thousand yuan)	Paid profits to Xuanwuqu district government	Year	Total revenue (ten thousand yuan)
1985	20		1999	1141
1986	164.4		2000	1100
1987	453	20	2001	1391.5
1988	478.3	300	2002	1321
1989	412.8	300	2003	793
1990	475.5	300	2004	1704.3
1991	545	309	2005	1389.9
1992	690	300	2006	2097.6
1993	614	324	2007	N/A
1994	840		2008	2103.8
1995	894		2009	2160
1996	660		2010	2202
1997	980		2011	2221
1998	1001		2012	2184
Source: Grand View Garden Administrative Committee				

During this period, Grand View Garden also ran some businesses to develop Red related cultural products preferred by tourists. Grand View Garden Service Operation Company was founded after the construction of the Garden, and renamed as Beijing Grand View Garden Operation Company in the May of 1989. This company included two departments: the Operation Department sold food, wine, and art crafts related to Red; while the Service Department provided kinds of service, such as teahouse, bookstore, gallery, and Red art photography. These Red-themed souvenirs were often liked by visitors, as the section chief Li stated:

...In the first several years after opening, there were many kinds of Red-themed souvenirs sold at the Garden. For example, the most popular souvenir was “Twelve Beauty Wine” - a box of 12 glass bottles represents twelve beauties. Every bottle has different style and degree such as one bottle represented Wang

Xifeng and has the highest degree and represented the character's fiery temper... Unfortunately, the wine company was closed later due to the falling demand as a result of the number of visitors decreasing. Besides, the souvenir shops also sold some other souvenirs like Red-themed fans, cigarettes, and cards at that time, while these souvenirs were no longer in production later... (No.2)



Figure 9.3: Red souvenirs presented at the Museum

Source: Author

Now, visitors can see the sample of these souvenirs presented at the Red Museum (See Figure 9.3). Through random conversations with visitors at the museum, most expressed interest in these souvenirs and a willingness to purchase these products, as one female visitor said:

...I like these souvenirs very much especially the Red-themed wines... I think the cigarette with Grand View Garden brand is a very special gift...these souvenirs have much higher quality and are more attractive than the current souvenirs sold within the Garden. I don't understand why the Garden don't sell these products anymore...I am sure that many visitors could prefer them...

In August, 1988, Beijing Grand View Garden Tower Restaurant was founded as a joint venture invested by Grand View Garden Service Operation Company and Hongkang Mingyi Investment Company, and this restaurant developed a unique food style 'Red Banquet'. Later, although the ownership of the restaurant changed many times, the 'Red Banquet' was always required as one of the special dishes by the Garden. In addition, at this stage, Grand View Garden introduced the first big Sino-foreign joint venture project in Xuanwuqu district since China's reform and opening up, that was a four-star Grand View Garden Hotel that cost US\$25 million. After that, Grand View Garden developed some companies such as Grand View Garden Car Rental Company, Grand View Garden Travel Agent, and Grand View Garden Art Crafts Factory, which were under the leadership of Grand View Garden. From the July of 1985 to the end of 1990, Grand View Garden had recovered the total cost of construction. After 1994, Grand View Garden developed a set of services actively including restaurant, accommodation, sightseeing, and entertainment. In addition, from 1992 to 1999, Grand View Garden improved the site further and strived to become a high quality and unique garden, while the construction funds came solely from the Garden's revenue and were not dependent on government funding. Grand View Garden also developed some commercial buildings around the garden to promote the development of surrounding areas.

To sum up, the Garden really attracted many visitors and was very profitable in the first stage. After the television series was released in 1987, the Garden received more than 3 million tourists and total tourism revenue of 4.53 million RMB (0.91 Million NZD), even though the ticket price was 2 yuan at that time. At this stage, the roles of the Garden were 'movie set' and 'Red theme park', and the popular Garden not only co-operated with companies to develop Red-themed souvenirs, but also attracted many business investments. At this stage, Grand View Garden attracted successfully tourists and spread Red culture as well. The next section will discuss the second development stage of the Garden.

9.2.3.2 Second Stage (1996-2005)

The popularity of the Garden decreased during this second stage. When the respondents talked about this stage during the interviews or conversations, their tone and expression was not as enthusiastic as when they reminisced about the first stage. Since 1996, the number of visitors decreased (see Table 9.3) from 0.863 million in 1995 to 0.677 million in 1996, and the total revenue also fell from 8.94 million to 6.6 million RMB, even though the ticket price was increasing. Through the above Tables, it is seen that the visitors' numbers reached the lowest point in 2003 during the past 30 years. There were only 0.17 million people who visited the Garden in 2003, and it earned just 7.93 million RMB, while the ticket price was 15 RMB during that year. Through the interview transcripts, 5 respondents mentioned that the Garden had experienced a very 'quiet' period, and comments included:

...I remember the Garden was very quiet and clean during 2001 to 2003 as there were just few tourists came...so we were very free at that time... (No.8, Ticket Officer)

...but actually I missed that time, we always chatted about Red, and walked around the quiet Garden(smile)...I felt like a Red character or ancient women sometimes...while we still needed to face the realistic problem – low salary...(No.7, Guide)

The possible reasons for the few visitors were suggested by the manager Ma:

...in the late of eightiness, due to the undevelopment of media (television series), there were few television series or films produced and broadcasted at that time in China. Thus, the Red television series adopted by the famous novel drew many Chinese TV audiences' attention, and the Red related things became to the most popular topic to the mass. The new tourism type film set also attracted many tourists. However, with the rapid development of media technologies, there were more and more television series (e.g.: Journey to the West) and film sets or theme parks (e.g.: The Theme Park of the Journey to the West) appeared. Therefore, the Garden faced many competitions and challenges...(No.1)

Indeed, some sensitive reasons mentioned by the section chief Li:

...Grand View Garden was always supported by the then Beijing Mayor Chen Xitong since the Garden built. He liked Red very much, and always gave support and help to the Garden during the construction and after opening. Heeven suggested extending the Garden's area and built a Cao Xueqin Museum beside the Garden. Just when we planned to buy land and build another Garden, the Mayor was jailed for economic crimes in 1995. During the sensitive period, no one dared to continue even mention the program... (No.2)

Despite the economic downturn, the Garden still attached importance to environmental protection. In 2003, in order to protect water resources and to respond to the government's orders for water saving, Grand View Garden developed a water system to promote the comprehensive utilization of rainwater, lake water and reclaimed water. Grand View Garden was the first garden to change its reclaimed water to landscape water in Beijing, and this project also saved 4.5tons of water every year.

As Grand View Garden generated most of its revenue from the entry ticket sales, any reduction in visitor numbers meant a fall in total revenue. Consequently the Garden tried to develop new business and attractions. For example, the Garden rented its location to film crews for both film and TV series production. From the above Table 9.3, it is seen that the visitor numbers in 1998 was 0.444 million, much lower when compared to the previous year's total of 0.61 million. Nonetheless the tourism revenue of 1998 was higher than that of 1997 because there were more than 20 film crews who rented the location, which created more than 800,000 RMB in 1998. In 2001, there were 0.274 million fewer visitors than 2000 – a fall of 43%. Again though the total revenue increased from 11 million in 2000 to 13.92 million RMB in 2001 as an additional 19 film companies rented the location for filming in 2001.

At this stage, Grand View Garden also developed additional tourism attractions in order to enrich the tourism activities and earn more money, including the Grand View Garden's Theatre (大戏楼), and Illusory Land of Great Void (太虚幻境).

Grand View Garden also signed a construction contract with two companies (Weinan and Dalong) to build a 4D Theater named ‘Illusory Land of Great Void’ and invested 572,000 RMB, and completed this in January of 1998. Table 9.5 shows the tourism revenue received from this attraction from 1998 to 2003. In the first two years, this attraction attracted many visitors and increased total tourism revenue. However from 2000, both the number of visitors and tourism revenue all decreased, and this attraction closed in 2004 and was abandoned, and many visitors asked the author ‘why doesn’t the attraction open’ when conducting the research.

Table 9.5: Tourism revenue of Illusory Land of Great Void

Year	Tourism revenue (10,000 RMB)
1998	81
1999	82.55
2000	63.5
2001	40
2002	37.75
2003	17.79
Source: Grand View Garden Administrative Committee	

The second stage is therefore seen as a period of decline and interest in the Gardens was greatly diminished, and both the visitor number and tourism revenue decreased. The Garden was once an attractive destination but gradually faded from people’s memories. However, the Garden learnt experiences from this period, and initiated further changes in the next stage.

9.2.3.3 Third Stage(2006-Now)

From Table 9.3, it could be seen that Grand View Garden has experienced a rapid growth from 2005 to 2006. In 2005, the total number of visitors was 743,000, and the revenue was 13.9 million RMB, while in 2006, visitation increased by 65.81% to 1,232,000, and the revenue increased 50.92%. By checking the Garden’s Archive, it was found that five major events happened in 2006:

1. The Garden entered the Beijing Annual Ticket Program.
2. Grand View Garden co-operated with BTV to produce a major talent show named “Human in Dream of Red Mansions” in order to select suitable actors for the remaking of the Red television series directed by Li Shao-hong.
3. This year marked the 10th anniversary of the Red Museum. The Garden solicited a Red related collection with the purpose of spreading Red culture and enriching the museum’s collection. This activity aroused mass interest in Red, and all of the contributors got a certificate from the Garden.
4. The 11th Temple Fair was named “The most favorite Temple Fair in Beijing”.
5. The Garden rebuilt the attraction “Lin Dai-yu buries the fallen flowers”, and has now held performances at Tomb-sweeping Day every year since 2006.

There is no doubt that these activities increased the awareness of both the Garden and Red, as well as letting more people re-pay further attention to Grand View Garden. From the interview transcripts, it was found that 8 respondents indicated that entering the Beijing Annual Ticket Program was the most important reason for increasing the visitor numbers. However, both the interview transcripts and conversations showed that a number of respondents did not think the Garden had gained many benefits through this program and some even hoped the Annual Ticket would be cancelled. For example some respondents stated:

...Since we entered the program, our workloads have increased everyday because many annual ticket holders came, while the salary didn’t increase...(No.9, ticket officer).

...even though the total number of visitors increased, most of them were middle-aged and elderly people holding annual tickets, not visitors who bought tickets... Most annual ticket holders spend several hours at the Garden, they spend their time playing, eating, and singing at the Garden. Annual tickets only bring few profits to us, but we need spend much manpower, money, and time to clean and maintain the Garden well... (No.5, Section Chief)

...Since the visitor number increased, some tourists complained about the unclean toilet or lake water and fewer flowers...we certainly hope the environment is clean and beautiful...for many staff, the Garden is like a second home as we worked here more than 20 years...but we don’t have enough

budget to maintain the Garden like the The Palace Museum or The Summer Palace...(No.2)

Based on the Annual Ticket Program, the Manager Ma provided more detailed comments:

...at first, entering the Annual Ticket Programme really did solve the problem of few visitors... However, when the number of visitors increased, a new problem has arisen, that was the facilities were damaged faster than before. We need to spend much time and money to maintain the facilities like traditional architectures or roads, and clean the environment more frequently. The traditional buildings always cost much money to maintain or protect. While the government didn't give us funds to maintain these facilities, and the little profits gained from the Annual Ticket Sales are not enough to pay the maintenance fees for the heritage site...if the government could give us funding support, I think we cannot only maintain the heritage place well, but also satisfy tourists' needs...but now, I need to consider all of the staff's monthly salary...actually we want to cancel the Annual Ticket Programme because of the limited budget...(No.1)

The above comments indicated that although the Annual Ticket Program increased the number of visitors, most were annual ticket holders, not full ticket buyers; thus tourism revenue showed no significant increase from this initiative. As the previous chapter showed many local residents hold annual tickets to visit the Garden and spend several hours to play or do exercises. The large number of visitors imposes pressure on such heritage sites, and the Garden should pay more attention to protect and maintain the site. As Mallam (1998) pointed out, maintaining a heritage resource to satisfy visitors requires many costs including: keeping the site safe to visit; providing signage and interpretation services for visitors to understand its significance; providing ancillary services like car and coach parking, all weather access roads and internal footpaths, catering and toilet facilities, etc.

In addition, Table 9.3 showed the visitor number increased a lot in 2008, and 2 million visitors came to the Garden, probably because of the Olympic Games held

in Beijing in that year. During 2008 Olympic Games, Grand View Garden played an important role in providing activities and spreading Chinese classical culture. The South Gate Square was used as the Olympic Culture Square, and Grand View Pavilion was reconstructed to be the Olympic Open-air Theater.

9.2.3.3.1 Tourism activities in the third stage

At this stage, the Garden also began to develop various activities related to Red and Chinese traditional culture. There were several kinds of cultural activities developed for normal days of business and public holidays. The normal days' activities included holding Red presentations to improve the communication between 'Redologists' and 'Red fans'; and displaying Chinese traditional culture at the museum like cultural relics, calligraphy and painting, and pottery and porcelain.

Holiday activities always attracted many tourists, and the number of visitors was much more during holidays than normal days. Correspondingly, holiday period tourism revenue was also much higher than normal days, especially the Temple Fair. For Grand View Garden, tourism revenue mainly comes from ticket sales, and the holiday ticket sales account for an important part of the total revenue. This study compares the past four years' tourism revenue of three main Chinese holidays (May Day, National Day, and Spring Festival), which only became possible after 2010 when detailed data of holiday revenue became available. As the section chief Li explained: "... before, we just recorded the total number of visitors and revenue of each holiday, while according to the upper government's requirement, we then started to record the detailed holiday tourism revenue since 2010, so we only have the detailed data of the past four years..." Thus, a summary and comparison of the past four years' detailed data can be presented and discussed in the followed sections.

9.2.3.3.1.1 Temple Fair

New Year holiday is one of the best times of the year to experience traditional Chinese culture, and Temple Fair is a celebration of discarding the old, bringing in the new and celebrating the coming of new things. People generally have at least seven days holiday from work, and they use the time to take part in some

generation's-old traditions. As the former capital of the Yuan, Ming and Qing empires, Beijing's temples have hundreds of years of religious traditions and public entertainment to maintain. There are various Temple Fairs held at different parks or attractions such as the famous Ditan Temple, Grand View Garden Temple, Longtan Temple, and Dongyue Temple. For Grand View Garden, Temple Fair is the first and biggest performance and is always held from the first to the fifth day of New Year. The Red-themed Temple Fair is very popular in Beijing and attracts many visitors, and visiting Grand View Garden Temple Fair is an important part of many locals' Spring Festival Holiday. According to the government statistics that record the number of visitors for 22 famous attractions during the 2013 Spring Festival Holiday in Beijing as showed in Appendix F (Beijing Tourism, 2013), it can be seen that the visitor number to Grand View Garden was very high, even much higher than some famous attractions like The Palace Museum or other popular Temple Fairs.

Table 9.6 shows the visitor number and tourism revenue of Grand View Garden Temple Fair from 2010 to 2013. From the statistics, it seems that the total number of visitors fell during 2010 to 2013. Yet variations are observed. The number of visitors who purchased tickets increased by 20.36% from 2010 to 2011, decreased by 36% from 2011 to 2012, and increased again by 42.33% from 2012 to 2013. Here, it should be noted that the 2011 Temple Fair had one more day than in other years, but the total number of visitors still decreased by 27.8%. In 2013, even though the number of ticket buyers rose by 42.33% when compared to 2012, the total revenue decreased by 0.63%. In general, both the total number of visitors and tourism revenue has been falling in the past several years. As the previous Resident Chapter mentioned, some local residents felt the Temple Fair was the same every year and uninteresting, so they did not want to visit the Fair although they had free tickets.

Table 9.6: Total number of visitors and revenue of Temple Fair from 2010 to 2013

Date	Revenue(ten thousand)	Number of visitors	Number of visitors who buy tickets
2010	260.53	136000	49633
2011	307.19	104450	59742
Growth rate	18%	-27.8%	20.36%
2012	256.4	99700	37800
Growth rate	-19.81%	-4.76%	-36%
2013	254.8	86000	39400
Growth rate	-0.63%	-13.74%	42.33%
Note: Temple Fair usually includes five days except 2011 Temple Fair has six days.			

9.2.3.3.1.2 May Day Holiday

Table 9.7 summarized the number of visitors and tourism revenue of May Day Holiday from 2010 to 2013, and the detailed data is shown as Appendix G. There are four main kinds of tickets including normal ticket, free ticket for special populations, gift ticket, and annual ticket. It can be seen that from 2010 to 2013, the total number of visitors increased, while the total revenue continued to decrease since 2011. That is because the number of ticket buyers was decreasing year by year, while both the number of free and annual ticket holders was increasing, and about half of the total visitors used annual tickets to visit the Garden in 2012 and 2013. From 2011 to 2013, a third fewer total visitors bought tickets to visit the Gardens.

Table 9.7: Total number of visitors and revenue of May Day Holiday from 2010 to 2013

Year	People who buy tickets (number)	Free tickets for special populations (number)	Gift tickets (number)	Annual ticket (number)	Total (number)	Total Revenue (ten thousand)
2010	N/A	N/A	N/A	N/A	17920	19.1
2011	7900	5000	840	5900	19640	25.6
Growth rate					9.6%	34%
2012	6855	6763	590	12000	26208	21.2
Growth rate					33.44%	-17.19%
2013	7100	6800	500	14100	28500	23.15

9.2.3.3.1.3 National Day Holiday

During the National Day Holiday, there are always many visitors to Beijing. From the detailed data (See Appendix G), it can be seen the number of visitors were more in the third, fourth, and fifth days than other days during the National Day Holiday. The author's observation also confirmed that many visitors and group tours came from other cities to visit the garden during these specific days of the National Day Holiday. The possible reason is people always choose some famous attractions like The Palace Museum firstly when they come to Beijing, and then visit some smaller attractions in the following days. Table 9.8 summarizes the total number of visitors and revenue of the National Day Holiday from 2010 to 2013. The data clearly showed that both the number of visitors and tourism revenue decreased, and the number of annual ticket holders was more than ticket buyers. Although the statistics showed both the number of visitors and tourism revenue in 2012 were much as in 2011 and 2013, the 2012 golden week holiday had one more day than the other years.

Table 9.8: Total number of visitors and revenue of National Day Holiday from 2010 to 2013

Year	People who buy tickets (number)	Free tickets for special populations (number)	Gift tickets (number)	Annual ticket (number)	Total (number)	Total Revenue (ten thousand)
2010	N/A	N/A	N/A	N/A	67540	64.5
2011	16900	12115	158	18895	47618	55.1
Growth rate					-29.5%	-14.57%
2012	18359	19350	715	23020	61444	60.08
Growth rate					29.04%	9.04%
2013	13100	8740	310	13700	36120	42.5
Growth rate					-41.21%	-29.26%
Note: In 2012, 9/30 is Mid-autumn Day, and the golden week holiday included 8 days.						

Here, it should be noticed that the annual tickets could not be used during the Temple Fair, but could be used during both the May Day and National Day

Holidays. During the Temple Fair, tourists should buy Temple Fair tickets to make a visit, and the price is much higher than the normal ticket. Thus many fake tickets appear during the Temple Fair each year, and one ticket officer was presented with more than 60 fake tickets that were checked in on 3rd February, 2014 (See Figure 9.4). During the conversation, the ticket officer said:

... during 2014 Temple Fair, we checked many fake tickets every day, and also found kinds of fake certificates such as fake actor certificate, and fake intangible cultural heritage booth business certificate.



Figure 9.4: Fake tickets

Source: Author

In summary, as the statistics illustrate, both the number of visitors and tourism revenue has tended down over the past four years. Among the visitors, annual ticket holders accounted for the big proportion of visitors, exceeding more than twice the daily ticket buyers (e.g.: 2012 and 2013 May Day Holiday). Grand View Garden Temple Fair seemed to be much more attractive than both May Day and National Day Holidays' performance, and other famous Beijing Temple Fairs. The total revenue of 5-days Temple Fair was much higher than the 7-days National Day Holiday from 2010 to 2013. However, both the revenue and visitor numbers of Temple Fair still had a downward tendency.

9.2.3.3.2 Running businesses in the third stage

During the third stage, the Garden also ran some businesses that appear not to be as profitable as during the first stage. Among the businesses were the registration of

the brand “Liu Laolao” to sell some organic products, and the Gardens promoted Chinese classical weddings, as illustrated in Figure 9.5 which shows a classical wedding for a French couple at the Garden.



Figure 9.5: Classical wedding for a French couple

Source: Grand View Garden Administrative Committee

In addition the Garden rented some otherwise empty houses behind the Garden (such as the original reference room and boiler room) to individuals or companies. Through the research and conversations with four renters (a classical club, classical teahouse, classical furniture company, and an artist), the author found that these renters not only rented the house, but also co-operated with the Garden in various ways as the following comments show:

...Our company makes Nanmu furniture in a classical style and carves jade drawing, you know, our products are all very expensive, such as a set of Nanmu tables and chairs sold for about one million RMB, and a jade drawing sold for about two million RMB... most of our guests are rich men who like to buy something or talk businesses at the classical Garden. This is an important reason for me to rent the house here. I can tell you that the President Mao's grandson Mao Xinyu likes to have tea at our company... some products are exhibited at the characters' rooms such as Alpinia Park, which not only improve the attractions' quality, but also help us to promotion. Sometimes, our products are preferred and sold to visitors... (The owner of the classical furniture company)

...Our club focuses on Chinese traditional food and classical culture, Grand View Garden is a good place for us, which is quiet, classical, and close to the city center. In a scene, the Garden increases our club's classical atmosphere and cultural quality..."

Grand View Garden is a classical garden with cultural environment, and the renters rent the house as a result of their products related to Chinese classical culture. Through the conversation with the manager, the author knew that the Chinese famous cross-talk actor Guo Degang had also rent a building to practice for many years... (The classical club owner)

Throughout the third stage, the Garden really re-attracted the mass's attention. Entering the Annual Ticket Program was a turning point to Grand View Garden in 2006. But even though the number of visitors increased, most are annual ticket holders who bring little profit to the Gardens. The large volume of visitors also brought much pressure onto the heritage site. To some extent, these cultural activities and business brought benefits to the Garden, but few were obvious. Indeed, both the visitor number and tourism revenue of the three main holidays fell during the past four years. Based on the current situation, the next section will discuss the current difficulties and problems of the Garden.

