

## VISITORS' VIEWS OF CHINA WEST FILM STUDIO'S TOURIST BUSINESS BASED ON THEIR MOVIE-SOCIAL LIFESTYLE

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**Abstract:** *Film Theme Parks, which combine activities of the film industry with those of the tourism industry, appear to be a thriving new form of tourism in China. Benefiting from the popularity of Chinese movies as well as the growth of tourist activities, the film theme park business is booming, generating significant revenue for China's tourism sector. As it keeps growing, a study on its success and development seem appropriate and may prove helpful to film theme park managers. It may also contribute to the sustainability of this activity as a viable part of tourism in China. With an aim to understand the business factors of film theme parks, this research, a case study, focuses on one specific film theme park, the China West Film Studio in the Ningxia Province, to investigate the relationships between tourists' movie-social lifestyle with regard to business factors. This study adopts a visitors' point of view and uses the factor analysis to categorize the visitors' movie-social lifestyle characteristics. The analysis of the data, obtained through questionnaires, reveal that visitors can be grouped in six clusters, each one showing different aspects of their views on the various business factors offered by China West Film Studio. While the study indicates that studio's business factors on service and movie themes meet with relative success, it also suggests that the studio should pay more attention on the improvement of its facilities, publicity, activities, and prices.*

**Keywords:** *Film Theme Park; Movie-Social Lifestyle; Visitors' Point of View; Business Factors*

### 1. Introduction

Films and television can have an impact on tourists' decision making upon their choices of travel and destination (Grihault, 2003). The power of films and television in promoting destinations and stimulating tourism demand is an international phenomenon (Hudson and Ritchie, 2006). Films make audiences all over the world fall in love with them and attempt to travel to where the films were made, thus enabling film locations to become tourist destinations. Guo and Wang (2008) stated that, both at home and abroad, any film studio involved in the whole process of making movies and anything related to films and television becomes an attraction more and more popular in the tourism industry. They mentioned that only shooting films in a film studio may turn in a loss as once the movie is shown in cinema theatres, the studio will be empty and underused. Therefore, film studios strive to enter the tourist business as film theme parks. Throughout China, over hundreds of TV-Movie towns have been built and turned into theme parks, which carry a certain brand name that appeals to potential tourists (Ting, 2008). One of these is China

West film Studio (CWFS) located in the Ningxia province. This is one of the up-and-coming film theme parks (China West Film Studio, 2011). It is the focus of this case study which will explore its development.

As an inevitable offspring of the film industry development, film theme parks have gradually sprouted and become a kind of special tourist attractions as the film tourism industry developed (Guo and Wang, 2008). The development of film theme parks into scenic spots started in Beijing in 1984 when China Communication and Television (CCTV) turned one of the country's most famous Chinese novels "A Dream of Red Mansions" into a TV series. This TV drama became the most popular television series of its time (A Dream of Red Mansions, CCTV 2008), mostly because it was one of the earliest popular TV series in China. Compared with the same phenomenon in overseas market, the China's film tourism industry started late. For this reason, its development stage is relatively behind its predecessors and the profitability from this industry low as it is still in its infancy.

Film theme parks in China are different from many famous American film theme parks (Shao and Yang, 2010). According to them, most of China's film theme parks can be called 'video production bases,' as their main task is film and TV production services. On the contrary, American film theme parks are seen

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to embody the true meaning of a theme park. Visitors are given a royal treatment and enjoy a wonderful movie experience of something which does not exist in reality but only in movies. On the other hand, the Chinese film theme parks' business relies on the rental of shooting studios and film tourism. This single profit model has a huge hidden risk. China's film theme park has always been developed for movie producers. People build film studios for filming but the builders often ignore the sustainable development aspect the film studios (Huang and Xiao, 2000).

While there has been extensive research on Chinese films and their impact upon tourism, little has been done in relations with film theme parks. As the film theme park business is fast growing, a study on business factors becomes relevant, if for nothing else for management to better understand how to sustain its activity as a viable part of tourism in China.

With an aim to understand the business factors of the film park them industry in Chinese and its tourism content, this research attempts to investigate the visitors' views of CWFS and to assess CWFS further development. Investigation of the visitors' views includes the impetus to their visit (their social behaviors), specifically how visitors have developed a preference in certain movies. This study assumes that the movies they watch or their social lifestyle can influence the way they view the business factors at that film them park, what they expect from the park to create fond memories of their favorite movies or popular shows.