9.2.4 The current difficulties and problems

By summarizing both the interview transcripts and conversations, two main problems seem to exist in the Garden: a lack of financial support and retired and poorly educated staff.

The lack of financial support was mentioned many times by respondents during the interviews and conversations. As a Governmental Public Institution with its own revenue and expenditure (事业单位自收自支), the Garden could maintain good services and facilities during the first stage as a result of the huge number of visitors that brought many profits and some successful business investments. Since the second stage, tourism revenue gradually became more difficult to sustain, meaning

a degradation of the previously high quality of service due to a declining popularity in the marketplace. In the third stage, the number of visitors increased because of the Garden created an Annual Ticket Program. However, the Garden not only profited less from the annual ticket holders, but also spent more time and money to maintain the facilities than before. In China, a Governmental Public Institution is difficult to develop without government funding support. From the interview transcripts, the manager stated:

... I certainly hope the Garden could develop well with high quality, but everything needs money...we even sold two buildings around 2003 (the low period) in order to maintain the operation and staff's salary...(No.1)

Another problem is that many staff are of retirement age and possess poor educational qualifications, which factor was mentioned by both the manager and section chiefs during the interviews in the Grand View Garden. Many staff have worked at the Gardens more than 20 years, and the Garden has recruited few new employees since 2000. In recent years, many old staffs reached retirement age, as the section chief Li stated:

... Many employees worked here since the garden opened, and they were just about 20-30 years old at that time, and reached the recruitment age now. In recent years, our Garden reached the peak in a number of employees' retirement. During the past two years, there were employees retiring almost every month, at most, about 6 employees retired a month. In 2012, there were about 20 employees who retired, but we just recruited 4 new staff (the recruitment meeting the upper leaders' requirement). We cannot recruit many employees as we are Governmental Public Institutions with our own revenue and expenditure and need to control and save cost... Both the cleaning and greening works are outsourced, and we decide to outsource security works when the security staff retired... (No.2)

Further, the manager Ma added that: "many old staffs' work is lackadaisical. For example, I know the guides are always chatting and playing during their working time, and always came to work late and left early" (No.1). The author's observation

could confirm that some staff were always chatting during their working time, especially because some guides were not enthusiastic about their work. As the guide Zou complained that: “they (other guides) always asked me to guide when visitors need guides...” (No.6).

Additionally, as mentioned above, many middle aged and elderly Chinese people have a low education level as a result of some Chinese historical problems. In the Garden, most staffs are aged above 40 years old and had a low educational background. This too was considered a problem manager Ma:

... This year (2013), we only have 123 formal staff. Most staff are more than 40 years old with low-education levels such as High- or Middle- School... actually, we want to recruit such high-educational and young people to bring new ideas and knowledge to the Garden. However, due to the limited revenue, we don't have enough money to recruit such highly-educated people... (No.1)

In fact, there is close relation between the two problems. If the Administration could get funding support, they will recruit more highly educated staff and potentially develop the Garden better.

Beeton's (2007) work has shown how different film companies have responded to the negative impacts resulting from a large influx of tourists. Her study compared how Yorkshire TV and Warner Bros. each responded to complaints from the residents and business owners of Goathland. In the case of Yorkshire TV, which filmed the long-running TV series *Heartbeat*, the company contributed to the construction of a local hall and “[permitted] those businesses featured in the series to retain their Heartbeat signage”, so they that were “able to trade off their fictional identities and contribute financially and socially to the community” (Beeton, 2007, p.153). But by contrast, Warner Bros., which filmed part of the Harry Potter films at Goathland, would not permit its intellectual property to be used at all by the local community (even for an event held for the local children) (Beeton, 2007). While recognising the nature of these concerns for management, in the case of Grand View Gardens the issues are simpler for the administration of the Gardens. The site was purpose built at a time when this part of Beijing was not as developed as it is today – and hence there is no local community whose daily lives are infringed upon as in the cases that Beeton describes. Rather local residents have a privileged access to

Grand View Gardens, and are primarily concerned about ensuring the Gardens are both enhanced as a recreational asset and yet remain faithful to its 'Red' heritage.

9.2.5 Future plans

In the light of the Garden's current situation and difficulties, the Administration also made some potential plans. Throughout the interview transcript, a transformation emerged as an important consideration. As the manager said:

...the current system (Governmental Public Institutions) has many restrictions to limit the Garden's development. The Garden is difficult to develop well under the current system...on one hand, the government don't give us funds; on the other hand, we couldn't develop business like a corporate. So we must change our system if we want to develop well.... we are planning to transfer from the current system to the corporate... (No.1)

Similar to both visitors and residents' views, the Administration staff also attached importance to a business culture with comments like:

... the Garden is in need of the diversification...culture is the rich soil, creativity is the seed, and industry is the result...So we want to develop the diversity of cultural products and expand the industrial chain in the future... (No.1)

Through both the interview transcripts and using government secondary documents, the Garden's future development plans are summarized in Figure 9.6. Based on the sightseeing tourism, the Garden plans to recruit professional and highly qualified staff and develop or enrich the cultural, experiential, and recreational attractions, as well as build a creative platform, and the concrete steps planned as follows:

1. Cultural attraction: To perform Red and Chinese traditional culture through dancing, Kun opera, acrobatics, shadow puppet and other kinds of art forms.

2. Creative platform: On one hand, to build Chinese artist base and provide workshops, exhibition, club, trading (auction) center for artists; and on the other hand, to develop tourism products, cultural gifts, and hold exhibitions or conferences, etc.
3. Relaxation and recreation: Red culture is a historical Chinese “businesscard”, and the Garden plans to develop such classical and cultural businesses including: Classical Garden Hotel with classical architecture; Health restaurant providing green food and health soup by Chinese traditional cooking style; Red-themed restaurant developing an unique food that will mix both Chinese classical and Red culture; Twelve beauties music bar performs Chinese classical music with traditional instruments; and Classical tea with Chinese traditional furniture and China.
4. Experiential attraction: To let visitors become involved in performances like ‘Homecoming of Imperial Concubine’.

Additionally, the Garden also pays attention to the protection of the environment, as section chief Sun stated: “many people are allergic to the willow catkins which flying in the air in spring in Beijing, and the catkins are also pollute the air. In order to protect Beijing air, Grand View Garden plans to use three years to transplant 160 ‘golden willow’ without catkins since 2013...” (No.4)

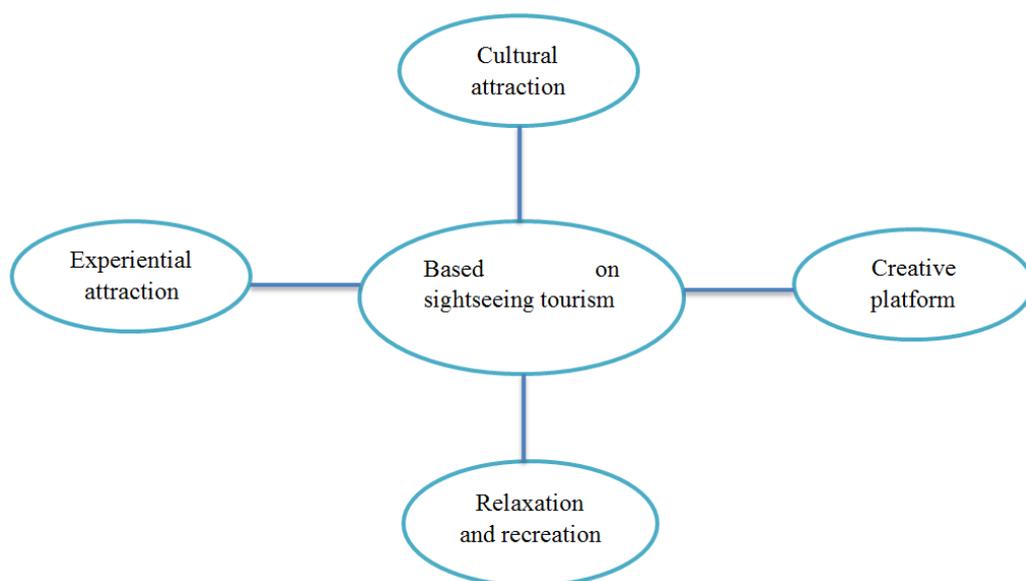


Figure 9.6: Grand View Garden future plans

9.3 Conclusion

Grand View Garden Administration has developed a history from the mid-1980s. The Garden has experienced three stages from prosperity to decline, which is reminiscent of the Jia family's rise and fall described in the Red novel. Table 9.9 shows the three stages of the Garden. The Red television series enjoyed great popularity in China, and the film set Grand View Garden also aroused significant attention from audiences. Thus in the first ten years from 1986 to 1995, Grand View Garden focused on the development of both the film set and Red theme park and attracted many visitors, as well as making profits. In the second stage, the attractiveness of Grand View Garden was reduced and the number of visitors has been decreasing since 1991. In the early nineties, with the rapid development of media and tourism, people were interested in a new television series or theme parks, and thus the unchanged nature of the Garden has made it difficult to continue to attract people's attention. Even though the Garden built the Red museum at this stage, the number of visitors continued to fall. In the third stage, Grand View Garden undertook some changes in their past business model such as entering the Beijing Annual Ticket Program in 2006. To some extent, this program increased the total number of visitors (See Figure 9.7), yet these annual ticket holders have brought little additional revenue to the Garden. Further, holiday activities have always attracted tourists, and the holiday tourism revenue also contributes an important part on the total tourism revenue. Substituting for this by issuing annual tickets therefore makes little business sense.

Among the holiday activities, the Temple Fair activities were the most popular among both visitors and local residents. However, both the number of visitors and tourism revenue during the three main public holidays were all reduced during the past four years. Now, the Garden faces some difficulties and problems including the lack of financial support, the retirement of and non-replacement of staff and the low level of qualifications possessed by many of the existing staff. Based on current situations, the Garden plans to change its current government status to that of a corporate entity, and develop its future business based on the Red culture.

Table 9.9: Three stages of Grand View Garden

Three stages	Years	Market Positioning	Visitors
Stage one	1986-1995	Movie Set Theme Park	Attracted a large number of visitors
Stage two	1996-2005	<i>Dream of Red Mansion</i> Museum Theme Park	The number of visitors was falling
Stage three	2006-now	Creative Platform <i>Dream of Red Mansion</i> Museum Theme Park	The number of visitors (Annual Ticket holders) was increasing

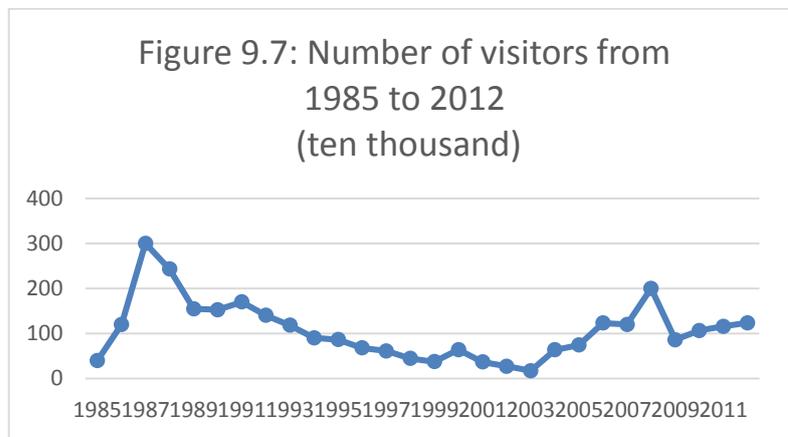


Figure 9.7: Number of visitors from 1985 to 2012

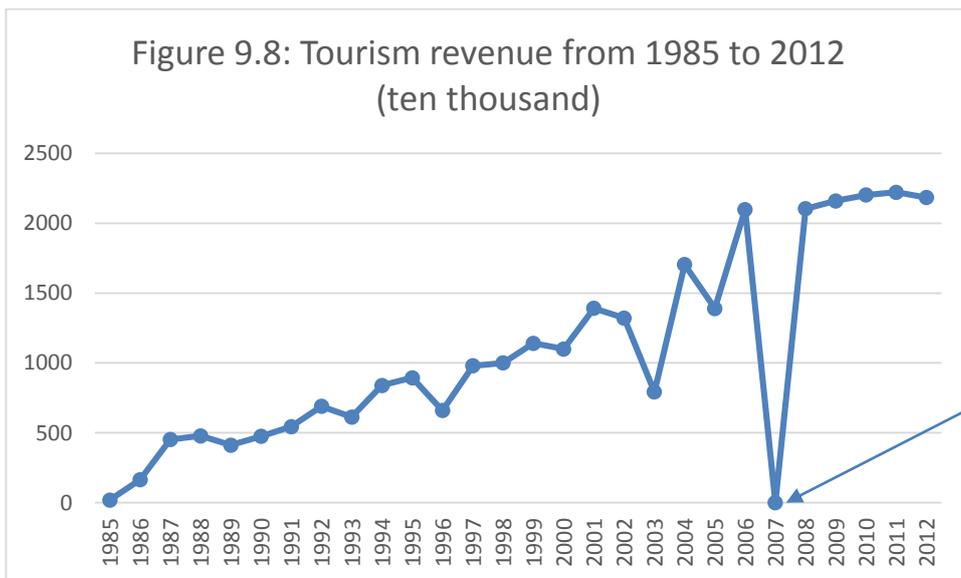


Figure 9.8 Tourism revenue from 1985 to 2012

Chapter Ten An analysis of the views of Government stakeholder-Chinese Tourism Academy

10.1 Introduction

This chapter examines the views of staff working at the Chinese Tourism Academy with reference to Chinese film tourism in general and Grand View Gardens specifically. As the research arm of CNTA and being intimately involved in much of Beijing's and China's tourism planning, their views were thought to be potentially valuable. Consequently 10 semi-structured interviews were undertaken. China Tourism Academy (CTA) is a specialized institute directly under China National Tourism Administration (CNTA). It focuses on research on basic theories and policies as well as key and difficult issues concerning the development of tourism, all the while studying, compiling and verifying tourism development plans and providing technical support to the inspection of tourism development plans submitted by local governments (CTA, 2014). CTA consists of three administrative departments, four institutes and a laboratory. The administrative departments refer to the Office, Research Administration Department and Academic Advancement Department, while institutes include Institute of Tourism Policy and Strategy Studies, Institute of Tourism Industry and Enterprise Development, Institute of Regional Tourism Planning and Development, and Institute of International Tourism Development and National Laboratory for Tourism Economy (In Preparation). A total of 9 male officials and 1 female official were selected from different departments. Here, it should be noticed that CTA staff are more likely to be males, especially for the Institute of Regional Tourism Planning and Development. Among the interviewees, 5 respondents came from Institute of Regional Tourism Planning and Development, 2 from Institute of International Tourism Development, 2 from Institute of Tourism Policy and Strategy Studies, and 1 from Institute of Tourism Industry and Enterprise Development. Each interview lasted 40 to 60 minutes to discuss three main questions: the current situation of both China and Beijing tourism, the officials' perceptions about

Chinese film tourism and Grand View Garden, and suggestions for Grand View Garden's future plan.

10.2 China and Beijing tourism

In this study, CTA staff were first asked their views about the current situation of both Chinese and Beijing tourism. Of the 10 interviewees, 7 out of 10 respondents stated that China is entering into the age of mass tourism, and sight-seeing tourism is the main form of tourism, and is now in the process of transferring into leisure and recreational tourism. Among them, 3 respondents said the mass tourists prefer cost-effective tourism products, and they want to see landscapes they had not seen previously by using the least amount of time and money. Dai and Xia (2009) also suggested that China's tourism economy is entering a new stage of mass tourism dominated by domestic Chinese tourists, and suggested three important economic and social reasons for mass tourism:

1. With the sustainable, stable and fast development of China's economy, and the increases in national income and the growth of consumer spending, tourism consumption is becoming an important part of national expenditure.
2. The rapid growth of transportation and the development of expressways shorten both the space-time and psychological distance between tourists and tourism destinations, and provide convenient and quick ways for tourists to make decisions about tourism consumption.
3. Contemporary senses of relaxation and consumption is continuing to grow and is also an important reason for mass tourism. As people's leisure time increases, tourism is becoming more and more frequent, especially short-distance travel. Chinese legal holidays and days of work have increased from 59 days in the early nineties to 115 days in 2007.

For the choice of tourism destinations, the majority of interviewees pointed out that people still prefer to visit some famous or well-known tourism destinations, such as famous mountains and rivers, islands, heritage sites, and prosperous cities. The statistics of the Annual Report of China's regional tourism development in 2013

also confirmed that the most visited cities are still such famous cities as Beijing, Xian, and Guangzhou (Chinese Tourism Academy, 2014). The possible reasons given for this by respondents included: "... most Chinese people unwilling to take risks of some unknown or small attractions, because they are afraid to spend both money and time to visit some bad or disappointing sites. On the contrary, they do not hesitate to choose well-known attractions recognized by the masses" (No.8). Another respondent mentioned that Chinese tourists always value destinations' reputation and ranking when they make a decision to travel, and he noted, based on his research experience: "according to my research of years, I found the number of visitors are more in Lijiang than Dali, while Dali has much more visitors than Kunming. For the possible reasons, traditional Lijiang is a World Heritage Site, and Dali is applying to become a World Heritage Site, while Kunming only has one World Heritage Site, Stone Forest of Lunan..." (No.6).

Further, many inbound tourists also like to choose big cities or famous attractions. Respondent Li from the Institute of International Tourism Development, who is responsible for inbound tourism research, stated that: "according to our investigation and statistics, the inbound tourists like to visit some big cities such as Beijing, Xian, Shanghai, and Guangzhou, or choose some famous tourism destinations...and only a few foreigners who staying in China for a long time prefer some more traditional towns" (No.7). Another respondent added that: "Foreigners prefer the big cities as the Chinese government promotes these cities for many years...to inbound tourists, they want to see iconic attractions of China, for example, they visit The Great Wall and The Palace Museum which represent that they have been to China" (No.1).

Beijing is a cultural and ancient capital that has a long history, and is a modern city that is the focus of world attention. With a history of over 3000 years and a capital history of more than 850 years, Beijing is a famous world historical and cultural city and one of the four ancient Chinese capitals. All respondents indicated that Beijing has abundant tourism resources, and there are not only traditional world-famous destinations, but also new iconic attractions from the 2008 Olympic Games. For example, the director of Institute of Regional Tourism Planning and Development described the routes usually chose by such first-time visitors: "The famous tourism destinations and typical attractions would be the preferred choice

of many first-time visitors. On the one hand, many Chinese people like conspicuous consumption, for example, they choose famous attractions like The Palace Museum which could demonstrate that they had been to Beijing. On the other hand, generally, people are always travelling during the 3-days of May Day or 7-days National Day Holidays, so they usually choose some famous attractions because of the limited time. For example, people use seven days National Day Holiday to visit Beijing, they always spend most of the time to visit some famous attractions like The Palace Museum, The Great Wall, The Summer Palace, and Prince Gong Mansion, and then use the remaining time to visit the Bird's Nest, Water Cube, or maybe Grand View Garden. Most tourism tours also arrange members to visit the well-known attractions firstly, and then visit some other sites" (No.1).

For the future trend of Chinese tourism, the majority of respondents predicted that both the sightseeing products and traditional tourism destinations would still play a significant role in the future tourism market. As one officer stated: "though with the development of Chinese people's living standards, some tourists are now inclined to pursue vacation and recreation tourism rather than traditional sightseeing, most Chinese still prefer traditional sightseeing destinations" (No.2).

10.3 Chinese film tourism

Respondents were asked to evaluate Chinese film tourism, and most thought film tourism is an attractive form of tourism, but not the main one. In terms of examining the respondents' views of film tourism, it was found that half of all respondents had positive attitudes while another five have some doubts.

10.3.1 Positive

It is undeniable that there many places became very 'hot' as a result of the destinations serving as settings for popular television series or film productions. Through the interview, respondents provided examples of successful Chinese film tourism destinations and Yalong Bay Earthly Paradise Bird's Nest Resort was mentioned by 4 respondents. As the director of Institute of Tourism Policy and

Strategy Studies stated: “In China, some cities or tourism destinations promote their attractions through product placement in films or television series...such as the recent hot topic the romantic film “*If You Are the One II*” shot at Yalong Bay Earthly Paradise Bird’s Nest Resort. Before the film was released, both the destination and resort were not well known in China. While this place has now become a popular tourism site and the main purpose for travelling to the area today for many tourists, in the resort, the room used for filming is sold for about 8800RMB per night and is very difficult to book” (No.10). Xixi Wetland is another site in this film which as mentioned by a respondent: “Hangzhou Xixi Wetland was quickly known in China by totally relying on this film, though there was only a small film clip shot there...and the surrounding real estate prices rose rapidly... (No.2).

Further, 2 respondents thought the original Chinese inbound tourism has a close relationship with two films: *Liu Sanjie* and *Raise the Red Lantern*. One respondent from Institute of Tourism Policy and Strategy Studies, who has researched a Chinese film tourism site ‘Qiao Family’ and published a paper about film tourism in *Tourism Tribune*, stated that: “the number of inbound tourists had increased obviously after the two films released abroad...*Raise the Red Lantern* was filmed at a historical house ‘Qiao Family’ in Shanxi province. The film aroused the foreigners’ interest in the rich family’s life and oppressed daughter in law in Chinese feudal society, thereby attracting them to visit China. Another one is *Liu Sanjie* filmed in Guilin. Guilin is always one of the top tourism destinations of Chinese inbound tourism. One of the most important reasons is many foreigners, and even domestic tourists, knew the city’s landscape and culture through the film. Otherwise, Guilin would find it difficult to attract visitors as it is a remote location with a backward airport...There are many foreigners are not attracted by the big attractions promoted by us, and they are interested in such remote sites maybe known from such films” (No.9). However, a respondent from Institute of International Tourism Development expressed an opposite view to this statement, and he pointed out that: “There is no such correlation between the two films and inbound tourism. Guilin preferred by many foreigners as a result of the original national tourism policy promoted ‘gold tourism route’ includes four cities – Beijing, Guangxi, Guilin, and Shanghai...” (No.7).

One respondent suggested the Chinese government should place an emphasis on developing film tourism, thereby attracting inbound tourists, and he stated that:

“Korea attracts lots of foreign visitors through the strategic marketing of film tourism destinations, and New Zealand government also promotes LORT film tourism destinations successfully. However, Chinese government hasn't use film tourism to promote attractions and attract inbound tourists. In fact, Chinese inbound tourism has been in decline since the financial crisis. China National Tourism Administration always attaches importance on inbound tourism market and establishes various preferential policies to attract foreign tourists. Our government just focuses on the traditional tourism attractions, but has not to develop film tourism well even film is an also important part of culture...” (No.9).

For the attractiveness of film tourism in Chinese inbound tourism market, 3 respondents stated that foreigners are interested in films that represented Chinese past society and culture, as well as attracting to see these film sets, their comments including:

...foreigners like the Chinese dark side which also contains social realities, for example, Mo Yan won Nobel Prize, his novels are based on Chinese countryside and described some dark side of history during the age of 1950 to 1970. Foreigners are interested in these stories, not the main culture promoted by our government... (No.6, respondent from Institute of International Tourism Development).

...foreigners are always interested in some Chinese films presenting the history or story of the past Chinese society...in other words, many foreigners were not interested in some modern Chinese films and film sets... (No.3)

...frankly, I feel that foreigner's understanding of China is far from enough, and many people see China as it was 10 years or even decades ago... (No.9)

Thus, the respondents thought that foreigners are generally interested in Chinese films portraying the past and their relevant film sets, not modern film productions about contemporary life. In fact, with the growing influence of 'Korean wave' and

Korean television series, the Chinese government has also recognized the importance of film culture and its links with tourism. For example, Wang Qishan, a member of the Standing Committee of the Political Bureau, mentioned the recent popular Korean television series at the ‘You who came from the Stars’ in the NPC and CPPCC sessions in 2014, and suggested a need to produce such high-quality films or television series in China (Wen, 2014).

10.3.2 Negative

From the interview transcripts, it could be found that there was a countervailing view expressed by the remaining half of the respondents, who thought that film tourism is not well developed in China. According to the latest statistics, since the first film tourism studio Wuxi Movie and TV City were built in 1987, about 1000 studios have since been established in the past 25 years. Of the studios, 80% of them are thought to be losing money, 15% earned barely enough money to survive, and only 5% of the studios are profitable (China Economic Net, 2013). It is estimated that the total investment of the whole Chinese film studios has reached about 50 billion RMB. Though most studios are losing money, there remain many companies seeking to invest large sums to build new studios, which have caused the supply of film studios to greatly exceed demand (China Economic Net, 2013). The president of Peking University Cultural Industry Academy, Chen, (2013) pointed out that except for Hengdian and a few other Film Studios, most Chinese film studios and sets are unsuccessful, and neither become an attractive film tourism site nor a cultural and experiential destination. From the interview transcripts, one respondent from the Institute of Regional Tourism Planning and Development, who expressed doubts about film tourism, commented:

...According to our previous experiences on tourism planning and development, many destinations want to use films or television series as an aid in promoting and creating a positive image of their destination and attracting potential visitors if they have the resources (to develop) film tourism. However, in my opinion, can a film set really attract visitors? I remain sceptical. For example, many local governments negotiated with us to develop film tourism during tourism planning processes such as Liao City

in Shandong Province and Yellow River Stone Forest in Henan province, even though their film tourism resources are not good or attractive enough. I don't deny that film tourism is a trend in the future, but now most film sites are low quality, commercial, and less attractive... (No.4)

In addition, 2 respondents doubted whether every film site is worth developing through massive investment, and their comments were as follows:

...To such tourism attractions, film tourism promotion was the icing on the cake (e.g.: Qiao Family, and Yalong Bay Earthly Paradise Bird's Nest Resort); on the contrary, some new destinations would be difficult to maintain just based on the influence of films...actually there is no need to invest a film site for such unpopular films, even many popular films' shooting places find it still difficult to sustain attention in the long term... (No.3)

...now, the quality of many films or television series is quite low especially for such commercial productions, thus these film locations would find it difficult to attract visitors in the long term. ...(No.6)

To sum up, respondents thought that film tourism is an interesting and new form of tourism. Half of the respondents had a positive view of film tourism, and recognized many places became popular as a result of film tourism. Some respondents even mentioned two old Chinese films that had promoted the development of the original Chinese inbound tourism. The other half of the respondents doubted the current film tourism industry, expressing the view that many film sets or studios developed or planned were simply not good enough. Although respondents had different views on Chinese film tourism industry, most believed that the Chinese film tourism industry would be better in the future if properly developed and marketed. In short there tended to be a consensus that if well marketed and supported, the products had a role to play within the portfolio of Chinese tourism products, although views differed as to the extent of that role.

10.4 Views about Grand View Garden

With reference to Grand View Garden, 6 out of 10 respondents expressed the view that Grand View Garden faces many challenges and competitions as it is located in Beijing. As mentioned earlier, Beijing has rich tourism resources including both traditional and new attractions, and tourists always spend most of their holiday time at such famous attractions. As one respondent pointed out that:

... according to the statistics of CTA, during the National Day Holiday, Beijing local residents accounted for less than 1% of total tourists to The Palace Museum, and of these most residents just visited it to accompany their friends or relatives. In the contrary, local residents form nearly half of the visitors to Grand View Garden.... to Grand View Garden, both the service quality and products' attraction are all not good enough within all Beijing tourism attractions (No.1).

Further, Grand View Garden is a cultural attraction, while more than half of the interviewees (6 respondents) argued that the mass tourists' demand for cultural tourism is 'tepid', and made comments like:

...there are always some highly-educated or middle-aged and elderly people interested in cultural tourism. In China, the consumption power of middle-aged and elderly people is low because of the past historical problems. While many young people are interested in and willing to spend money on such experiential tourism activities. So some cultural destinations like Grand View Garden is unattractive to the main tourism market... (No.2)

...young people are the main component of tourists in China, but just fewer 'Youngers' are willing to learn the Red novel and culture... (No.4)

Moreover, through the interview transcripts, it is of interest that 3 respondents thought the attraction, Millennium City Park, has some similarities with Grand View Garden. While the Park seems more popular than Grand View Garden, the possible reasons for this are: "Millennium City Park is located in Henan province. There are not so many world-famous attractions in Henan province, so the competition pressure of Millennium City Park is much lower than Grand View Garden..."

(No.1). “Millennium City Park is more accepted and understood by people than Grand View Garden, as ‘Qingming Festival by the Riverside’ is a picture which easy to understand by either well or poorly educated people; while the novel The Dream of the Red Mansion is too difficult to understand for many people” (No.2).

In addition, one respondent responsible for the development of regional tourism economy, voiced a view that: “whether the Garden is a non-substitutable attraction, and whether the Garden might be replaced by another new Grand View Garden also build in accordance with the novel? If a better television series adaptation of Red was produced, would audiences will interested in the new film site?...the Garden might find it difficult to maintain the attraction if lacks innovation...” (No.3).

In this section, most respondents expressed doubts about the attractiveness of Grand View Garden, and thought the Garden faces many challenges and competitions in Beijing. How does the Garden develop in the future? The next section describes respondents’ suggestions for the future development.

10.5 Further suggestions for developing Grand View Garden

Most interviewees (8 respondents) stated that Grand View Garden has a unique cultural background and good geographical location in Beijing, while lacks effective development planning. As one respondent said: “... according to the changing of market’s demand, a destination should redefine and reposition the market” (No.1). From the interview transcripts, the potential suggestions could be divided into two main parts: product and marketing.

10.5.1 Product

For the product, 4 respondents suggested the Garden should develop experienced-oriented activities, thereby satisfying modern tourists’ demands. A male respondent, who is responsible for the development of the tourism market, provided many suggestions about tourism products as follows:

...To be a cultural and film tourism site, the development trend of the Garden is to be experientially oriented or performing products. Now in the Garden, tourists just can see some static houses or exhibits, maybe some tourists have forgotten the background story of these products as few introductions (exist). If they want to learn more, they need to spend money to hire a guide... (No.2)

He further explained modern Chinese tourists' demands through examples:

...What are the modern tourists' interests and demands? Take the similar attraction Millennium City Park as an example. The Park reproduces such classical story scenes of Song Dynasty through both landscape and experienced-liked performances. Tourists can understand the culture or history through performances easily, and not need a guide. The Park designed many landscape performances, and the biggest one is 'Song people resisted the foreign enemy aggression heroically'. This performance reproduced the scene showed on the river by using real big guns, warship, fights and background music. Modern tourists like such impressive landscape performance. Grand View Garden needs to transfer the static attractions into dynamic performance, and bring the Red story and culture to life, such as the performance with sound, light, and electricity techniques... (No.2)

During the research period, many respondents (including visitors, local residents, and government officials) mentioned the similar attraction of Millennium City Park; some CTA staff suggested that the author should visit the Park and compare these two destinations. In order to know the Park's attractions and operation, the author has visited the Park twice (one in normal day and another one in holiday). She found that there were many visitors both on normal days or holidays, even some visitors waited for the Park to open in order to see the first opening show. As previously described, the Park reproduces the Song Dynasty city landscape and culture through many kinds of performances. For example, many visitors were interested to participate in a performance named 'Finding son-in-law through throwing an embroidered ball' which comes from Chinese traditional culture, and the selected

participant will get the opportunity to experience the classical wedding ceremony with the bride and receive a special souvenir. Besides, many performers wear ancient clothes to play Song Dynasty people, such as a beggar (See Figure 10.1), businessman, officers, etc. Both the performers and performances are much liked by the mass tourists. Grand View Garden can learn from this successful example, and design such activities based on the Red culture or story, as well as let visitors to experience their favorite characters. The various performances also can let visitors stay at the Garden longer.



Figure 10.1: A performer plays a Song Dynasty beggar through wears beggar's clothes and perfect imitate at Millennium City Park

Source: Taken by the author at 18/2/2013

Additionally, 2 respondents suggested the development of 'classical' hotels within the Garden; as one respondent pointed out: "the Garden has one advantage when compared with The Palace Museum, which is the Garden can let tourists live in the grounds but The Palace Museum cannot" (No.1). Another respondent added: "Visitors should be very interested in and attracted by living at the Garden, as well as experiencing the ancient royal family's life. For a successful example, in Zhujiajiao Ancient Town, some classical gardens (ancient royal family's house) provide accommodation, and many visitors preferred to live at the ancient houses and are willing to stay one more day at the town..." (No.3).

10.5.2 Marketing

From the interview transcripts, many respondents suggested that suitable marketing is very important and necessary to the Garden. According to Hudson and Ritchie (2006b), it is important for DMOs to help potential visitors to make the connection between the film and destination after the film released. For example, the New Zealand government undertook successful film tourism marketing that made a good connection between LORT and New Zealand Middle-Earth image, and attracted many international tourists to visit these film sites, even those located in remote places (Singh & Best, 2004). In comparison many Chinese people may not know Grand View Garden exists and is the Red film site, even though they had watched Red television series or read the Red novel. Further, one respondent stated: “the ‘informatization’ level is low in many parts of China, so the promotion of many tourism destinations relies on ‘word of mouth’ between people. Many middle-aged and elderly people, maybe they are familiar with Red but never know a real Grand View Garden in Beijing. But they might want to visit the real Garden after being recommended by their friends or relatives who had been to the Garden” (No.5).

Thus, effective marketing strategies are very important to build the connection between Red culture and Grand View Garden, and let more people know the Garden. At first, 2 respondents suggested the Garden should identify the target market and then make their strategies accordingly. Their comments are:

...The Garden should have a firm grip on their target market firstly. For example, if the Garden wants to attract urban white-collar workers, they can advertise on the internet or subways, especially in Beijing. Because most white collars have no time to watch television, but they always spend a lot time on the internet or subways for commuting... (No.2)

...The target market should pay attention to some people who interested in Red and develop returned tourists. After that, the Garden could segment the particular tourist market, and develop such corresponding facilities based different groups’ needs and demands... (No.4)

Second, based on the Garden’s current situation, 3 respondents pointed out that Micro-blogging marketing would be a cost effective way. Tourism Micro-blogging marketing is when tourism destinations publish tourism products with pictures or

words through Micro-blogging platforms, and update tourism information and communicate with fans or followers directly, thereby achieving the purpose of marketing (Wu, 2011). Micro-blogging marketing has three main advantages: 1. Each Micro-blogging message should have no more than 140 characters with a simple concept, and they can be sent from any computer or mobile phone conveniently. 2. Interactive and real-time communication with the followers, and tourism destinations could get fans' feedbacks immediately and directly, and 3, It is low cost and fast spreading.

However, the Garden's Micro-bloggingmarketing has not been well developed and operates poorly. By checking the Garden's Micro-blogging homepage, it could be seen that there were only 219 followers and 223 blog posts (See Figure 10.2). Comparing with other Beijing parks, Grand View Garden's Micro-blogging seems to be very poor. Taoranting Park has 6521 followers and 2229 blog posts (See Figure 10.3). As a followerin the Micro-bloggingmarketing, the Garden needs to pay attention to better operate its Micro-blogging in the future (Wu, 2011).



Figure 10.2: Grand View Garden Micro-blogging homepage



Figure 10.3: Taoranting Park Micro-blogging homepage

Sources: Sino Micro-blogging

Additionally, Grand View Garden has also been the site of many television series and films other than Red. Whether the Garden can promote their attractions through these film or television series productions like the latest popular one 'Legend of

Concubine Zhen Huan' evoked different opinions. Three respondents expressed agreement and mentioned that it is difficult to satisfy modern tourists' demand if the Garden just depends on its old resources, and suggested the Garden "borrow force to make force' to capture an audience, such as sign a contract with film crewsto promote the film site during production or after release" (No.5). For example, 'Qiao Family' nearly promoted every film productions shot there and attracted the fans of different TV series, while few know the popular television series 'Legend of Concubine Zhen Huan'was filmed at the Garden. However, 2 respondents thought Grand View Garden should keep its special culture and the Red film setbrand, as one respondent argued that: "maybe the popularity-life cycle of the television series 'Legend of Concubine Zhen Huan'will be shorter than Red, what can the Garden do after the popularity-life cycle?" (No.10)

Based on the Garden's current situation and system, nearly all respondents suggested the Garden needs innovation in the future; otherwise, it just a city park. One respondent stated:

It seems extremely wasteful not to use the resources well; in particular, the Garden is located in Beijing with the highest land cost in China. The Garden candevlop some business, such as upscale club, special restaurant and hotel. Like Liu Laogen Grand Stage located in Qianmen Street, the owner Zhao Benshan transferred a heritage site to a club with restaurant and performance, and attracts many visitors. Most Chinese people like such busy or tacky scenes like Liu Laogen Grand Stage and Millennium City Park" (No.10).

However, 3 respondents argued that the Garden is a Governmental Public Institutions with its own revenue and expenditure, so the developmenthas some restrictions according to the Chinese system, and thus the development of the Garden lacks driving force and funds.

10.6 Conclusion

This chapter describes the CTA staff's views about current Chinese tourists' demands, perceptions of Chinese film tourism and Grand View Garden, and

potential suggestions for the Garden. In general, even though some current film sets or studios were not planned or developed well, most officers had positive attitudes about Chinese film tourism's future. They also thought the Garden has unique resource which should not be wasted, and suggested changes based on market demands, such as develop experiential activities and design suitable marketing strategies. The next chapter will compare the similarities and differences among the four stakeholders' attitudes and perceptions of the Garden, as well as suggestions for the Garden's future development.

Chapter Eleven Conclusion

11.1 Introduction

This thesis adopted a mixed research method to explore stakeholders' attitudes and perceptions of the film site - Grand View Garden, along with their suggestions toward the Garden's future development. Eight main objectives of this thesis were to generate the reasons for both visitors and local residents visiting the Garden, present attitudes and perceptions of the Garden as expressed by visitors, residents, and government officials, as well as exploring stakeholders' suggestions for future development. The final chapter will summarize the research results, compare different stakeholders' attitudes and perceptions, identify some recommendations relevant to the research objectives, discuss contributions and limitations of the research, and suggest future research directions.

Figure 11.1 indicates the approach that has been taken in this thesis. At the top of the diagram (See Figure 11.1) finds the four stakeholders: local residents, visitors, the Garden's management administration, and the wider authorities from the Beijing tourism administration and associated parties such as CTA. The core of the study is Grand View Garden, which is used differently by these groups. On the part of the residents, the Garden is a place for their neighbourly socialisation and recreational purposes. The evidence suggests they have a sense about the Garden as a unique place with significant cultural meaning. For the visitors, the Garden is seen as both a cultural site and as a film tourism site because the well-known Red TV series are being shown repeatedly. Visitors wish to see or explore the site that they have viewed on television or read from the novel (for many cases). Visitors identified with the place, and would make comments such as: "This is not how I imagined it to be" or "This is how I imagined it to be". But they also motivated for the Garden's heritage and cultural scenes, as well as for sightseeing, and thus appraise the site by reference to the classical novel. From the viewpoint of the Garden's actual management, the Garden is a day-to-day operational concern, and they are concerned with the administration of the site, such as the maintenance of the site, and the important funding and revenue issues. The management also

concerned about that how the Garden remains faithful to the novel. For the wider authorities including the Beijing Tourism Administration and associated parties such as CTA, they assess how the Garden sits within the portfolio of tourism products in Beijing, and how the Garden might attract more tourists and revenue.

The vision of the Garden is not only a cultural but also a tourism asset with film, culture, and heritage resources. Based on the cultural asset, on the one hand, the Garden is a physical manifestation of an important cultural novel, with a set of classical concepts, of harmonisation, of family relationships, with all its Taoist and Buddhist implications. The vision should be faithful to the novel, such as the architecture, landscape, and buildings, settings, facilities, etc. On the other hand, the Garden is a facsimile of a classical garden, which replicates the Red story from the novel and represents the scenes from the TV series through “storytelling”. While, as with many other tourism destinations, the Garden also faces some practical issues, including how to maintain the classical site, and cope with issues of decline in visitor numbers and the financial implications of that. Further, there are issues about the ticket price, and how to satisfy both visitors and residents’ expectations. In addition, the product has evolved into events, festivals, and performances about the novel, which is important for attracting visitors and the associated revenue. The next sections will provide the summary of this research results.

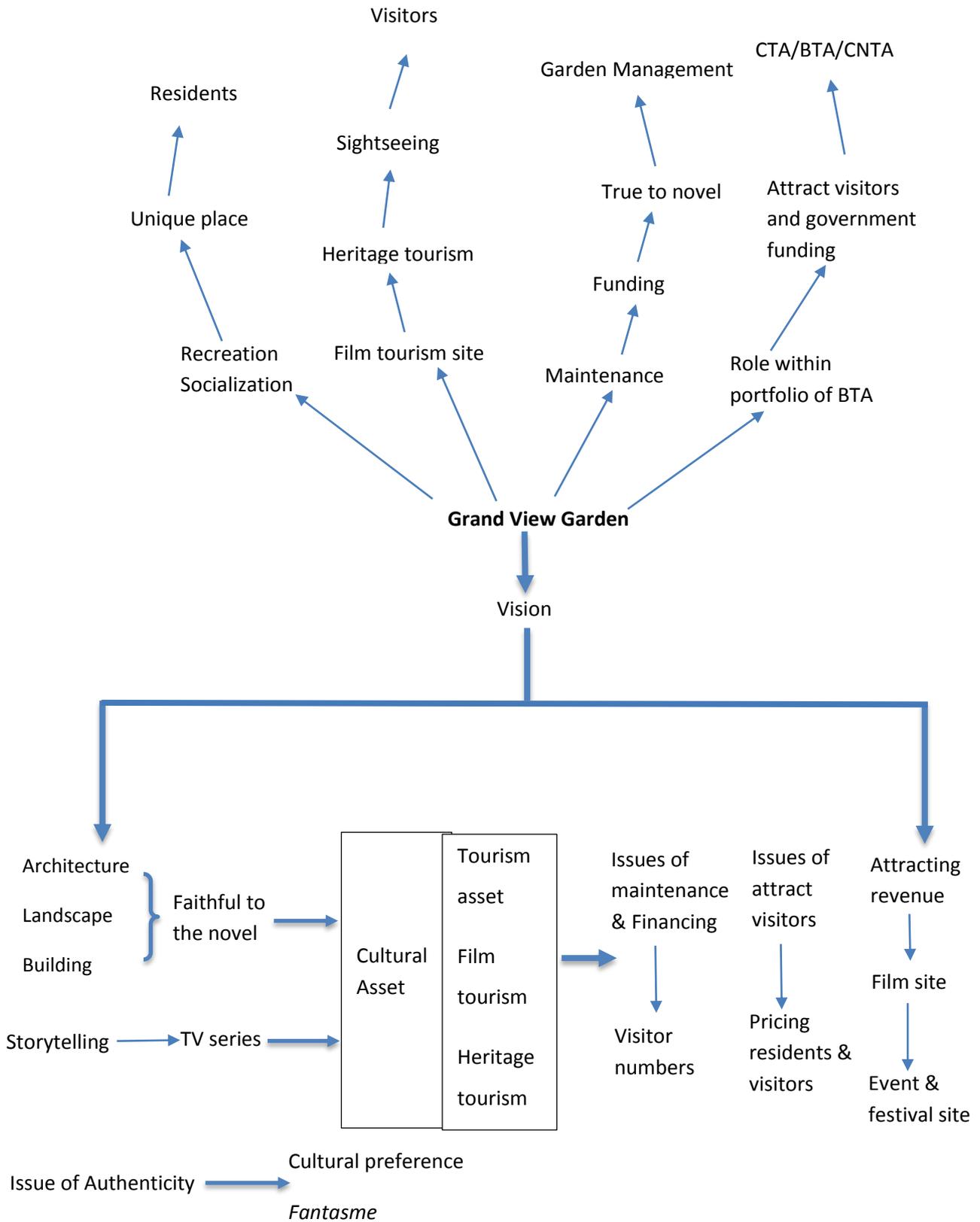


Figure 11.1 The approach of this study

11.2 Research results summary

Three chapters were used to examine visitor stakeholders' attitudes and perceptions of the Garden by analyzing both numerical and textual data. Chapter 7 combined findings from both quantitative and qualitative data results that identified visitor stakeholder's travel motivations, degrees of satisfaction, and future suggestions. One point of interest was that the number of female respondents was twice as many as males, in both the 1140 questionnaires and 20 interviews. While the quantitative sample is a convenience sample, this finding is consistent with the author's observations made over many months of visits to the Garden. The majority of visitor respondents were also familiar with both the Red novel and the television series, especially the females. The icon of "Dream of Red Mansions" is the most important reason for visitors to visit the Garden, followed by relaxing through sightseeing. The majority of visitors had a high level of overall satisfaction. They were satisfied with the beautiful environment and classical architecture. Some visitors argued the real Garden had not matched their prior expectations, and the negative attitudes mainly came from the poor service management and the perceived lack of authenticity of the Garden. The suggestions from visitors were focused on "Red" and cultural development and improvement of service quality.