## 2. Literature Review

### - *Theme Park*

Braun and Soskin (1999) defined theme park as an aim to create an atmosphere of another place and time and they usually concentrate on one dominant theme, around which architecture, landscape, costumed personnel, and different facilities for entertainment, attractions, recreation, or physical activities, such as rides, shows, food service, and merchandise, are coordinated. Everything is coordinated to create an overall experience - a special setting for the visitors. Theme park plays an important role in the development process of world tourism. Song (2011) expressed that theme park is an important supplement for resources and

products in the tourism resources abundant region. The needs of tourists are increasingly sophisticated (Shao and Yang, 2010). These two scholars regard the theme park itself as a specialized form of tourism destination which is constructed to meet the diversity of tourists and their individual needs. Compared with natural tourist attractions and cultural tourism attractions, theme parks can provide more personalized, user-friendly, and value-oriented products and services.

### - *Film Theme Parks*

Film theme parks are created by film studios with the purpose of fulfilling people's expectations of leisure activities related to movie themes (Guo and Wang, 2008). They provide answers to the visitors' curiosity about the world of movies by revealing the making of certain movies, especially those having been popular in the past.

China's film theme parks are a classic combination of tourism products and filming. Their specific characteristics are the complementary relationships between filming function and tourism development (Song, 2011). On account of this demarcation, China's film theme parks have their specific features which do not only differ from films based in other countries, but are also different from domestic scenic spots. The specific features of a China's film theme parks are as follows:

- The design for the themes uses film cultures as features. It has distinct themes and descensible culture connotations;
- The design items of theme parks are imitations and scenes borrowed from the films; I
- It has the reality of the film culture. China's film theme parks have the double functions of a film and TV outdoor scene base and tourism. Films and tourism can cooperate with each other (Guo and Wang, 2008).

### - *The Business Factors of Film Theme Parks*

Film theme parks are very important components of the tourism industry. They occupy some of the most interesting landscapes and also have information and infrastructure that attract tourists (Eagles, 2002). Eagles mentioned that the business factors of parks are: park entrance fees (prices); special events (activities); special services; facilities of accommodation; restaurants and stores; parking places; merchandise sales; and publicity. The business factors are the most

important elements of a theme park. These factors usually have the following characteristics:

- They are set out to attract visitors, including local and foreign, who are managed accordingly;
- They provide pleasurable and enjoyable experiences for visitors spending their leisure time there;
- They are developed to be attractive and inviting for the use and enjoyment of visitors;
- They are managed as attractions designed to satisfy visitors;
- They provide facilities and services to meet and cater to the needs of visitors; and
- They may or may not charge admission fees (Ho and Ap, 2009).

A review of the relevant literature, for example, Moutinho (1988), McClung (1991), Martinand Mason (1993), shows that the business factors of theme parks include: themes; activities; price; facility; publicity; and services.

McClung (1991) stated that the type of theme is one of the factors affecting tourists' preferences for theme parks. The theme is the main part of the theme park business factors and it is crucial to the operation of the parks. Chon (1991), Heath and Wall (1991) argued that the movie themes are the most important business and appeal factors for film theme parks. In the mind of the consumer, they provide a potential avenue to help create and foster strong imagery about a place.

McClung (1991) also mentioned that the service offered by a theme park must be unusual enough to differentiate it from an ordinary park. He stated that the level of the service in the theme park will deeply influence visitors' feelings, memories and experiences about the theme park. Service is regarded as a very important business factor of theme parks.

Like services, theme park facilities are designed to satisfy visitors' needs. According to Ho and Ap (2009), facilities refer to tangibles, such as rides, shops, restaurants, theme decorations, cleanliness and pleasantness of the environment, and appearance of the buildings. When tourists visit a theme park, there is no tangible product to carry home. But tourists can take photos and enjoy the feeling of being there. The facilities in theme parks can provide experiences and memories for them.

Price is the cost of goods and services that tourists are likely to pay while they are visiting the destination (Lim, 1997). Hamal (1998) mentioned that the travel prices of tourism destination have been empirically observed to have a significant influence on tourists' views of destination satisfaction. According to this scholar, lower travel prices to the destination are relative to higher tourist satisfaction. For the theme park business, entrance fees and rental of facilities and extra services fees are the key factors.

Events are temporary attractions which provide opportunities for leisure and social or cultural experiences outside the normal range of daily activities. (Ho and Ap, 2009) mentioned that special events and festival are the main activities in tourism destinations. These may add variety to the attraction profile, enhancing the image and generating more benefits for the theme park.