With reference to the research objectives, the local residents' motivations, perceptions, and suggestions about the Garden were examined in Chapter 8. For the residents, Grand View Garden is used as a recreational park, which is an important part of most middle-aged and elderly residents' lives. They usually spend several hours to relax, practice playing various musical instruments, see performances and do different forms of physical exercises, thereby enriching their retired life at the Garden. Most resident respondents expressed satisfaction with the Garden's quiet and classical environment and unique Red culture, while some residents mentioned some negative perceptions like the low-quality performances, unhygienic restrooms, and lack of maintenance. Finally, they hoped the Garden could improve the quality of basic facilities, provide more convenient services such as free hot water, and develop high quality and cultural performances, as well as hoping the government will attach importance to the spreading of the unique Red culture.

Chapter 9 explored the Grand View Garden Administration officers' attitudes about the Garden's past, present, and future development trends. Along with discussing statistical data of the number of visitors and tourism revenue during the past 30 years they also discussed the financial statements about the main holiday performances. The Garden's developmental history was divided into three stages. During the first stage (1986 to 1995), the Garden was very popular and attracted a huge number of visitors, and the officers were proud of the Garden. When the Garden entered into the second stage (1996-2005), both the popularity and visitor numbers decreased. When the Garden joined the Annual Ticket Program in 2006 in the third stage (2006 to now), the number of visitors increased. However, most of the increased tourist numbers were annual ticket holders who failed to bring much additional revenue to the Garden. Currently, the Garden faces some difficulties including a lack of financial support and having staff who are mainly retiring and/or are not educated to a high level. In the future, the Garden plans to develop some business based on the Red culture, and design such participated or experienced products and cultural tourism activities.

Chapter 10 examined China Tourism Academy respondents' views about Chinese film tourism and the Grand View Garden, as well as suggestions for future development. Similar to the other three stakeholders, most CTA respondents thought the Grand View Garden has unique cultural resources which should not be wasted. Even though they thought film tourism would be a potential type in the future, the Grand View Garden faces many challenges and significant competition as it is located in the tourism city of Beijing. Based on their professional background and practical experiences, they commented that to meet modern tourists' needs and demands, they need to pay attention to developing such experientially based activities and to designing suitable marketing strategies.

11.3 Compare visitors' and local residents' motivations of the Grand View Garden

In making comparisons between visitors and local residents, it may be of value to note some similarities exist. Thus the book was the primary driver for the construction of the Garden. Such is the significance of the work in Chinese culture, the film producers were backed by the Beijing Government and encouraged to make the Garden as authentic as possible, that is to be as faithful as possible to the book and the context of the Qing dynasty. There was also the motivation to create an enduring legacy, as prior to construction, one important government officer considered the Garden could become a tourist attraction. To repeat the obvious, the book is an important record of Chinese heritage because it describes many of the features of the Qing Dynasty in terms of the social and family relationships prevalent at the time. The book continues to have cultural significance in contemporary Chinese society, as the Chinese Communist Party sees traditional Chinese culture as playing an important role in fostering a Chinese sense of identity. For the tourists in this study, if they are interested in the book, they are going to see the physical manifestation of a novel. If they are interested in Gardens, they are going to see a replication of a classical Chinese garden. If they are interested in the fictional characters, they will also see the exhibitions, which say something about the actors. So the motivation always came from the original novel, but, like many pieces of literature, and certainly as is the case with many tourist destinations, Grand View Gardens is a multi-faceted product that is interpreted differently by different people. This observation is supported by the evidence derived from the statistical data as illustrated in table 5.23 that shows the existence of four clusters including 'enthusiasts' and 'relaxers'.

In some ways this is a response to Beeton's (2008) observation that in terms of popular media, both films and television series has superseded literature as the most influential art form. More than the written word, these visual media "can present certain activities that visitors and recreationists desire to imitate or experience" and "[create] strong emotional ties to areas" (Beeton, 2008, p.39). It would appear that cultural and literary heritage has a role to play. In many examples of film tourism the visualisation of a story has been derived from an existing widely known piece

of literature – however much that literature may be shaped by the film maker. Hence even Disney’s musical and theme park entertainment of, for example, *Beauty and the Beast* has its antecedents in Madame de Villeneuve’s story of 1740. The intertwining of book and film is perhaps more complex than initially appears – as for example in the case of Joe Schreiber’s or Aaron Allston’s book that are derived from the *Star Wars* films.

One aspect that did emerge in this study, visitors’ social-demographic features are quite different from local residents. Young visitors aged between 17 to 30 years old account for a large proportion of the total sample (accounting for 84.8% of the total sample in the questionnaire research and 70% in the interview research); while the majority of local residents are middle-aged and elderly people. Further, most visitors had a degree, usually a first degree, while local residents’ educational level was lower than visitors. The common occupations of visitors were student, white collar and managerial positions, while most residents were retired.

By summarizing the previous visitors and residents’ chapters, 27 motivational items can be classified into five kinds, and the following Table 11.1 shows both the similarities and differences of these two stakeholders’ motivations. Through comparing these views, it can be clearly seen that visitors’ motivations were quite different from residents. Visitors were mostly attracted by the icons of Red like ‘interested in Red’, ‘Red television series with 1987 version’, ‘seeing novel/TV series scenes’, and ‘learning Chinese classical culture and history’. By checking visitors scores, it was found that the item ‘I am interested in seeing places that can inform me of antiquity’ has the highest mean ($M=5.64$) among all of the motivation attributes, followed by the item ‘I like this mixture between storytelling and history’ ($M=5.60$), and ‘I am interested in the Dream of Red Mansion’ ($M=5.28$). Thus, these Red related variables about novel, culture, TV series, knowledge, and classical literature, are the most important reason for visitors to come to the Garden. As described in the previous chapter, Grand View Garden presents itself as the inspiration for “*The Dream of the Red Mansion*”, a heritage site of Chinese classical architecture. It is a cultural model of wealthy Chinese family life in the 18th century, and a centre that informs tourists about Chinese classical and “Red” culture. Visitors

were not only attracted by the Red film set theme, but also the significant cultural content and classical atmosphere. These Red related motivators seemed not as important to local residents. To the residents, the most important motivators are 'good place to do exercises', 'taking a walk', 'calligraphy', 'playing kinds of instruments', etc., so they used the Garden as a recreational park. Further, relaxing and sightseeing seemed important to both visitors and residents. These two stakeholders were all motivated by the 'beautiful scenery', 'lovely setting for relaxation', and 'quiet environment'. From the open-ended questions results about visitors' expectations with the Garden, it was found that the word 'beautiful' was the most frequently used word relating to the 'beautiful scenery or environment'. As described in the previous sections of the literature, there are some research studies focused on tourists' motivations of film tourism. The results all found that the film or television series is not the sole or primary motivator for visiting film locations for the vast majority of tourists (Singh & Best, 2004; Macionis & Sparks, 2009). For example, in a research study of Macionis and Sparks (2009), they found the most important motivator is scenery and landscape.

Table 11.1: Comparison of visitors and local residents' motivations

Motivators		Visitors	Local residents
Icons of Dream of the Red Mansions	Mixture style between storytelling and history	♪♪♪	♪
	Interested in the Dream of Red Mansion	♪♪♪	♪
	Red television series (1987 version)	♪♪♪	O
	Red television series (2010 version)	♪	O
	Seeing novel/TV series scenes	♪♪♪	O
	Exploring whether the real scenes as same as the novel description or TV series	♪♪	O
	Inform me of antiquity, learning Chinese classical culture and history	♪♪♪	O
	Experiencing classical and cultural atmosphere	♪♪♪	♪
	Classical architecture	♪♪♪	♪
	Red/Chinese classical culture	♪♪♪	♪
	Learning Red knowledge	♪♪	O
Relaxing and sightseeing	Lovely setting for relaxation	♪♪	♪♪♪
	Interested in gardens	♪♪	♪♪
	Quiet environment	♪♪	♪♪♪
	Beautiful scenery	♪♪♪	♪♪
	Playing cards	O	♪♪♪
	Talking a walk	♪	♪♪♪
	Chatting or dating with friends	♪	♪♪♪
	Feeding fish, geese, or stray cats	O	♪♪♪
	Basking in the sunshine	♪	♪♪♪
Doing physical exercises	Calligraphy	O	♪♪♪
	Doing exercises	♪	♪♪♪
	Playing kinds of instruments	O	♪♪♪
Performance	Seeing performance	♪	♪♪
	Weekend stage performance	♪	♪♪
Others	Recommended by friends/relatives	♪	♪
	One of the 'must see' places in Beijing	♪	♪
Note: ♪♪♪=Very important motivator ♪♪=important motivator ♪=little important motivator O=no important			

It can be noted that in the wider literature about film tourism sites, the Chinese practice of such sites in park-like settings serving a dual function of being both a tourist function and a recreational resource for local residents is rarely commented on - reflecting a silence about this aspect of Chinese film tourism.

11.4 Compare visitors' and local residents' perceptions of Grand View Garden

The same procedure is now used to compare visitors' and residents' evaluation arising from visiting the Garden, as is shown in the following Tables 11.2 and 11.3.

11.4.1 Positive perceptions

At first, both visitors and residents expressed overall satisfaction with the Garden. For example, this study tested visitors' overall satisfaction levels through a scale of 1 to 10, and the results showed that about three quarters of total quantitative visitor respondents labelled a number equal to or greater than 7, and indeed 10.4% of the total visitors provided the highest score for their satisfaction. For residents, most were satisfied with the Garden. Some had an especially deep emotional attachment with the Garden, as visiting it was an important part of their daily life for several years. From Table 11.2, it can be seen that both visitors and residents expressed positive perceptions about the Garden's environment, like 'beautiful scenery', 'good environment', 'quiet', and 'lovely setting for relaxation'.

Furthermore, both visitors and residents mentioned the Garden as 'unique with profound cultural significance', such as the visitor interviewees who pointed out that the Garden 'turned a fictitious Garden into reality', 'a place of stories', 'the one Red film set built in strict accordance with Red novel', and 'a place to recall the memory of Red'. For residents, even though they used the Garden as a recreational park, half of the respondents thought the Garden unique with its Red culture – so very different from other parks.

In addition, some satisfactory attributes seemed more important to visitors than residents, such as 'classical architecture', 'mixture style,' 'better understand Red', and 'learn a lot about antiquity'. For example, visitors had a high mean score on the item 'like the mixture between storytelling and history' ($M=5.62$).

Table 11.2: Comparison of visitors and local residents' positive perceptions

Satisfactory attributes	Visitors	Residents
Overall satisfaction	♪♪♪	♪♪♪
Beautiful scenery	♪♪♪	♪♪♪
Good environment	♪♪♪	♪♪♪
Quiet	♪♪♪	♪♪♪
Clean	♪	♪
Lovely setting for relaxation	♪♪♪	♪♪♪
Like this mixture style	♪♪♪	♪
Unique Garden with profound cultural significance	♪♪♪	♪♪♪
Classical architecture	♪♪♪	♪
Red culture	♪♪♪	♪♪♪
Better understand Red	♪♪	O
Learnt a lot about antiquity	♪♪	O
Note: ♪♪♪=important mentioned ♪♪=mentioned ♪=few mentioned O=rarely mentioned		

11.4.2 Negative perceptions

For negative perceptions, it seemed that visitors had more negative points than residents (See Table 11.3). From the visitors' point of view, more attention was paid to the 'interpretation service', 'low-quality souvenirs', and 'the authenticity of scenes'. For the interpretation service, Chapter 6 indicated that visitors complained about the Garden's poor interpretation service such as 'lacks detailed attractions' introduction, introductory words, maps, signposts, and guides. An interpretation service could influence visitors' experience, especially in such heritage or cultural sites like the Grand View Garden (Io, 2013). As Schouten (1995) pointed out, history as historical reality is like black boxes, and visitors do not know what they contain. While interpretation is the art that makes history real, the output of the boxes can be marvellous through the input of imagination and good research. Further, "the acquisition of souvenirs is an essential part of a satisfactory film location experience" (Roesch, 2009, p.175). In the Grand View Garden, the current low-quality souvenirs and products could not satisfy visitors' purchasing needs. Moreover, the authenticity of real scenes also highly influenced visitors' satisfaction levels. From the previous quantitative results about visitors' satisfaction, visitors had low mean score on the items 'This is what I expected of Grand View Gardens' (M=4.47), and 'This is exactly how I imagined the Dream of the Red

Mansion' (M=4.41). The qualitative results also showed visitors complained that 'the Garden is not as big/beautiful/spectacular as their prior expectation' and 'the real scenes were different from the novel description and TV series'. As described in the previous literature, authenticity plays an important role in tourists' experiences, and tourists were motivated by the 'quest for authenticity' (MacCannell, 1976). For example, in a research study of the film set of *Coronation Street* conducted by Couldry (2005), visitors' behavior at the film set was described:

"What do people do on the set of *Coronation Street*? They walk down it: people sometimes summed up their visit in this phrase. But, since many spend an hour or more to the visit than that. People take photographs and are photographed at points of interest- outside the Rovers Return pub, the shops, the houses – but that too is over quickly. Almost everyone spends time tasting the boundaries of the set's illusion: looking through the houses' letter boxes or windows, pressing doorbells and knocking on doors; looking round the houses' backs (the 'old' houses have paved yards backing onto an alley, the 'new' houses have gardens). People compare details of the set with their previous images of the Street, tasting, for example, if the set is up to date with the plot. Some of the set's details are aimed at visitors, not the television audience: for example, the 'for sale' notices in the newsagent's window. There is a lot of laughter on the set, especially when it is crowded" (Couldry, 2005, p.61).

At Grand View Garden, both visitors and residents mentioned service and management problems such as 'lacks maintenance', 'unclean restroom/water', 'low-quality performance', and 'expensive entry ticket price'. It is interesting that some residents indicated that the entry ticket price was expensive. Even though residents do not need to buy tickets, they thought the expensive price was not beneficial to spreading Chinese classical and Red culture, especially to students. Compared to other Beijing attractions and parks, the Grand View Garden's ticket price was really high. However, Fyall and Garrod (1998) have argued that visitors to such sites will likely be less destructive and will appreciate the site more if they are required to pay high entrance fees. In addition, both visitors and residents also complained that the Garden 'lacks cultural and classical atmosphere'.

Table 11.3: Comparison of visitors and local residents' negative perceptions

Unsatisfactory attributes	Visitors	Residents
Small	♪♪♪	♪
Low-quality commercial shops and souvenirs	♪♪♪	♪
Lacks cultural/classical atmosphere	♪♪	♪
Expensive entry ticket price	♪♪♪	♪♪
Poor interpretation service	♪♪♪	O
Lacks facilities' maintenance	♪♪♪	♪♪♪
Unclean water/restroom	♪♪	♪♪
Cold and desolate winter	♪♪	♪
Low-quality performance	♪♪♪	♪♪♪
Lacks performance	♪♪♪	♪
Not match expectations	♪♪♪	O
The authenticity of scenes	♪♪♪	O
Note: ♪♪♪=important mentioned ♪♪=mentioned ♪=few mentioned O=rarely mentioned		

11.5 Implications for management

Within the quantitative data analysis, visitors' attitudes toward film tourism were examined. The majority of visitors (91.1% of total visitor respondents) thought the film set could be a good and attractive attraction, making comments like 'satisfy visitors' curiosity', 'better understand the making processes of films or TV series', and 'immersive experience the scenes depicted in the TV series'. Further, most CTA respondents also considered that film tourism would be a potential tourism type if developed well. For the Grand View Garden, the most important question now is how to develop the film set well in the future. The four stakeholders provided different suggestions (See Figure11.1) based on the common view of: attaching importance to and better developing Red culture.

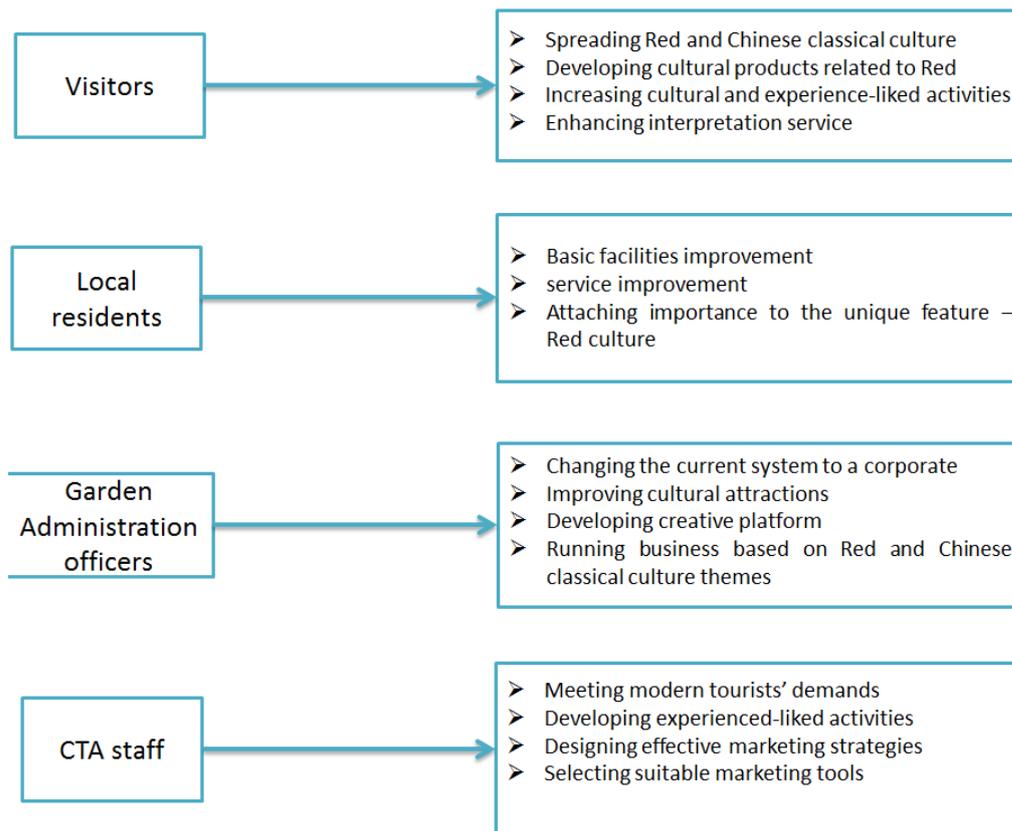


Figure 11.2 Stakeholders' suggestions

Through the above Figure 11.2, it could be seen that visitor stakeholders attached importance to the quality of travel experience, while local residents focused on the service and facilities for recreational use, and the Garden Administration considered on the revenue and profit increase. However, all of the stakeholders had the same comment, that is protecting Red culture and developing cultural products and activities. To satisfy each stakeholder's needs and demands, social harmony would be an effective model to balance the relevant stakeholders' interest.

Implicit in these comments is a view that a film tourism site has its own life cycle where product re-invention is required, as the film on which it is based becomes less pertinent to succeeding generations. This is akin to the issue described by Ryan (2007) with reference to his description of the aircraft carrier in Charleston, South Carolina, as it loses its meaning as the "heroic generation passes away". Grand View Garden, however, does differ from other film sites, as it represents a significant literary tradition, but unlike Beatrix Potter's cottage in Cumbria, it is an "artificial" linkage in that it exists as a replication and not as an original site. As a

replication, it is at risk of being superseded by a better “Grand View Garden”, and indeed other Grand View Gardens exist in Shanghai and Xian. They, however, lack authenticity by not being the original film site.

11.5.1 Social harmony

It is difficult to over-estimate the importance of social harmony in historic and current Chinese thinking. The concept of social harmony in Chinese thought can be traced back to *The Book of Changes* (the *I Ching*). The concept holds that harmony should exist between nature and humanity, and contains thoughts from the Chinese philosophers Confucius and Lao Tzu. In Lao Tzu’s book *Tao Te King*, “Tao engenders one, one engenders two, two engenders three, three engenders all things; all things carry the yin, while embrace the yang, neutralising energy bring them into harmony”. The theory is represented in the symbol of yin and yang (also known as the symbol of Tai Chi), which consists of a circle containing two colours (black and white). Black represents the yin energy, and white represents the yang energy. They are the opposing qualities of dualism. The symbol illustrates a state of yin-yang balance, which can be found in all existence, from natural phenomena, social order, to the functions of our body. In Chinese thought, everything has both yin and yang sides; for example, the earth is yin while the sun is yang, and a woman is yin while a man is yang.

‘Tian ren he yi’ (天人合一 ‘Heaven and people in harmony’) is a prominent view in Chinese philosophy and has been the most desirable accomplishment for many in Chinese culture (Ai, 2008). The concept of harmony often reflects the ultimate value and goal of Chinese people in life, thus, building a harmonious society has been the dream and pursuit of Chinese people for centuries (Ai, 2008). Due to China’s rapid economic growth and unprecedented social changes in recent years, the desire for harmony became more intense and urgent.

In 2006, the Chinese leaders Hu Jintao and Wen Jiabao started to talk about this theory, and wanted to construct a Socialist Harmonious Society. The Sixteenth Central Committee of the Communist Party of China passed a strategic document

in October 2006, that was ‘Chinese Communist Party Central Committee’s Resolution on Major Issues of Building a Socialist Harmonious Society’ (CCCP, 2006). After that, the construction of a harmonious society became the central theme of China’s economic, social, and political activities (Ai, 2008). became the central theme of China’s economic, social, and political activities (Ai, 2008). During that period, the most popular word in China was ‘Harmony’. Xie (2006) pointed out that the tourism industry plays an important role in the process of building a harmonious society. Harmonious tourism is a ‘people-oriented’ tourism development model under the guidelines of a scientific development view. Through the harmonious use of tourism resources, the tourism values and goals could be comprehensively achieved, and tourism development and protection could be coordinated, as well as improving communication among tourists, tourism enterprises and departments, etc., thereby improving the healthy, rapid and all-round development of tourism (Xie, 2006). Xie (2006) pointed out the evolution of tourism value and development goals as shown in the following Table 11.4. It can be seen that the modern tourism industry and destination pursues the harmonious value.

Subsequently, President Xi Jinping has brought the concept even more to the fore. Indeed his own nature and policies reflect the process of reconciling opposites in a harmonious fashion. He is at once both a Marxist-Maoist and Capitalist-Dengist, besides being a Daoist and Confucian. While Daoism is a major source of his outlook and vision, Confucianism appears to be the major source of his cultural identity and ideals. Xi is also pushing for both Moralism (德治) and Legalism (法治) in the governance of society, with these being the two major competing traditions in ancient Chinese history. He relies on moral education, drawing upon various traditional moral philosophies and religions such as Confucianism, Daoism, Buddhism, and Christianity and so on to uproot moral decay and promote social harmony. Hence the apparent opposite form dichotomies, but the poles are not opposing but rather mutually support the whole. Equally, as has been noted, Xie has also specifically sought to provide his concepts of art and literature to the literati and artists of China on several occasions, giving a political role to the arts in a way that possibly has not been done for several decades since 1978. The role of this theory emerged from the findings as is now indicated.

Initially, the author's motivation for the research was to study the Garden as a film tourism destination utilising concepts derived from the Western academic literature (See Figure 11.3). As at that time (2011) there was little in the literature on Chinese film tourism, there was no indication that the Garden would likely differ from Western film sets. However, as the research progressed, it became apparent that this film site differed from the Western paradigm. Also, during the process of data collection, the author interviewed the major stakeholders relevant to the Garden, and their responses suggested to the author that the concept of social harmony was applicable to the recommendations of the study. Under this concept, as discussed above, everything is supposed to be mutually supportive. To broadly generalise, it might be stated that the Chinese psyche differs from the Western, as the Chinese think in a more gestalt fashion, and hence possess a very different way of viewing the world.

According to this theory, all stakeholders' interests are interrelated, and so each party needs to consider the interests of the others in order for everyone to achieve their objectives. This may be set out in a series of mutual relationships thus:

The Garden's management:

Visitors can be seen as "yin", while the management can be seen as "yang". If the Garden wants to increase both the visitation and revenue, management needs to consider how to improve the attractions, maintain the facilities, increase the quality of the performance, as well as enhance visitors' experience.

The visitors:

For visitors, if they think that the Garden has significant meaning and they want to experience a clean and protected site, they need to understand the management's cost issues, and respect the environment and architecture, and to behave in a civilized manner. Equally they have responsibilities to future tourists by helping to sustain the Gardens and leave them for others to enjoy.

The residents:

For residents, if they want to see more professional, high-quality performances, they need to consider the management's financial issues. They are also part of the tourists' experiences as they form part of the backdrop to the Garden, and equally the tourists form part of the ambience of the Gardens for the residents. Indeed it was this interplay of roles that led the researcher to the concept of *fantasme* that is discussed below.

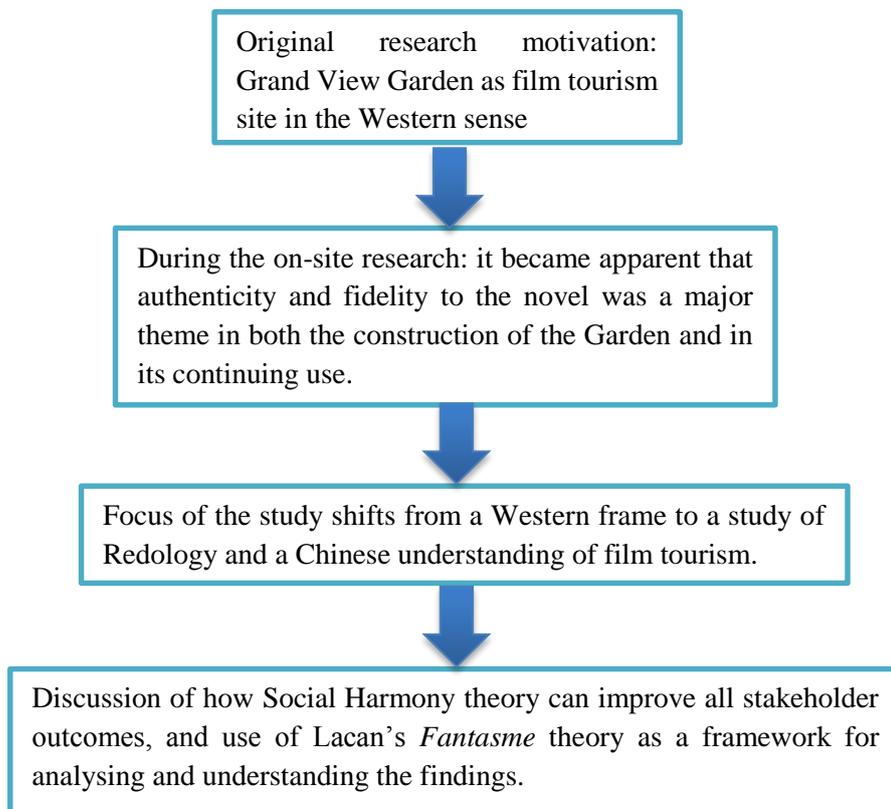


Figure 11.3 Map of the development of the thesis

As the Garden has a significant cultural meaning, both the visitors and residents mentioned the importance of the cultural theme of Red, and this is a unique feature of the Garden. Therefore, management needs to enhance the cultural theme, maintain the original film set and the classical architecture, and increase the cultural and Red atmosphere through the development of Red-themed performances. The

Garden should be presenting an ‘authentic’ classical and cultural site, a real imagined Garden, a site for people to learn classical culture, a site to recall people’s memories of Red, and to be an inter-generational site, transmitting classical Chinese culture. The emergence of this form of reasoning is illustrated in the above figure 11.3.

Table 11.4: The dynamics of value conception and development target

Stage	Years	Value pursuit	Developing goal
1	1949-1978	Cultural value	Understanding China
2	1978-1990	Economic value	Foreign exchange earning
3	From the early 1990s to the end 1990s	Economic value	Driving economic development
4	From the end 1990s to the early this century	Social, economic value	Driving employment and developing economy
5	Now	Harmonious value	Harmony

In this study, based on the context of the Grand View Garden and different stakeholders’ interests, as well as Hardy’s (2005) sustainable tourism model with its four main relevant tourism stakeholders, it becomes possible to develop a social harmonious practical model and this is illustrated in Figure 11.4.

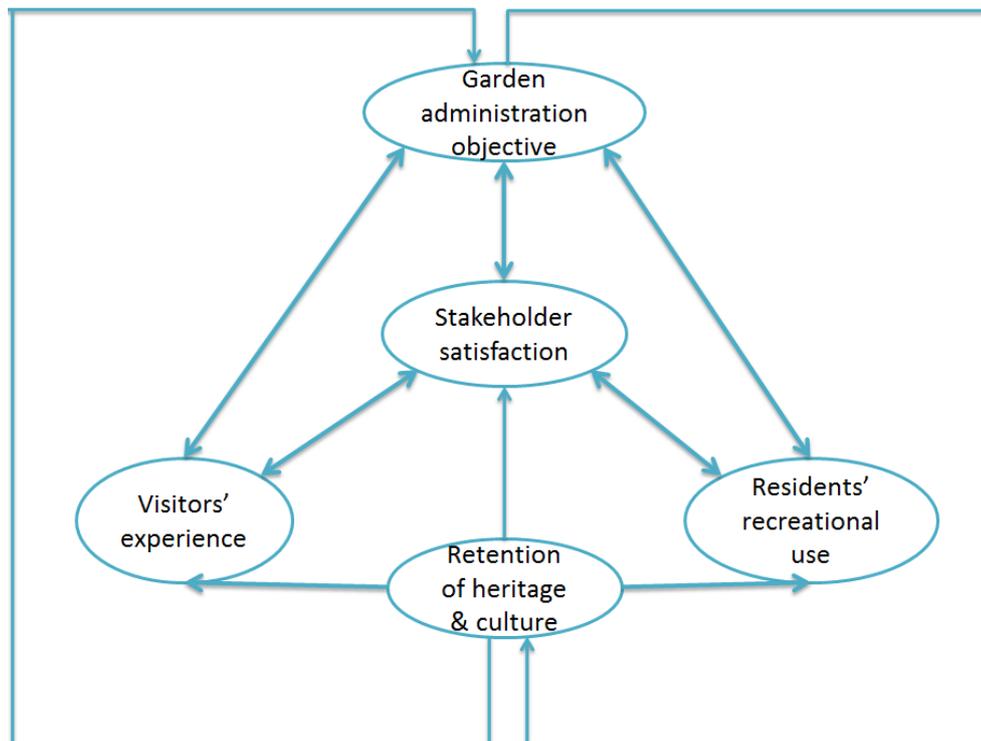


Figure 11.4 Stakeholders’ satisfaction and social harmony in Grand View Garden

From the harmonious model, the relationship among the three stakeholders' interests and how to achieve stakeholders' satisfaction can be seen. If the Garden Administration wants to achieve both the cultural and profits goals, they should pay attention to enhance visitors' experiences and improve the quality of the service facilities, thereby ensuring residents' recreational use. There is some divergence and disagreement among some members of each stakeholder group. For visitors, some thought the Garden has a cultural or classical atmosphere, while other complained about a lack of such a cultural or classical atmosphere. Some visitors felt the Garden was good and beautiful while other indicated a feeling that the real Garden was not as good/beautiful as their expectation. For residents, some were dissatisfied with the Garden's service and facilities, while others expressed satisfaction because they can visit using annual tickets and practice playing musical instruments freely. Furthermore, there is also some divergence and disagreement among different stakeholder groups. The first is about the entry ticket price: most visitors complained the ticket price is too expensive; while the Garden Administration had a different opinion and indicated that the sale of tickets is the main part of their total revenue. The high ticket price caused problems of 'scalper ticket' and conflict between the administration staff and the fake ticket sellers. The second is the divergent attitudes to annual tickets between local residents and the Garden Administration. The Garden wanted and plans to change its current status to one of being a corporate and then cancel the annual ticket programme. However residents, because the Garden has been an important recreational site for many years, do not want the programme cancelled. The third is that both visitors and residents complained that both the architectures and facilities lacked maintenance. However, both the Garden manager and officers thought the main reason was that too many annual ticket holders using the Garden had caused the facilities to become damaged faster than before. As the Garden manager indicated: "...we need to spend much time and money to maintain the facilities like traditional architectures or roads, and clean the environment more frequently. The traditional buildings always cost more money to maintain and protect. The government did not give them funds to maintain these facilities, and the little profit gained from the Annual Ticket sales is not enough to pay the maintenance fees for the heritage site..." In order to achieve the harmonious relationship between stakeholders, different stakeholders' interests needed balancing. Based on the harmonious model, and summarizing and

comparing four stakeholders' suggestions, the following sections will identify some main management implementations.

11.5.2 Improving Red culture

The above harmonious model showed the three stakeholders all attached importance to the retention of heritage and culture of the Garden. Both visitor and resident interviewees considered the Grand View Garden as a unique Garden with profound and significant Red cultural meanings. Even though local residents used the Garden as a recreational park, they thought the Garden differed from other parks because of the unique cultural meanings. However, now the Garden is operating as a normal park, with commercial shops, low-quality performances, and a lack of cultural atmosphere. Four stakeholders suggested the Grand View Garden's future development should attach importance to Red culture. The unique Red culture is not only the core competitiveness of the Garden, but also its valuable contribution to Chinese classical culture that needs to be preserved for the next generation. To some extent, the Garden has a responsibility to protect and spread Red and Chinese classical culture. Moreover, the Garden is not only a film set, but also a cultural and historical destination. In particular, the popularity of the Red TV series has decreased; thus, the Garden needs to pay attention to the role of being a cultural site, thereby continuing to attract visitors. As the previous chapter mentioned, many visitors were motivated or expected to 'see/experience the ancient royal family's living environment'. The Grand View Garden can be seen as a museum reflecting Chinese Ming and Qing dynasties' culture. Thus, the Grand View Garden needs to not only take the advantage of the unique Red culture, but also the Ming and Qing dynasties' historical features. There are four main suggestions for not only spreading Red culture, but also for meeting both visitors and local residents' needs. They are: protecting the original scenes; developing cultural products or souvenirs related to Red; improving cultural and experientially based activities or performance; and marketing.

11.5.3 Protecting and maintaining the original scenes

From the evidence presented in the previous chapters, many visitors complained that the real scenes were different from the novel or TV series, and that the Garden differed from their prior expectations. As films have pre-visit roles, visitors' experiences at such film sites are different from other tourism destinations (Croy, 2011). Visitors may have in their own imagination the destination image before visiting, and compare the difference between the real scenes and their prior expectations (Kim, 2010). The Grand View Garden is always labelled as 'the only Garden built in accordance with the Red novel description' and the Red film set. However, now there are many visitors doubting the authenticity of the built set. Kim and Wang (2012) indicated that film tourists have the motivation of 'quest for authenticity', such as visitors motivated to see the scenes described in the Red novel or depicted in the TV series. Most visitors' impressions of the Grand View Garden were derived from the Red novel or television series. They imagined the Garden as big, beautiful, spectacular, luxurious, and delicate. After all, the Garden is 30 years old, and both the buildings and facilities are beginning to look old and dilapidated. Thus, visitors felt dissatisfaction because the actual experience did not match their prior expectations. Therefore, maintaining and protecting the original scenes and facilities is very important to the Garden.

11.5.4 Improving cultural and experience-liked activities or performance

Cultural and Red-themed performances are mentioned many times from the four stakeholders during this study. The comments include 'few activities', 'low-quality', and 'lacks experientially based activities'. Currently, the Garden only provides certain activities during public holidays, so visitors and residents could not experience or see these performances on normal days. As one visitor complained: "...difficult for visitors to experience Red culture as there are just some static gardens like 'Red ruins'". Further, the research results found that many visitors and residents were dissatisfied with most of the current activities except the Weekend Stage Theatre Performance. For visitors, the previous quantitative results showed that they expressed the lowest mean on the item 'The tourism activities were very

good' (Mean=3.67) when they evaluated their visitation. While residents thought the Garden did not attach importance to the performance, they did complain that the 'Temple Fair' activities were the same every year and unattractive, and the performance 'Lin Dai-yu buries the fallen flowers' is so different from the original novel". To some extent, the low-quality performances reduce the attractiveness and quality of the Garden. In fact, Grand View Garden has rich resources to develop many kinds of cultural activities as a background of Red culture. Developing high quality and Red-themed activities would be an effective way to increase the Garden's cultural attractiveness and enhance visitors' experiences. The previous chapter showed the number of visitors was much higher during holidays than on common days, and one of the main reasons is the attractiveness of the holiday performances. In addition, the CTA respondents suggested the development of such experientially activities and to let visitors be involved in them. As Song and Cheung (2008) pointed out, Chinese visitors are not satisfied with just sightseeing now, they prefer to experience various tourism activities. Visitors, residents, and CTA respondents all mentioned the 'Millennium City Park' as a good example for the Garden to reference. Experientially linked cultural activities based on theatre and participation not only help visitors to better understand the story, characters, Red culture, Chinese classical culture and history, but they also enrich residents' recreational life.

11.5.5 Developing cultural products or souvenirs related to Red

Meethan (2001) pointed out that the collection of souvenirs is part of the physical consumption of a destination. In this study, the souvenir conflict existed between visitors and souvenir shop owners. On the one hand, many visitors complained that the low quality and tacky souvenirs could not satisfy their demands; on the other hand, these owners complained that business is too difficult to do as there are few visitors and they possess purchasing power, while these low cost products bring at least some benefits to the shop owners. In fact, in the earlier years after the Garden's opening, the souvenir shops were operated by the Garden's administration, and the Garden cooperated with outside companies to produce many high-quality and attractive souvenirs with Red themes at that time, such as wines, and cigarettes which were all preferred by visitors. Now, these souvenirs still live in many

residents' memories, and the souvenirs samples exhibited at the museum also attract many visitors' attention. Further, the author sent many Grand View Garden picture albums as gifts to both questionnaire and interview participants, and most valued the gift and thought of the albums as a souvenir. Obviously, there exists a strong demand for souvenirs, as Roesch (2009) indicated that "the acquisition of souvenirs is an essential part of a satisfactory film location experience" (p.175).

For future development, the Garden plans to transfer its status to that of a corporate, and better develop cultural business like classical restaurants and hotels with a Red theme, as the Red novel provided detailed descriptions of traditional food and health-keeping. The Garden could take the advantage of the classical culture, and also meet many visitors' needs and demands, and such initiatives would be consistent with a new interest in "wellness tourism". As a CTA respondent said: "visitors cannot live in The Palace Museum, but they can stay and live in the Grand View Garden".

11.5.6 Improving marketing strategies

The study found that the Garden lacks sound marketing strategies. First, many visitors had no idea the Garden held performances or when they were scheduled; even some local residents complained that they did not know the schedule of the Weekend Stage Performance. Due to the limited revenue, the Garden lacks the money to promote its performances. Even though the Garden has Micro-blogging, its operation is very poor. Effective marketing is very important to such film sets after release: Hudson (2011) indicated that the DMOs should attempt to change the audience's interest in a film to its film set, and marketing tools include heavily advertising its attractions through various kinds of media; producing 'movie maps'; and cooperating with the players and tourism industries to promote destinations. At the Grand View Garden, the Red TV series was released more than 25 years ago, and many people might have forgotten the film set, especially in the highly competitive tourism industry which now exists in China. China has a long history, and no shortage of cultural tourism resources. Cultural destinations are difficult to develop without effective marketing strategies. For example, the author's hometown, Huaiyang, has more than 8000 years of history and rich historical and

cultural tourism resources. In remote antiquity King Fu His designed surnames and died there and it is considered the origin of the “Book of Changes” and “Confucianism”. Additionally, the city is described in many famous ancient poems (Huaiyang, 2014). However, the city is not well-known and few visitors came in past years. But as a result of effective marketing strategies and extensive advertisements, its residents have seen the city become gradually recognized and known by the Chinese masses in recent years. Croy (2011) pointed out that Destination Management Organizations need to manage the pre-visit influences (e.g. visitors’ awareness and expectation, and destination image) thereby maximising the desired and positive benefits for the destination. A good example of enhancing visitors’ awareness through the linkage between films and destinations is Tourism New Zealand’s linking of The Lord of the Rings films together with the country, which ensured both the films and the mythical land of Middle Earth are now associated with New Zealand (Croy, 2011). Marketing is an important tool to directly present a view that combines both the tourism resource and destination together. As the CTA staff suggested, effective marketing is very important to build the connection between Red culture and Grand View Garden, as well as letting more people know about the Garden. Based on the Garden’s current financial situation, Micro-blogging marketing would be a cost effective way to promote attractions, culture, and performances. Furthermore, the Garden can cooperate with tourism websites to promote the destination. In fact, there are some Chinese online travel shops that use some popular films and TV series to promote tourism packages at the film site. For example, the popular Taobao Trip promotes ‘Following film, go to travel’, and designed six tourism packages in November, 2013 (See Table 11.5) (Taobao Trip, 2013):

Table 11.5: Taobao Film tourism promotion

Destination	Film	Advertisement
Sanya, Hainan province, China	If you are the one two	Fall in love with blue sky and sea in Sanya
Xiamen, China	First time	Fall in love with you at Xiamen
Phuket Island, Thailand	Beach	Popular films' site
Bali	Eat Pray Love	I hope to meet 'you' at Bali
Long Beach Island	Romantic Island	The biggest romantic island is Long Beach Island
Maldives	McDull	A tranquil tropic isle with turquoise water lapping at a white, sandy beach.

11.5.7 Improving service quality and facilities

The interpretation service was mentioned many times by visitors during both the qualitative and quantitative research. Visitors complained that the interpretation service is poor, and made comments including 'lacks detailed introduction about attractions, introductory words, maps, guides, and/or unclear signposting'. Further, professional interpretation service is very important for such heritage or cultural destinations, as it is useful for visitors to appreciate the historical architecture and culture they view. Drummond and Yeoman (2001) pointed out that high quality interpretation is an effective way to enhance visitors' appreciation of a heritage site's intrinsic values, thereby protecting the structural and aesthetic features of heritage sites. A key feature distinguishing the heritage sector from other forms of tourism to an area is the emphasis on site interpretation and visitors' interest in learning about it (Drummond & Yeoman, 2001, p.83). Within the Grand View Garden, both the personal and non-personal interpretation services need to enhance:

11.5.1.1 Non personal interpretation service:

- 1) Signposts and maps: The previous chapters mentioned that visitors often lost their way or missed some attractions because of unclear signposting or the lack of thereof, and also due to a shortage of maps.
- 2) Way markers and guides: In film tourism locations, way markers include location guidebooks and other printed film location-related information (Roesh, 2009). Because the Grand View Garden did not provide guidebooks

or similar printed information brochures, visitors would know nothing about the attractions if they did not search for information online, or asked other visitors or staff who are familiar with the Garden. During the research, the author faced some visitors who asked where the character Wang Xifeng and Liu Laolao's residences were; in fact, the two characters' residences are not located within the Garden. Roesch (2009) pointed out that without a guide, way markers and guides play an important role in enhancing visitors' location experiences. They direct visitors to the locations, pinpoint the exact sights and provide narratives about the technical aspects and the imaginary components of the films.

- 3) Detailed introduction about attractions: Currently, each attraction is introduced in just a few words. Some visitors might not be familiar with or have forgotten the Red story. Visitors only know the attraction's name and whose residence it is.

11.5.1.2 Personal interpretation service

Personal interpretation service means the face-to-face communication between visitors and guides. In fact, the Garden does provide a guide service (100 RMB per hour). Some visitors did not know about the guide service and some felt it to be too expensive. Usually, tour groups preferred to hire a guide, and few individual visitors purchased the service. The guide service is also very important to the location experience. On the one hand, to be a cultural site, the Grand View Garden contains Chinese traditional culture represented by the architectures, arrangement, and detailed facilities. The ordinary visitor might be confused about the meaning of the Garden's arrangement. For example, the attraction 'Winding Path to a Secluded Retreat' represents the Chinese traditional culture of 'Fengshui'. In Chinese traditional Garden, the rockery is always the first view which is used to cover the Garden's landscape, thereby protecting the Garden's luck and wealth. On the other hand, many visitors had a desire to explore classical TV series scenes. Without a guide, it might be difficult to combine both the real and fictional scenes together.

Here, it should be noticed the conflict between visitors and the Garden Administration about the guide service. Visitors felt that as they had already paid for an expensive ticket they should not then have to pay for an expensive guide

service, while the administration staff felt that due to a lack of government funding, they did not have the ability to provide such a free guide service. Some residents commented that the Garden should provide a free guide service to visitors (especially for students), as they thought the Garden has the responsibility to spread Chinese classical culture. By summarizing different stakeholders' suggestions and reviewing the previous literatures, it is recommended that the Garden should pay attention to both personal and non-personal services. For the personal services, the Garden could charge for these, but it needs to improve the service quality. Firstly, by improving the guides' lackadaisical attitude, and secondly, by improving the guide service, such as the CTA respondents' suggestion that guides wear ancient costumes, thereby enhancing visitors' experiences. As Roesch (2009) indicated, a distinction can be made between third-person and first-person interpretation. The third-person interpreter usually wears contemporary clothes, uses normal language and does not act anything out; while the first-person interpreter is often costumed and lives the role to a greater or lesser degree of reality (Howard, 2003). The first-person interpreter could not only attract visitors' attention, but also increase the Garden's Red and cultural atmosphere. Further, as some visitors have suggested, the Garden could provide an audio service to satisfy visitors' needs, and save labour costs, as well as spread Red culture. Audio tours are popular options and can be rented for an additional fee at some attractions (Timothy, 2011).

For residents, they were more concerned with improvements to the basic services and facilities, such as 'repairing the uneven ground/damaged roads, cleaning restrooms, improving sanitation, providing free hot water, improving services at the Weekend Stage activities, and building more affordable restaurants'. Most residents spent several hours at the Garden, and basic services like free hot water and an affordable restaurant could support their recreational activities. Improving the basic facilities like the damaged road is important to ensure the safety of many old residents and children. Besides, both residents and visitors need to take good care of the architecture and facilities. As Drummond and Yeoman (2001) state, to 'harden' the site to enable it to withstand the physical impacts of visitors by techniques such as designated walkways or closing areas by barriers, not only keeps visitors separate from sensitive areas, but also helps them to appreciate the delicate nature of the environment, as well as protecting the heritage sites.

Tourism stakeholders have conflicting interests and motivations, and each stakeholder has a number of rights and responsibilities (Swarbrooke, 1999). Croy (2011) doubted whether film can make a sustained economic contribution to the destination after screening. However, Croy and Walker (2003) argued that film tourism could provide long-term benefits to destinations, but the potential benefits are likely to be slowly maximized, due on the one hand to many tourism and film stakeholders lacking the relevant knowledge, and on the other hand, the lack of research and evidence explaining the potential of film tourism. Within film tourism research studies, few have focused on sustainable tourism development. This study supports the view that film could continue to attract visitors, as many visitors came to the Grand View Garden as a result of both the Red novel and television series. However, with the popularity of the television series decreasing, the attractiveness of the film set has also decreased. In order to achieve a film destination's sustainable development and stakeholders' satisfaction, the study commented that the government stakeholder should pay attention to the cultural development, and enhance visitors' experience and ensure local residents' recreational use through improving the basic services and facilities. Once both local residents and visitors' awareness of the heritage and cultural site have been enhanced and increased, they will likely want to protect and support the site's development. In fact, taking the research example of the Grand View Garden, it could be said the Garden reflects a notion that Chinese film tourism is still in its early development stage. Wu (2011) suggested that the support of government and its policies are very important for the future development of Chinese film tourism. Certainly it is felt that Chinese film sites could learn from successful foreign film tourism cases to better meet modern visitors' needs and demands.

11.6 Contribution to literature

The study explored and examined relevant film tourism stakeholders' attitudes and perceptions, which have contributed to both theoretical and methodological aspects.

At a theoretical level, this study focuses on a Chinese film tourism location. As Chapter one noted, film tourism is a relatively new subject, and there are few

English studies that pay attention to a Chinese background (Hudson & Ritchie, 2006; Connell, 2012). However, even within China, there are only a few film tourism studies. For example, a research study conducted by Zhang, Lan, and Wu (2013) summarized the subject classification of tourism academic articles from three Chinese databases from 2003 to 2012. They found that there were only three articles about film/TV series tourism. Compared with other subjects like 1174 articles of tourism enterprises management, 928 of special tourism development, and 847 of tourism resources articles, the quantity of film tourism articles is too small (Zhang et al., 2013). This thesis provides an example of an application of film tourism research to the Chinese situation.

Within the existing academic studies on film tourism, many have focused on the impacts of film or literature on the pre-visit stage of tourist experience, such as destination image, the numbers of tourists, and film destination marketing (Riley et al., 1998; Kim & Richardson, 2003; Connell, 2005; Kim, 2012a; Kim, 2012b). While a few studies have attempted to investigate the related tourism stakeholders' attitudes there is little understanding of actual tourists' experiences associated with film sets (Kim, 2012a; Kim, 2012b). This study explores and examines three main tourism stakeholders' (government, local residents, and visitors) attitudes and perceptions of the site and the role of the television and novel in attracting tourists.

It is very important to gain an understanding of film tourists' motivations, as this data informs destinations of 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). This study examined film tourists' motivations and furthermore provides practical evidence to support Macionis's (2004) push-pull motivational model, and supports Singh and Best (2004) research study that both films and novels are not the sole motivational reasons for visitors. Further, visitors' satisfaction with their visit was examined to understand tourists' perceptions and attitudes after they have experienced the film sites or products, and the research results found that visitors felt dissatisfied when the actual image did not match their prior expectations, such as the 'the real scenes are different from the novel description/TV series/prior imagination'. This verifies Carl et al.'s (2007) 'A-prior Model'. Furthermore, there is a general lack of empirical evidence in the tourism literature about the investigation of local residents' attitudes in an urban

film tourism location. This study provides a view that even though local residents used the Grand View Garden as a recreational park, they also thought the Garden had profound cultural meanings and was different from other parks. Moreover, this study provides a comparative view between visitors' and residents' motivations and perceptions.

At a methodological level, a mixed method research of 8 months in the case area was employed. For the quantitative research, the author collected surveys throughout four seasons thereby exploring a comprehensive view about visitors' attitudes. Beeton (2004a) pointed out that film tourism can alleviate seasonality problems because some film sites can often be an all-year and all-weather attraction. For this study, the Grand View Garden's high season is spring, summer, and autumn, and the low season is winter. The author found it difficult to approach respondents in winter days as there were very few visitors, even residents. It found that many visitors were satisfied with summer or spring days' green trees, beautiful flowers and the lake; and other visitors felt the Garden was desolate and very cold in winter. Besides additionally, the author experienced the Garden as a 'resident', and adopted various qualitative research methods including semi-structured interviews, observation, photo taking, conversations, and accessing government documents. Within film tourism studies, there are few studies that employ such an approach.

11.7 Theoretical summary

Finally this study adopts the theories of *fantasme* developed by the 20th century psychoanalyst Lacan (1901-1981), to provide a useful framework within which the Garden can be analysed in order to bring together the themes previously discussed into a coherent whole. Figure 11.5 represents the psychological geometry of *Fantasme* (Rapaport, 1994).

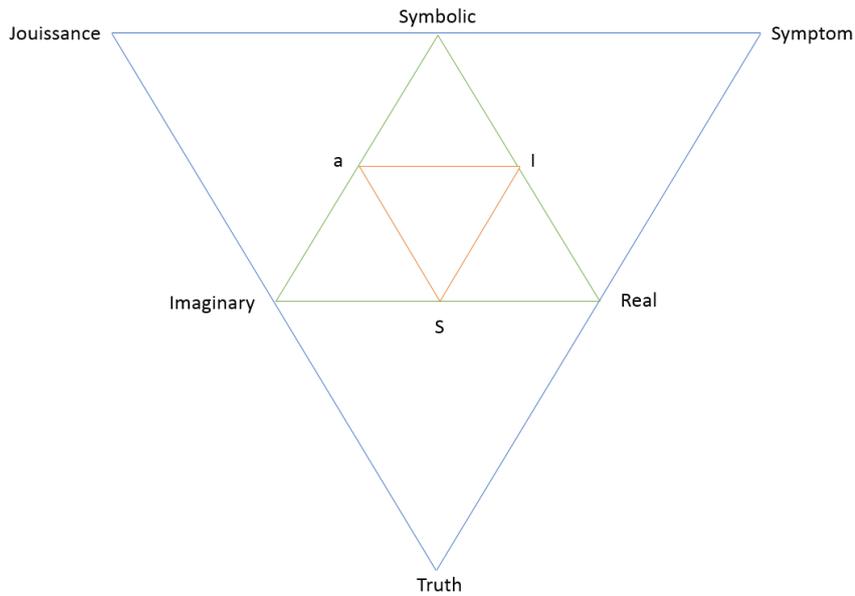


Figure 11.5 Lacan's Psychological Geometry of Fantasme

The purpose of this geometry is to map the relationships that exist within the realm of *Fantasme*. For Lacan, *Fantasme* is the area of human life relating to illusions, reality, desire and its objects, the state of being and the role thought plays in constructing that state (Rapaport, 1994). Figure 11.3 describes how the psychological attributes 'Truth', 'Imaginary', 'Jouissance', 'Symbolic', 'Symptom', and 'Real' are all interrelated. For example, 'Truth' can involve both the 'Real' and the 'Imaginary', as represented by the lower triangle. As well, the upper left hand triangle represents how the 'Imaginary' relates to the 'Symbolic' and 'Jouissance'. Nested in the centre of the largest triangle is the smallest, which indicates the point of Lacan's "divided subject" (point S). This "divided subject" exists in an "in-between" state, which is represented as being on the line between the 'Real' and the 'Imaginary'. The object 'a' exists on the line between the 'Symbolic' and the 'Imaginary', and the unitary trait (I) mediates the line between the 'Symbolic' and the 'Real'; both points are indistinguishable to the divided subject. Hence, in Lacanian terminology, a state of *Fantasme* exists. Lacan's theory and his psychological attributes are applied to this study as follows.

The term 'Imaginary' is the field of images and imagination. The novel *The Dream of the Red Mansion* is a creative act of imagination to measure the decline of a family's fortune. The author Cao Xue-qin personally experienced the glory and

decline of a rich and powerful family, and put his experiences and feelings into the novel. Grand View Garden can be seen as the realization in concrete terms of a novel re-enacted for a television series.

The Garden can also be viewed in 'Symbolic' terms. It represents a 'golden' Chinese age recalled to enforce a sense of being Chinese in the 21st century. It was built to evoke a pre-Maoist age. In Mao Zedong's era (1948-1978), traditional culture was seen as feudal and bourgeois, and people paid less attention to it as a result of the then political and social situation. However, during Deng Xiaoping's era (1978-1997), the political situation changed, and the reform and opening up saw a revival in cultural interest. Traditional culture gained importance for two reasons: firstly, as means for Chinese people to reconnect with their heritage; secondly, as tourism was now viewed as an important economic activity, traditional culture was considered an attractive resource for drawing in international tourists and foreign currency. In particular, cultural and heritage sites were seen as important tourism destinations. The 1980s saw the rapid development of the film and television industry in China and a corresponding demand for content. Many famous Chinese classical literary works were adapted for film and television, such as *The Dream of the Red Mansion*, *Journey to the West*, and *Hibiscus Town*. As a consequence, many film sets and studios were built for the shooting of these films; for example, this study's research site Grand View Garden was built for filming *Red* from 1984 to 1987; the village Wang served as the location for filming *Hibiscus Town* and subsequently changed its name to Hibiscus Town after the film's release in 1986; and the first film studio named CCTV Wuxi Movie and TV Base was constructed in 1987 (Chen et al., 2013; Hao & Ryan, 2013). The classical Garden represents an idealised conception of the Ming and Qing Dynasties. The Garden is located close to the centre of Beijing, and is therefore surrounded by modern buildings and the hubbub of a busy metropolis. But upon entering the Garden, visitors enter a serene ancient Chinese world, where the classical architecture and an ancient noble family's living environment contribute to inspire a sense of a 'golden' past. Today, much of what passes for popular culture in China is Western, which many younger Chinese people pursue enthusiastically, while paying less attention to their own cultural heritage. Hence, there is a problem of cultural inheritance. Part of the

Garden's value rests in its ability to assist in the transmission of China's rich cultural heritage to the next generation, and it should therefore be protected.

In terms of the 'Real', the Garden is a highly accurate replication of an imagined place, involving the input of many experts. Thus the novel and television series is made real for visitors. Visitors can experience two types of role playing at the Garden. Firstly, they can dress up in ancient clothes, imitate their favourite characters, and have their photographs taken against a backdrop of classical architecture. Secondly, they can participate in Red-related theatrical performances, which are held on public holidays. Visitors also experience a re-enactment of the novel, with performances presented based on major scenes, such as the 'Homecoming of the Imperial Concubine' and 'Lin Dai-yu buries the fallen flowers'. Visitors can further enhance their personal interpretations of the novel and TV series through interacting with the static tableaux and dynamic Red cultural presentations and exhibitions found in the Garden. This can be viewed as a study of a fiction.

'Jouissance' is translated as 'Enjoyment' or 'Pleasure', but it can also be viewed as an evolving concept, and one notion is a 'springing into being' (Lacan, 1992). The Garden can be viewed as springing into being from an imaginary world. But it can also be regarded in symbolic terms, existing as both a representation and instrument of transmission of classical Chinese culture. Residents and visitors derive pleasure from their visits. For the elderly and retired local residents, the Garden is enjoyed as a recreational park, in which they socialise with friends rather than spend time alone at home. However, most visitors are motivated by the icons of Red, and they enjoy the Garden's classical and cultural atmosphere, and explore the scenes described in the novel and depicted in the TV series.

The Garden can further be seen as a 'Symptom' of the financial constraints created by its public status. As it is a Governmental Public Institution with its own revenue and expenditure, the Garden cannot be run like a corporate business. Ticket sales provide the most important source of income to support the maintenance and operating costs of the heritage site. But this means that ticket prices must be high, which causes conflicts among visitors, management staff, and scalpers. In an attempt to address declining visitor numbers, the Garden introduced the Annual

Ticket Program in 2006, but this resulted in many residents purchasing tickets and attending the Garden on a daily basis. Although the programme did achieve a small rise in ticket revenue, the resulting increase in use of the easily-damaged heritage facilities meant that maintenance costs outstripped this rise.

In terms of 'Truth', the Garden is based on an interpretation of a classical novel. Its special significance rests in both its tangible and intangible components. The tangible components include its authentic classical garden, architecture, and museum collections, and the intangible components include the fact that it depicts a revered literary work and is the site of a much loved television adaptation. All of these components combine to give visitors a unique experience, where they enter into a Red-described world.

A further truth about the Garden is that it is suffering from declining visitor numbers and poor marketing. The previous chapter 9 showed the graph of visitor numbers within the past 30 years. It was noted that visitor numbers peaked after the TV series' release in 1987, but that there has been a downward trend ever since. Although there was a smaller peak around 2007, most of this increase was due to annual ticket holders. The Garden's poor traditional marketing activities and the lack of use of new technologies also hamper its ability to attract visitors. Although it holds attractive cultural and Red-related performance during summertime weekends and public holidays, both visitors and residents have complained that such performances are not widely promoted. Additionally, many staff are nearing retirement, and the Garden lacks younger and highly educated technology-savvy employees. The Garden underutilises social media and would attract greater numbers of younger visitors if this tool were better exploited. Traditional marketing is also underutilised, meaning that older residents are often unaware of just what cultural performances are on offer.

The smallest triangle includes three attributes: Unitary Trait (I), *object a* (a), and the Divided subject.

Object a: Both the visitors' and residents' enjoy escaping from today and enjoy the pleasures of social identification with their group members. Residents avoid having to stay at home alone by visiting the Garden and enjoying social activities with their friends. With respect to social identification, residents get to bond with each other

at the Garden. Visitors can identify with Red culture by entering the Garden and immersing themselves in the story described in the novel. Thus there is an escape from Westernised modern life into an idealised traditional Chinese culture/fantasy world.

Divided subject: The Dream of the Red Mansion is regarded as an encyclopaedia of Chinese feudal society, especially the life and culture of the Ming and Qing dynasties. Part of its value is that it mediates the imaginary and the real. The novel can be viewed as existing on a continuum, moving from a rich imaginary world evoking a pre-Maoist past, through its partial realization in a TV series, to its fully concretised realization in the physical Garden.

The Unitary Trait: There exists a tension between the 'Symbolic' and the 'Real'. The Garden is charged with the responsibility of being both a highly authentic realization of a literary masterpiece and symbolizing a 'golden' pre-Maoist past. But the Garden must also answer to the 'Real', by ensuring that it achieves sufficient revenue to maintain and improve its heritage buildings, amenities, and the quality and frequency of the Red-related cultural performances. This tension was expressed in the responses of many of those surveyed, where it was asserted that the Garden had responsibility to disseminate Red and Chinese classical culture, but this responsibility further included either discounted or free admission. The Garden is in essence constrained by its own authenticity and symbolism, as the options for updating the site, and therefore broadening its appeal, are limited by the requirement that it remain faithful to the novel and TV series.

11.8 Limitations and future research

There are some limitations in this study that could be addressed in future research. One issue relates to the extent to which the findings might be generalised. Throughout this study one element has remained very clear, and that is the role of the site as representing something very specific in Chinese culture. Coincidentally two days after the oral defence Caixin, on June 7th, ran an article noting the long delayed performance of the opera by the Shanghai-based Russian composer Alexander Tcherepnin (initially composed in the 1930s) in San Francisco entitled

Dream of the Red Chamber. The article through describing a history of various performance reinforced the current as well as past importance of the novel in Chinese culture, and lamented the fact that it was little known in the West (Melvin, 2015). Hence the questions arise – is it possible to generalise from findings derived from a unique site? Second, has anything been lost by not conducting the study at a site more representative of a popular culture.

A number of answers may be considered. First, Ryan, Zhang and Deng (2011) have gone so far as to suggest that in tourism any findings is specific to a place and time, and thus is potentially constrained by the specifics of context. A second answer is to alternatively argue that an accumulation of case studies does permit generalisation – and indeed Ryan (2012), contrary to the earlier 2011 publication, does propose this in his observations on the role of case studies in research. A third point is that, as previously described, the site possesses four stakeholders, and in a disaggregated format, the study has a wider relevance. Thus it can be contended that films, heritage and culture can motivate visits to a specific site, that management of such sites need to consider the perception held by visitors and (as emerged in this study) the need to see to the basics such as clean toilets.

A further consideration lies in the conceptual. The study was initially designed within a paradigm of the literature defined by western film sites and western locations. The findings drove the author to consider more deeply the concepts of what is meant by social harmony as a construct to frame the findings, and to the role of *fantasme* as described earlier in this chapter. It is suggested that these concepts have application to several similar sites and Ryan & Pan (in press) have applied these concepts to the water town of Wuzhen. It thus appears that some conceptual generalisation may be popular.

The reverse side of the issue is what the study is not about. Grand View Gardens has and remains popular and the management is seeking to enhance that popularity through the development of ‘Red’ themed events. But this is not a site based upon a short lived ephemeral popularity of a film that may enjoy success over a short period of time. Perhaps in one way the owners of Alnwick Gardens in Northumbria are correct to emphasise the importance as a *garden* site for in ten years time will people connect to *Harry Potter*, assuming no further novel or films emerge. Hence

the study site may not suffer the quick ‘boom and bust’ of short-lived fashion or fad that may be said to characterise some site such as arguable the *Field of Dreams* where it seems interest grew rapidly and faded within a few years (Roesch, 2009). Consequently these considerations did not form part of the thesis.

Lessons for future research exist. Firstly, the research about local residents’ attitudes and perceptions had only adopted a semi-structured interview research. Future research plans indicate the use of a questionnaire survey to explore residents’ perceptions to obtain a more comprehensive view through using a larger sample. Secondly, the current study which researched government stakeholders was focused on the Garden’s Administration officers and CTA staff. It is suggested that the future research would interview more officers from Beijing Municipal Commission of Tourism Development and Xicheng District Government, thereby hoping to get more in-depth views about the Grand View Garden. Also, as this study examined most residents who used the Garden as a recreational park, it is expected that future research can include government attitudes about the Garden from officials of the Beijing Municipal Administration Centre of Parks. Thirdly, the author had adopted conversations with some souvenir shop owners and found the conflict between visitors’ needs and owners’ interests. It is expected to research more on the shop owners’ perceptions in the future studies. Finally, as the Garden plans to transfer its status, the author plans to return to the Garden and observe the changes in the next 12 months. Finally, it will be of interest to examine the impact of repeat visitation by a hard core of ‘redologists’ to examine how understanding of the site shifts over time as the number of visits increase. The author, now holding a position at a university hopes to continue research at the site to develop a truly longitudinal study, and to extend this study to the new Universal Studios theme park being planned for Beijing.

11.9 Addendum

I was asked by the oral defence committee to add a personal note as to my research experience. This now follows:

This study has been a journey not only of academic discovery, but also of personal growth. I acquired more knowledge about film tourism, improved my abilities as a researcher, and established some valuable contacts for my future academic life.

In terms of my academic learning, this study provided me with a longitudinal component, an aspect that is often absent from many of these studies. With many other film sites, visitor numbers are initially high on the back of the popularity of the films, but subsequently decline, and cease to be a very important motivation for people to come. For example, there were a number of film sites or theme parks built after Grand View Garden in China, such as the *Journey to the West* theme park, which proved to be very popular with visitors when it first opened, but visitor numbers decline sharply shortly afterwards (Li, 2005). Grand View Gardens too experienced a decline in visitation in the mid-1990s due to the increased competition from many other emerging tourism products. What was interesting, however, was how the Garden's management responded by putting on a number of festivals, events, operas consistent with classical Chinese culture. So there was a very strong theme of trying to encourage and to create a sense festivity consistent with the 'Red' theme. This study found that visitors to the Garden are still going because of the important significance of *The Dream of the Red Mansion*. While many other film sites suffered declining visitor numbers as the films become less popular for subsequent generations, this is seemingly less true of the research site. *The Dream of the Red Mansion* is considered a living component of contemporary Chinese literature and culture, and is considered part of the cultural inheritance of future generations. It is unclear whether a film site such as Hobbiton was still be attracting forty thousand visitors in fifteen or twenty years' time. Unlike the Garden, *Lord of the Rings* arguably does not occupy quite the same cultural space.

Further, I have improved my research ability through this research project. During my one year on-site research study, I immersed myself in the atmosphere of the Garden. I came to the Garden nearly every day during the high seasons of the

summer and autumn days. I therefore became increasingly familiar with some of the local residents who commonly use the site and they also became familiar with me. Sometime, I chatted with them about the novel, the site, their recreational activities, or shared my study or life experience abroad, in which they were interested. I also participated in the residents' physical and recreational exercises when few visitors were around. As a result, I was able to both build relationships with those residents, observed their behaviours, and felt their emotions. Another advantage of building relationships with respondents is that they became happier to answer my questions and share their perceptions of the site and felt as if they were chatting to their friend. So sometimes, maybe I just wanted to conduct a 40 minutes interview but instead obtained a recording of two hours. I found that when doing research based on Chinese culture, it is very important to build a relationship with the respondents first, as then they will be happy to answer your questions and share their perceptions of the site. It is more difficult to obtain information of this quality from a stranger, even if they agree to answer the interview questions. It might be because they have no idea of how to refuse or they might want a gift, and might be reluctant to provide their real or full perceptions of the site because they have little concept of being involved in a research process. With regard to the visitors, I collected more than 1000 questionnaires, and talked with every respondent. This was not only to ensure they understood the questions, but also to better understand their perceptions through informal conversations. In terms of the interviews with the management staff, I became more and more familiar with the Garden's manager and staff as the research progressed. Sometimes during the holidays, I also helped the staff to check the entry tickets. That is how I was able to observe the 'fake tickets' conflict mentioned in this thesis. I also had a number of informal conversations with the staff, which helped me in my understanding of the site.

As a consequence of the study, I have not only learn a lot about the film tourism study, but also how to implement the different research methods. Additionally, I have made many good friends through the research, they are the visitors, residents, and government officials. When I completed my PhD research, the Garden's manager recommended that I be admitted to The Cao Xueqin Society as a member. The Society is the only research institute dedicated to researching both The Dream of the Red Mansion and its author Cao Xueqin. Not only is this a great honour, but

it will also provide me with opportunity to conduct further research in this area. I have found in this research process a sense of personal growth, as a researcher and as a young woman becoming more confident in my own abilities. My own journey to the west has thus been a start for what I hope to be a long academic career where I can encourage in the future my own students to also have such journeys.

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Appendix

Appendix A: Questionnaire survey (English and Mandarin version)

We are interested in your reasons for visiting Garden View Garden and your reactions to the destination. This questionnaire will take approximately 15 minutes to complete. Your name and address is not required, and your answers are totally confidential. Completion of the questionnaire will be taken as consent to use the form. 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**

How many times have you read the novel “*The Dream of the Red Mansion*”? _____

How many times have you watched one of the TV series of the novel? _____

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 <i>Dream of the Red Mansion</i>	1 2 3 4 5 6 7
I saw the television series (1987 version) <i>Dream of Red Mansion</i>	1 2 3 4 5 6 7
I saw the television series (2010 version) <i>Dream of Red Mansion</i>	1 2 3 4 5 6 7
This place is of interest to friends/family besides myself	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 tourism activities	1 2 3 4 5 6 7
This is a lovely setting for relaxation	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 does not concern me that the Palace is “fake”	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 <i>Dream of the Red Mansion</i>	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 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
The tourism activities were very good	1	2	3	4	5	6	7	0
This is a lovely setting for relaxation	1	2	3	4	5	6	7	0
I feel I have seen 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
I like visiting the film set	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

Section Four

Do you think a film set can be a good tourist attraction? Yes No _____

Please give some reasons for your answer?

Section Five

For purposes of simply creating categories in the results, can you please provide the following information by TICKING the appropriate box

I came here by myself with family with friends

With family and friends

Are you male female

What is your age? Under 16 17 to 21 22-30 31-40

41-50 51-60 over 60

Please tick the box which best describes your occupation?

- | | |
|---|---|
| Student <input type="checkbox"/> | Semi-skilled worker <input type="checkbox"/> |
| Skilled manual worker <input type="checkbox"/> | Retired <input type="checkbox"/> |
| White collar/administrative <input type="checkbox"/> | Home carer/housewife <input type="checkbox"/> |
| Professional/managerial <input type="checkbox"/> | Farmer/agricultural worker <input type="checkbox"/> |
| Currently no paid employment <input type="checkbox"/> | |

- Do you have a post graduate qualification
- a degree or equivalent
- other post school qualification
- school leaving qualifications
- other

What is your usual place of permanent residence? _____

THANK YOUR FOR YOUR HELP

调查问卷

尊敬的女士/先生：

我们了解一下您游览大观园的原因和您的感受。这份问卷会花费您 10 分钟的时间。我们不需要留下您的名字和地址，您的答案完全保密。谢谢您帮助我们完成这份调查。

第一部分

在参观大观园之前，您有何期待？请用三个短语或句子来描述一下。

大观园已经参观完了，您有何评价？请用三个短语或句子来描述一下。

您可否用 1-10 的量表-----10 为对参观大观园的最大满意度----来表述您对大观园的总体满意度。

《红楼梦》这本书您读过几遍？ _____

《红楼梦》电视剧您看过几遍（新旧两个版本都算）？ _____

请翻到下一页

第二部分 参观大观园的原因

请用以下量表来描述参观大观园的重要性？

极其重要	7
非常重要	6
重要	5
比较重要	4
不太重要	3
不重要	2
一点都不重要	1

比如说，如果您认为刘姥姥惊奇于大观园的景象的地点“非常重要”的话，请在6上划○。

我对红楼梦很感兴趣。 1 2 3 4 5 6 7

我看过红楼梦电视连续剧（1987版）。 1 2 3 4 5 6 7

我看过红楼梦电视连续剧（2010版）。 1 2 3 4 5 6 7

我和朋友/家人都对大观园感兴趣。 1 2 3 4 5 6 7

朋友推荐我来参观。 1 2 3 4 5 6 7

这是一个参观的好地方。 1 2 3 4 5 6 7

我对公园很感兴趣。 1 2 3 4 5 6 7

我对古典的景区很感兴趣。 1 2 3 4 5 6 7

我来这里是为了看演出。 1 2 3 4 5 6 7

这里是个休闲放松的好地方。 1 2 3 4 5 6 7

这是到北京“必看”的景点之一。 1 2 3 4 5 6 7

我喜欢这里故事性和历史性的结合。 1 2 3 4 5 6 7

我很在意这个公园不是真的。 1 2 3 4 5 6 7

请翻到下一页

第三部分 您对景点的满意度

通过这部分，我们想了解您对他大观园的满意度。请用以下量表来描述您对以下表达的同意程度。

极其同意	7
强烈同意	6
同意	5
既不同意也不反对	4
反对	3
强烈反对	2
极其反对	1
和我无关	0

这简直就是我想象中的红楼梦。 1 2 3 4 5 6 7 0

这正是我所期望的大观园。 1 2 3 4 5 6 7 0

这是一个参观的好地方。 1 2 3 4 5 6 7 0

公园挺不错的。 1 2 3 4 5 6 7 0

我对古代有了更多的了解。 1 2 3 4 5 6 7 0

电视演的很好。 1 2 3 4 5 6 7 0

这是一个休闲的好地方。 1 2 3 4 5 6 7 0

这是到北京的“必看地”之一。 1 2 3 4 5 6 7 0

我喜欢这种故事性和历史性的结合。 1 2 3 4 5 6 7 0

我喜欢参观这个电影拍摄地。 1 2 3 4 5 6 7 0

我会把这个地方介绍给朋友。 1 2 3 4 5 6 7 0

总体说来，参观大观园很愉快。 1 2 3 4 5 6 7 0

请翻到下一页

第四部分

您认为电影拍摄布景是否能成为一个号的旅游景点？ 是 否 _____

请您给出一些理由和想法？

第五部分

为了对结果进行简单的分类，请您在合适的框中划“√”

您来这里是 独自 和家人 和朋友 和家人朋友

您的性别是 女 男

您的年龄是 16 岁以下 17-21 22-30 31-40

41-50 51-60 60 岁以上

您的职业是

学生 半熟练的工人 熟练的体力劳动者 退休

白领/行政人员 家庭护理员/家庭主妇 专业人员/管理人员

农场主/农民 待业人员

您的学历 研究生及以上

本科或者同等学历

其他类型的学校资历

非学校资历

其它

您经常性的永久居住地在哪里？

谢谢！

Appendix B: The major research themes in film tourism

The major research themes in film tourism		
Theme	Study examples	Focus
<i>Tourism destination impacts</i>		
Scoping the occurrence and effect of film tourism activity	Butler (1990); Riley, Baker and van Doren (1998); Tooke and Baker (1996)	Identification of locations and growth, initially in various UK and US locations and outline of major issues for locations affected by film tourism
The implications of filming and film tourism activity for communities and small businesses	Beeton (2001, 2004a, 2005); Connell (2005a,b); Mordue (2001, 2009); Hao and Ryan (2013) Beeton (2008)	Effect of film in inducing a different visitor profile, and/or increased numbers to destinations, and consequences for host-guest relationship and existing tourism businesses Film-makers have a social responsibility in filming locations
Environmental and conservation issues	Silver (2007); Winter (2002)	Effect of film in stimulating demand for vulnerable, remote, historic or sacred sites and experiences
Economic impacts	Croy (2011); Croy and Walker (2003); Laffont and Prigent (2011); Edgerton (1986); Weinstein and Clower (2000)	Film tourism has a role to play in local economic development in at different levels and in various types of environment
The role of film in cities	Frost (2009); Kostopoulou et al. (2011); Stringer (2001) Durmaz et al. (2010); Schofield (1996)	The development, significance and economic impact of film festivals The role of film in the creative city and implications for place-making

<i>The cultural construction of film tourism</i>		
Cultural appropriation	O'Neill et al. (2005); Tzanelli (2003) Durham (2008); Frost (2010); Kim and Richardson (2003); Tzanelli (2004)	Hollywood representation of the Mediterranean Cultural appropriation and consumption through camera lens
Representation of heritage	Higson (2006); Sargent (1998) Pan & Ryan (2013)	Use of heritage, UK costume drama and consumption The heritage value of a destination was heightened by a film <i>Echoes of The Rainbow</i> in Hongkong
Authenticity	Bolan, Boy and Bell (2011); Butler (2011) Jones and Smith (2005); Light (2009) Mordue (2001); Torchin (2002)	Interplay between fictional and authentic locations in film Creating fantasy, constructing and fabricating authenticity Dissonant relationship between actual and filmed world
<i>Tourist demand and motivation</i>		
Recognising demand	Butler (1990)	Acknowledgement that film can influence tourism demand
Motivation for film tourism	Busby and Klug (2001); Busby and O'Neill (2006); Im and Chon (2008); Iwashita (2006, 2008); Kim, Agrusa, Lee and Chon (2007); Kim and Richardson (2003); Macionis and Sparks (2006); Peters et al. (2011); Singh and Best (2004)	Influence of film on motivations to travel to a destination
Celebrity associations	Grenier (2011); Lee, Scott and Kim (2008); Ricci (2010)	Celebrity involvement and perception of destinations

	Kim et al. (2010); Macionis and Sparks (2006)	Segmentation of film tourists and implications for marketing
Tourist Profiles	Kim and O'Connor (2011); Hudson et al. (2010) Chan (2007)	Study of cross-cultural perspectives in degree of desire to visit film location Study of females and TV drama
<i>The film tourist experience</i>		
On-locating filming	Buchmann (2010); Couldry (1998, 2005); Peaslee (2011); Roesch (2009); Sydney-Smith (2006)	The importance of simulation and the hyper-real is significant in the experience of the film set tour
Film set/location tours	Carl et al. (2007) Reijnders (2009; 2010); Roesch (2009) Kim (2010) Kim (2012) Kim (2012)	Greater levels of involvement tend to create greater visitor satisfaction The experience of specific fans of film genre and creation of sites for consumption Role of photography in experiencing film sites and re-enacting film scenes The on-site film tourism experience influences tourists' satisfaction, re-visit intentions, and intention to recommend, a case study in <i>Daejanggeum</i> theme park, Korea Audience involvement and film tourism experience, a case study in <i>Daejanggeum</i> theme park, Korea

Tourist performance and re-enactments	Connell and Meyer (2009) Frost (2010) Jindra (1994) Rejjinders (2010)	Tourist dissatisfaction at not being able to engage with simulation of TV show at destination Tourist can have a life-changing experience through experiencing film destination Tourism and fandom as a religious metaphor Tourist recognition of place through symbolic marking and material evidence
Tourist consumption	Månsson (2011)	Sharing of experiences and consumption through media products
Genre of television series	Kim & Long (2012)	The different genre of TV soap operas may influences tourists' demand, expectation, experience and behavior.
<i>Marketing</i>		
Recognising the potential marketing power of film tourism	Cohen (1986); Riley and van Doren (1992) Hahm & Wang (2011)	The pulling power of film for destinations Film tourism as a vehicle for destination marketing
Branding	Baker (2011); O'Connor et al. (2008)	The opportunities for branding provided by the film
Marketing to film-makers	Christopherson and Rightor (2010); Hudson and Tung (2010) Hudson and Ritchie (2006) Hudson (2011)	Strategies used by film commissions to attract productions to destinations Types of marketing activities engaged in by destinations The collaboration between the film and tourism industries to leverage film tourism.

The use and development of destination marketing initiatives	Busby and Klug (2001) Connell (2005)	The development and use of the movie map concept in the UK The potential use of marketing to address problems and opportunities in film tourism in a destination
Level of media exposure	Kim & Wang (2012)	A popular Korean television series <i>Daejanggeum</i> attracted many Chinese, Taiwanese, Japanese, and Thai audiences to visit the filmed locations. The one-site film tourism experience of tourists' influenced by the level of media exposure.
Questioning the demand for film tourism	McKercher and Chan (2005); McKercher (2007); Hahm and Wang (2011)	The issue of phantom demand and the real value of film tourism; methodological issues is determining its volume and value
<i>Destination image</i>		
Perception of destination image	Beeton (2004); Bolan and Williams (2008); Warnick et al. (2005) Soliman (2011) Pires & Ingram (2013)	The role of film in changing perception of destination image Films could positively affect audiences' perceptions and promote domestic tourism, a case study of Al Fayoum, Egypt. Film can evoke powerful and long-lasting images with the viewer, thus creating marketing opportunities for DMOs.
Role of image in decision-making	Frost (2006); Kim and Richardson (2003); Leotta (2011); Schofield (1996); Shani et al. (2009)	Strong images can be presented through film and these impact on images and marketability of destinations
<i>Tourism, place and media</i>		
Tourism and the moving image	Gibson (2006); Jansson (2002); Law, Bunnell and Ong (2007); Mansson (2011); Urry and Larsen (2011)	Media cultures create tourism demand and vicarious consumption as well as corporeal travel

The mediatisation of the tourist gaze	Bregent-Heald (2007); Shiel (2001); Higson (2006); Jansson (2002); Lefebvre (2006); Portegies (2010)	The appropriation and portrayal of place and space in film and TV, socio-cultural references and the techniques used to <u>portray meaning</u>
Cinematography, representation of place and symbolism	Jones and Smith (2005); Moran (2006); Peaslee (2010, 2011); Rockett (2001); Saltik, Cosar and Kozak (2011)	Tourism effects can depend on the power of film-makers, who have power to present clichéd/confirmatory images of space and place to external world
Media, power and space	Escher (2006); Escher and Zimmerman (2001); Jewell and McKinnon (2008); Kennedy and Lukinbeal (1997)	Use and meaning of landscape; cultural geography perspectives in understanding film tourism
Film, tourism and place	Brereton (2007); Cardwell (2006); Frost (2010); Lukinbeal (2005); Pratt (2007); Mordue (2009) Durmaz et al. (2010); Schofield (1996); Shiel (2001); Torchin (2002)	The importance and meaning of rurality, rural landscape, and nature The dominance of the city as a film landscape and the tourism connections

Appendix C: Government leaders visited Grand View Garden in the late of 1980s.

The followed table shows some examples of both political leaders and high ranking official from China central government and foreign distinguished guests visited the garden by using some valuable old photos.

Time	The officials and their former positions	Scanned Photo
August, 1985	Wan li, Member of Political Bureau of the CPC Central Committee	
September, 1985	Yang Shangkun, the President of China from 1988 to 1993, and Vice Chairman of the Central Military Commission	
October, 1985	Hu Qiaomu, Member of Standing Committee of Political Bureau of the CPC Central Committee	
October, 1985	Mr. Heath, The former Prime Minister of Britain	
May, 1986	Ong Teng Cheong, the president of Singapore	
November, 1986	Bo Yibo, Deputy Director of the Advisory	

	Commission of the Central Committee of the CPC	
April, 1988	Deng Yingchao, Chairman of the Chinese People's Political Consultative Conference	
September, 1988	Lazar Mojsov, the Vice President of Yugoslavia	
October, 1988	Ceausescu, the President of Romania	
Source: Scanned photos from Grand View Garden Administrative Committee		

Appendix D: Correlation analysis among visitors' demographics

The following 5 tables show the correlation among demographics.

Correlation between tourists' age and occupation								
Occupation	Age							Total
	under 16	17 to 21	22-30	31-40	41-50	51-60	over 60	
student	17	373	207	1	0	0	0	598
Semi-skilled worker	0	5	12	3	2	2	1	25
Skilled manual worker	0	1	12	2	3	4	0	22
Retired	0	0	1	1	5	10	16	33
White collar/administrative	0	9	191	38	6	3	0	247
Home carer/housewife	0	0	7	2	3	0	0	12
Professional/managerial	0	15	106	28	13	6	2	170
Farmer/agricultural worker	0	0	2	1	1	1	0	5
Currently no paid employment	0	7	18	2	1	0	0	28
Total	17	410	556	78	34	26	19	1140

Correlation between tourists' age and education						
Age	Level of Education					Total
	a post graduate qualification	a degree or equivalent	other post school qualification	school leaving qualifications	Other	
under 16	0	1	5	1	10	17
17 to 21	8	343	45	4	10	410
22-30	117	361	62	1	15	556
31-40	22	36	17	0	3	78
41-50	3	14	9	5	3	34
51-60	1	10	10	1	4	26
over 60	0	6	4	4	5	19
Total	151	771	152	16	50	1140

Correlation between tourists' age and visit type					
Age	Tourists came here				
	by myself	with family	with friends	with family and friends	Total
under 16	1	6	5	5	17
17 to 21	24	34	339	13	410
22-30	42	115	374	25	556
31-40	9	49	13	7	78
41-50	3	23	4	4	34
51-60	6	9	5	6	26
over 60	5	10	4	0	19
Total	90	246	744	60	1140

Correlation between tourists' occupation and visit type					
Occupation	Tourists came here				
	by myself	with family	with friends	with family and friends	Total
student	33	53	489	23	598
Semi-skilled worker	1	6	16	2	25
Skilled manual worker	4	4	11	3	22
Retired	8	17	6	2	33
White collar/administrative	27	83	124	13	247
Home carer/housewife	0	8	3	1	12
Professional/managerial	14	69	73	14	170
Farmer/agricultural worker	0	2	2	1	5
Currently no paid employment	3	4	20	1	28
Total	90	246	744	60	1140

Correlation between tourists' age and visit type					
Education	Tourists came here				
	by myself	with family	with friends	with family and friends	Total
a post graduate qualification	12	39	88	12	151
a degree or equivalent	59	146	534	32	771
other post school qualification	14	36	93	9	152
school leaving qualifications	1	8	7	0	16
other	4	17	22	7	50
Total	90	246	744	60	1140

**Appendix E: Principal Component Analysis with Varimax Rotation
of Motivational Factors excluding 2010 television series.**

Rotated Component Matrix^a			
	Component		
	1	2	3
It is simply a nice place to visit	.753	.206	.098
This is a lovely setting for relaxation	.712	-.148	.183
I am interested in seeing places that can inform me of antiquity	.677	.296	-.129
I am interested in gardens	.670	-.009	.173
This is one of the “must see” places in Beijing	.665	.214	.198
I like this mixture between story telling and history	.583	.454	-.017
It does not concern me that the Palace is “fake”	.212	.041	.102
I am interested in the Dream of Red Mansion	.161	.835	-.022
I saw the television series (1987 version) Dream of Red Mansion	.023	.783	.132
I really came just for the tourism activities	.003	.086	.794
This place was recommended to me by friends	.250	-.033	.649
This place is of interest to friends/family besides myself	.359	.442	.479
<p>Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization. a. Rotation converged in 5 iterations.</p>			

**Appendix F: Visitor numbers at Beijing tourism attractions during
2013 Spring Festival**

The first day of the Spring Festival Golden Week 2013							
Beijing Tourism attractions	9:00	10:00	11:00	12:00	13:00	14:00	15:00
	Number of visitors (ten thousand)	Number of visitors (ten thousand)					
Grand View Garden	1.23	1.21	1.24	1.24	1.26	1.26	1.27
The Palace Museum	0.33	0.48	0.59	0.5	0.36	0.32	0.31
The Summer Palace	0.51	0.55	0.6	0.61	0.62	0.65	0.67
The Temple of Heaven park	0.41	0.43	0.45	0.46	0.47	0.48	0.5
The Great Wall	0.33	0.39	0.45	0.46	0.46	0.44	0.37
Beihai Park	0.1	0.11	0.11	0.12	0.13	0.13	0.12
Zhongshan Park	0.07	0.1	0.12	0.14	0.12	0.12	0.13
Jingshan Park	0.07	0.09	0.1	0.13	0.1	0.09	0.09
Beijing Zoo	0.2	0.2	0.23	0.24	0.26	0.26	0.26
The Lama Temple	0.11	0.12	0.12	0.11	0.11	0.11	0.11
Prince Kung's Mansion	0.38	0.37	0.37	0.35	0.35	0.36	0.37
Purple Bamboo Park	0.18	0.19	0.2	0.2	0.2	0.2	0.21
Yuyuantan Park	0.59	0.63	0.65	0.63	0.62	0.63	0.65
Beijing Botanical Garden	0.79	0.79	0.79	0.8	0.8	0.8	0.8
Taoranting Park	0.14	0.15	0.15	0.13	0.13	0.14	0.13
Beijing World Park	0.27	0.26	0.26	0.26	0.27	0.26	0.26
Beijing Olympic Park	0.02	0.03	0.03	0.04	0.04	0.04	0.04
Lianhuachi Park	1.51	1.54	1.52	1.65	1.61	1.69	1.73
Longtan Lake Park	0.57	0.64	0.7	0.74	0.74	0.75	0.76
Yuanmingyuan Park	1.38	1.33	1.34	1.31	1.31	1.32	1.37
Ditan Park	0.12	0.15	0.21	0.24	0.23	0.26	0.25
Shi-Sha Lake	0.43	0.45	0.48	0.54	0.58	0.61	0.62

The second day of the Spring Festival Golden Week 2013							
Beijing Tourism attractions	9:00	10:00	11:00	12:00	13:00	14:00	15:00
	Number of visitors (ten thousand)						
Grand View Garden	1.34	1.4	1.53	1.68	1.72	1.74	1.77
The Palace Museum	0.26	0.28	0.35	0.46	1.07	1.38	1.43
The Summer Palace	0.54	0.63	0.74	0.82	0.85	0.89	0.88
The Temple of Heaven park	0.49	0.58	0.69	0.81	0.84	0.9	0.93
The Great Wall	0.31	0.5	0.62	0.72	0.78	0.82	0.74
Beihai Park	0.1	0.11	0.12	0.14	0.14	0.14	0.14
Zhongshan Park	0.09	0.15	0.31	0.52	0.39	0.38	0.38
Jingshan Park	0.07	0.07	0.09	0.1	0.11	0.13	0.16
Beijing Zoo	0.2	0.23	0.29	0.37	0.48	0.56	0.54
The Lama Temple	0.23	0.25	0.27	0.29	0.3	0.28	0.26
Prince Kung's Mansion	0.42	0.41	0.4	0.39	0.4	0.4	0.4
Purple Bamboo Park	0.2	0.21	0.22	0.21	0.21	0.21	0.22
Yuyuantan Park	0.57	0.61	0.63	0.64	0.64	0.64	0.68
Beijing Botanical Garden	0.88	0.91	0.96	1	1.04	1.03	1.02
Taoranting Park	0.14	0.17	0.23	0.3	0.34	0.38	0.41
Beijing World Park	0.29	0.29	0.27	0.27	0.27	0.27	0.26
Beijing Olympic Park	0.02	0.02	0.05	0.07	0.07	0.07	0.08
Lianhuachi Park	1.11	1.24	1.45	1.6	1.81	1.98	2.1
Longtan Lake Park	0.57	0.71	1.07	1.53	1.79	1.98	1.93
Yuanmingyuan Park	1.37	1.44	1.65	1.99	2.23	2.42	2.52
Ditan Park	0.14	0.23	0.48	0.72	0.79	0.91	0.78
Shi-Sha Lake	0.55	0.61	0.7	0.77	0.73	0.73	0.76

The third day of the Spring Festival Golden Week 2013							
Beijing Tourism attractions	9:00	10:00	11:00	12:00	13:00	14:00	15:00
	Number of visitors (ten thousand)						
Grand View Garden	1.22	1.3	1.52	1.62	1.65	1.68	1.65
The Palace Museum	0.53	1.23	1.96	2.19	2.04	1.9	1.68
The Summer Palace	0.5	0.61	0.74	0.87	0.88	0.94	0.99
The Temple of Heaven park	0.46	0.57	0.68	0.78	0.84	0.92	1
The Great Wall	0.52	0.76	1.02	1.21	1.31	1.29	1.23
Beihai Park	0.09	0.1	0.13	0.14	0.15	0.16	0.16
Zhongshan Park	0.21	0.3	0.39	0.44	0.46	0.47	0.44
Jingshan Park	0.08	0.11	0.21	0.31	0.33	0.31	0.31
Beijing Zoo	0.2	0.23	0.34	0.49	0.67	0.77	0.74
The Lama Temple	0.12	0.14	0.18	0.19	0.19	0.19	0.18
Prince Kung's Mansion	0.37	0.35	0.35	0.35	0.36	0.38	0.41
Purple Bamboo Park	0.17	0.18	0.2	0.19	0.19	0.19	0.2
Yuyuantan Park	0.51	0.55	0.58	0.59	0.6	0.61	0.63
Beijing Botanical Garden	0.76	0.76	0.81	0.88	0.91	0.89	0.87
Taoranting Park	0.13	0.16	0.21	0.28	0.32	0.36	0.4
Beijing World Park	0.24	0.24	0.24	0.24	0.26	0.26	0.24
Beijing Olympic Park	0.02	0.04	0.06	0.08	0.08	0.09	0.09
Lianhuachi Park	1.17	1.37	1.62	1.82	1.91	2.06	2.22
Longtan Lake Park	0.53	0.71	1.09	1.53	1.72	1.79	1.75
Yuanmingyuan Park	1.35	1.5	1.84	2.12	2.35	2.55	2.65
Ditan Park	0.12	0.2	0.45	0.72	0.94	0.99	0.89
Shi-Sha Lake	0.43	0.47	0.52	0.63	0.71	0.81	0.93

The fourth day of the Spring Festival Golden Week 2013

Beijing Tourism attractions	9:00	10:00	11:00	12:00	13:00	14:00	15:00
	Number of visitors (ten thousand)						
Grand View Garden	1.21	1.25	1.43	1.54	1.58	1.63	1.67
The Palace Museum	0.7	1.6	2.33	2.56	2.43	2.22	2
The Summer Palace	0.51	0.68	0.85	1.02	1.07	1.14	1.2
The Temple of Heaven park	0.51	0.65	0.77	0.85	0.88	0.95	1
The Great Wall	0.88	1.4	1.68	1.81	1.97	2.1	2.01
Beihai Park	0.09	0.11	0.14	0.17	0.17	0.19	0.19
Zhongshan Park	0.31	0.4	0.52	0.52	0.5	0.49	0.48
Jingshan Park	0.09	0.13	0.27	0.39	0.45	0.43	0.38
Beijing Zoo	0.2	0.27	0.47	0.67	0.93	0.99	0.99
The Lama Temple	0.11	0.16	0.2	0.22	0.22	0.19	0.19
Prince Kung's Mansion	0.34	0.32	0.33	0.36	0.38	0.41	0.44
Purple Bamboo Park	0.16	0.19	0.21	0.2	0.2	0.2	0.23
Yuyuantan Park	0.49	0.55	0.6	0.64	0.63	0.65	0.69
Beijing Botanical Garden	0.72	0.76	0.83	0.91	0.96	0.96	0.96
Taoranting Park	0.11	0.15	0.24	0.33	0.39	0.43	0.45
Beijing World Park	0.23	0.23	0.24	0.26	0.27	0.27	0.26
Beijing Olympic Park	0.03	0.05	0.08	0.09	0.09	0.1	0.11
Lianhuachi Park	1.16	1.33	1.56	1.81	1.97	2.15	2.33
Longtan Lake Park	0.52	0.8	1.35	1.89	2.04	2.12	2.08
Yuanmingyuan Park	1.37	1.54	1.92	2.29	2.52	2.76	2.92
Ditan Park	0.13	0.3	0.66	0.87	0.96	0.95	0.88
Shi-Sha Lake	0.43	0.48	0.57	0.67	0.78	0.93	1.1

The five day of the Spring Festival Golden Week 2013							
Beijing Tourism attractions	9:00	10:00	11:00	12:00	13:00	14:00	15:00
	Number of visitors (ten thousand)						
Grand View Garden	1.2	1.25	1.44	1.59	1.63	1.7	1.74
The Palace Museum	0.54	1.27	2.1	2.59	2.52	2.29	2.14
The Summer Palace	0.55	0.79	0.99	1.09	1.1	1.17	1.25
The Temple of Heaven park	0.54	0.69	0.79	0.88	0.87	0.92	0.99
The Great Wall	1.04	1.66	1.89	1.96	2.11	2.04	2.04
Beihai Park	0.1	0.12	0.14	0.16	0.17	0.18	0.19
Zhongshan Park	0.35	0.58	0.75	0.72	0.62	0.64	0.6
Jingshan Park	0.1	0.13	0.18	0.32	0.46	0.51	0.43
Beijing Zoo	0.2	0.3	0.52	0.75	0.97	1.05	1.07
The Lama Temple	0.1	0.16	0.2	0.22	0.22	0.2	0.19
Prince Kung's Mansion	0.34	0.34	0.34	0.37	0.39	0.43	0.48
Purple Bamboo Park	0.16	0.19	0.22	0.22	0.21	0.22	0.24
Yuyuantan Park	0.48	0.56	0.63	0.66	0.65	0.65	0.7
Beijing Botanical Garden	0.73	0.77	0.86	0.94	0.96	0.95	0.96
Taoranting Park	0.12	0.16	0.25	0.32	0.37	0.39	0.41
Beijing World Park	0.24	0.25	0.25	0.26	0.27	0.27	0.26
Beijing Olympic Park	0.03	0.05	0.09	0.1	0.1	0.1	0.11
Lianhuachi Park	1.21	1.33	1.56	1.83	2.01	2.19	2.4
Longtan Lake Park	0.54	0.87	1.55	2.12	2.1	1.99	1.88
Yuanmingyuan Park	1.44	1.62	2.06	2.41	2.67	2.83	2.95
Ditan Park	0.11	0.27	0.63	0.89	0.87	0.83	0.78
Shi-Sha Lake	0.42	0.52	0.63	0.77	0.84	0.96	1.17

The six day of the Spring Festival Golden Week 2013							
Beijing Tourism attractions	9:00	10:00	11:00	12:00	13:00	14:00	15:00
	Number of visitors (ten thousand)						
Grand View Garden	1.26	1.3	1.45	1.53	1.57	1.64	1.68
The Palace Museum	0.49	1.05	1.58	1.77	1.82	1.77	1.63
The Summer Palace	0.6	0.82	1.01	1.08	1.08	1.1	1.13
The Temple of Heaven park	0.54	0.71	0.83	0.86	0.87	0.94	0.97
The Great Wall	0.94	1.45	1.66	1.77	1.75	1.74	1.67
Beihai Park	0.1	0.11	0.12	0.13	0.14	0.15	0.15
Zhongshan Park	0.25	0.37	0.51	0.54	0.47	0.43	0.41
Jingshan Park	0.1	0.12	0.2	0.28	0.29	0.27	0.25
Beijing Zoo	0.21	0.3	0.51	0.7	0.88	0.93	0.93
The Lama Temple	0.14	0.21	0.28	0.29	0.24	0.21	0.2
Prince Kung's Mansion	0.34	0.35	0.36	0.38	0.4	0.43	0.46
Purple Bamboo Park	0.16	0.19	0.2	0.2	0.18	0.21	0.22
Yuyuantan Park	0.52	0.59	0.63	0.65	0.64	0.67	0.72
Beijing Botanical Garden	0.73	0.78	0.85	0.92	0.92	0.89	0.88
Taoranting Park	0.12	0.16	0.24	0.3	0.33	0.35	0.37
Beijing World Park	0.24	0.25	0.26	0.27	0.28	0.27	0.25
Beijing Olympic Park	0.03	0.05	0.08	0.09	0.09	0.09	0.1
Lianhuaachi Park	1.3	1.4	1.53	1.76	1.91	2.11	2.27
Longtan Lake Park	0.55	0.83	1.35	1.78	1.86	1.86	1.78
Yuanmingyuan Park	1.48	1.65	1.98	2.31	2.52	2.7	2.75
Ditan Park	0.11	0.26	0.59	0.77	0.8	0.74	0.72
Shi-Sha Lake	0.48	0.6	0.69	0.79	0.86	0.98	1.09

The seven day of the Spring Festival Golden Week 2013							
Beijing Tourism attractions	9:00	10:00	11:00	12:00	13:00	14:00	15:00
	Number of visitors (ten thousand)						
Grand View Garden	1.26	1.24	1.32	1.39	1.4	1.43	1.47
The Palace Museum	0.43	0.83	1.27	1.4	1.4	1.33	1.17
The Summer Palace	0.66	0.84	0.99	1.01	0.96	0.98	1.02
The Temple of Heaven park	0.51	0.65	0.76	0.79	0.78	0.77	0.8
The Great Wall	0.78	1.1	1.37	1.45	1.54	1.6	1.57
Beihai Park	0.1	0.13	0.16	0.17	0.16	0.16	0.17
Zhongshan Park	0.2	0.3	0.4	0.43	0.39	0.37	0.37
Jingshan Park	0.1	0.13	0.16	0.24	0.27	0.24	0.22
Beijing Zoo	0.22	0.31	0.54	0.72	0.9	0.96	0.9
The Lama Temple	0.12	0.17	0.2	0.21	0.2	0.18	0.18
Prince Kung's Mansion	0.37	0.37	0.38	0.39	0.4	0.41	0.43
Purple Bamboo Park	0.19	0.22	0.27	0.27	0.25	0.24	0.25
Yuyuantan Park	0.58	0.65	0.74	0.74	0.71	0.72	0.76
Beijing Botanical Garden	0.78	0.86	0.95	1.03	1.04	1	0.98
Taoranting Park	0.12	0.14	0.17	0.19	0.19	0.19	0.19
Beijing World Park	0.25	0.26	0.27	0.29	0.3	0.29	0.28
Beijing Olympic Park	0.02	0.05	0.09	0.1	0.09	0.09	0.09
Lianhuachi Park	1.44	1.54	1.72	2.02	2.22	2.46	2.69
Longtan Lake Park	0.55	0.91	1.49	2.02	2.15	2.15	1.93
Yuanmingyuan Park	1.61	1.74	2.07	2.39	2.61	2.75	2.82
Ditan Park	0.09	0.25	0.56	0.74	0.78	0.75	0.72
Shi-Sha Lake	0.47	0.55	0.66	0.74	0.78	0.84	0.95

Appendix G: Financial statements of the three main festivals in 2011, 2012, and 2013

The following 9 tables show the detailed financial statements of the three main festivals in 2011, 2012, and 2013.

Temple Fair 2011									
Date	Revenue(ten thousand)			Number of visitors			Number of visitors who buy tickets		
	2010	2011	Growth rate	2010	2011	Growth rate	2010	2011	Growth rate
Last day of 2010		1.1			2200			400	
First day of 2011	13.5	32		15000	19750		5400	11600	
Second day of 2011	30	38		3000	21600		12000	14000	
Third day of 2011	30.75	31.9		31000	20400		12300	11600	
Fourth day of 2011	17.75	29.1		25000	20000		7100	10800	
Fifth day of 2011	32.08	30.37		35000	20500		12833	11342	
Subtotal	124.08	162.47	31%	136000	104450	-27.8%	49633	59742	20.36%
Pre-sale	99.6	118.9	19.37%						
Booth rental	36.85	25.82	-29.93%						
Total	260.53	307.19	18%						

Temple Fair 2012									
Date	Revenue(ten thousand)			Number of visitors			Number of visitors who buy tickets		
	2011	2012	Growth rate	2011	2012	Growth rate	2011	2012	Growth rate
Last day of 2012	1.1			2200			400		
First day of 2012	32	24.6		19750	17500		11600	7100	
Second day of 2012	38	27.2		21600	20600		14000	7800	
Third day of 2012	31.9	30.2		20400	21300		11600	8800	
Fourth day of 2012	29.1	27.8		20000	21000		10800	8600	
Fifth day of 2012	30.37	17.2		20500	19300		11342	5500	
Subtotal	162.47	127	-27.93%	104450	99700	-4.76%	59742	37800	-36%
Pre-sale	118.9	104.8	-13.45%						
Booth rental	25.82	24.6	-4.96						
Total	307.19	256.4	-19.81%						

Temple Fair 2013									
Date	Revenue(ten thousand)			Number of visitors			Number of visitors who buy tickets		
	2012	2013	Growth rate	2012	2013	Growth rate	2012	2013	Growth rate
First day of 2013	24.6	19.8		17500	12600		7100	6000	
Second day of 2013	27.2	26.6		20600	17500		7800	7900	
Third day of 2013	30.2	29.8		21300	18100		8800	9000	
Fourth day of 2013	27.8	28		21000	20900		8600	8500	
Fifth day of 2013	17.2	26.2		19300	16900		5500	8000	
Subtotal	127	130.4	2.61%	99700	86000	-13.74%	37800	39400	42.33%
Pre-sale	104.8	99.2	-5.65%						
Booth rental	24.6	25.2	2.38%						
Total	256.4	254.8	-0.63%						

Three day May Day holiday from 4.30 to 5.2 in 2011						
Date	People who buy tickets (number)	Free tickets for special populations (number)	Gift tickets (number)	Annual ticket (number)	Total (number)	Total Revenue (ten thousand)
4/30	1400	900	130	1100	3530	4.6
5/1	2800	1800	530	1700	6830	9
5/2	3700	230	180	3100	9280	9.6
Total	7900	5000	840	5900	19640	25.6
2010 year					17920	19.1
Revenue growth					1720	6.5
Growth rate					9.6%	34%

Three day May Day holiday from 4.29 to 5.1 in 2012						
Date	People who buy tickets (number)	Free tickets for special populations (number)	Gift tickets (number)	Annual ticket (number)	Total (number)	Total Revenue (ten thousand)
4/29	1700	3500	200	4500	9900	5.4
4/30	3055	1513	210	3200	7978	9
5/1	2100	1750	180	4300	8330	6.8
Total	6855	6763	590	12000	26208	21.2
2011 year					19640	25.6
Revenue growth					6568	-4.4
Growth rate					33.44%	-17.19%

Three day May Day holiday from 4.29 to 5.1 in 2013						
Date	People who buy tickets (number)	Free tickets for special populations (number)	Gift tickets (number)	Annual ticket (number)	Total (number)	Total Revenue (ten thousand)
4.29	1400	1000	100	3300	5800	4.8
4.30	2900	3500	200	4800	11400	9.4
5.1	2800	2300	200	6000	11300	8.95
Total	7100	6800	500	14100	28500	23.15
2012 year					26208	21.2
Revenue growth					2292	1.95
Growth rate					8.7%	9.2%

Table Seven days National Day Holiday from 10.1 to 10.7 in 2011						
Date	People who buy tickets (number)	Free tickets for special populations (number)	Gift tickets (number)	Annual ticket (number)	Total (number)	Total Revenue (ten thousand)
10/1	1600	1400	20	1400	4420	5.4
10/2	2600	1500	10	3500	7610	8.6
10/3	2900	1800	10	1700	6410	9.4
10/4	3000	1700	20	1825	6545	9.8
10/5	2500	1450	30	3100	7080	8.2
10/6	2200	1500	30	3770	7500	7
10/7	1700	2065	35	3000	6800	5.3
Others	400	250	3	600	1253	1.4
Total	16900	12115	158	18895	47618	55.1
Note: the number of tourists was 67540 in 2010 National Day Holiday, and the total revenue was 645,100 Others: tourists who enter the garden from 14:00 to 16:30 every day.						

Table						
Eight days National Day Holiday from 9.30 to 10.7 in 2012						
Date	People who buy tickets (number)	Free tickets for special populations (number)	Gift tickets (number)	Annual ticket (number)	Total (number)	Total Revenue (ten thousand)
9/30	600	1600	100	1520	3820	2
10/1	2500	3500	100	4500	10600	8.2
10/2	2200	2300	100	2800	7400	7.4
10/3	2900	2600	110	2800	8410	10
10/4	3000	2170	30	2900	8100	8.75
10/5	2200	2800	130	3300	8430	7
10/6	3100	2200	100	2700	8100	10.2
10/7	1400	1800	35	2100	5335	5
others	459	380	10	400	1249	1.53
Total	18359	19350	715	23020	61444	60.08
<p>Note: In 2012, 9/30 is Mid-autumn Day, and the golden week holiday included 8 days. Others: tourists who enter the garden from 14:00 to 16:30 every day.</p>						

Table Seven days National Day Holiday from 10.1 to 10.7 in 2013						
Date	People who buy tickets (number)	Free tickets for special populations (number)	Gift tickets (number)	Annual ticket (number)	Total (number)	Total Revenue (ten thousand)
10.1	600	100		300	1000	2
10.2	2300	1200	70	2700	6270	7.4
10.3	2400	1500	100	2100	6100	7.6
10.4	3100	600	50	1500	5250	10
10.5	2200	3000	30	4000	9500	7.4
10.6	1300	1700		1800	4800	4.3
10.7	1200	640	60	1300	3200	3.8
Total	13100	8740	310	13700	36120	42.5