Themes, activities, prices, facilities, publicity and services make the theme park more appealing to tourists. Without these factors, the theme parks cannot not only have the high accessibility and clear marketing image but also stimulate the development of other tourism itself, as well as the theme park itself.

#### *- Movie-Social Lifestyle*

Lifestyle is defined as "the system of behavior patterns of an individual or a group of people which results from the (sometimes involuntary) hierarchy of values recognized by the individual or the group of people" (Przeclawski, 1988). Visual information, especially delivered through movies, is believed to have an influence on destination image, tourists' expectations and behaviors. Asli (2009) stated that visual information through movies can be assumed to affect not only destination image but also social distance between groups and, thus, affect tourist perceptions regarding the destination.

Films can have an effect on the behavior and emotions of the viewer. Viewing a movie can increase the importance of movie-related behaviors. Kim, Agrusa and Chon (2007) mentioned that visitors with different movie consciousness may have different expectations towards the destination, and would therefore hold different attitudes towards the commodification and increase in visitor-oriented facilities in the location.

Lifestyle is commonly used as a

psychographic segmentation tool and has been widely utilized to segment the target market into homogeneous groups with similar preference for products or services in the tourism industry (Darden and Perrault, 1975; Lawson, Thyne, Young, and Juric, 1999; Schul and Crompton, 1983).

Simpson, Bretherton, and Gina (2004) mentioned that the form of lifestyle classification may offer a useful basis by which to categorize visitors. To categorize visitors according to their lifestyle would make a useful contribution towards understanding their motivations, behaviors and quality perceptions of the tourism business. Tourists' motivations and behaviors can influence the views of tourism destination service. If tourists' lifestyle and their views of tourism destination can be better understood, then the critical element of required service delivery can also be more clearly comprehended and appropriate adjustments made to business management, the service design and delivery.

Though lifestyle analysis can indeed help to build valuable customer's values, beliefs, attitudes, interests, and opinions, leisure service providers can reap greater benefits from an analysis of it (Todd, 2001). Todd expressed that lifestyle information is very useful for product positioning and market segmentation, and also helps multinationals understand consumers in different cultures.

As Tam and Tai (1997) argued, lifestyle can determine how people spend time and money, in terms of activities, interests, and opinions. Thus, large scale lifestyle surveys have become well established in the tourist industry; the New Zealand Consumer Lifestyle Analysis is a good example. Tam and Tai emphasized that lifestyle data are very useful in market segmentation and in developing marketing strategies.

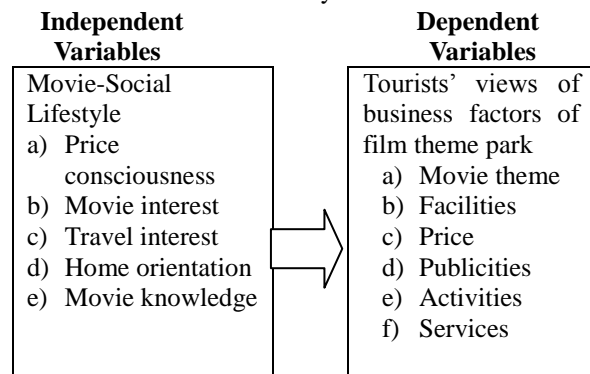
Film theme park businesses are developed and managed to attract the visitors' awareness and prompt them to visit these places. It is important for park managers and planners to understand the target market, visitors' perceptions, what makes visitors visit and to develop products which meet guests' demands and satisfy their need and wants (Ho and Ap, 2009). It is clear that better insight into visitors' movie-social lifestyle can help devise competitive planning strategies and explore new opportunities in the film theme park market.

### 3. Conceptual Framework and Methodology

On the basis of previous studies, the researcher believes the fact that visitors' lifestyle behaviors strongly influence their expectations and views upon the place visited. The lifestyle behavior of visitors is important in determining their views of a tourism business and effective to develop optimal planning strategies of tourism business.

The aforementioned studies provide useful information on film theme parks. The results and information from those previous studies effectively support the researcher's conceptual framework. The researcher selected and combined certain elements and came up with her own variables as proposed in the following conceptual framework.

Figure 1: Conceptual framework of the research study



This research is a case study of China West Film Studio (CWFS) located in Ningxia Province. It investigates the visitors' views on CWFS and assesses CWFS development based on reviews of official documents, statistics and printed materials. A self-administered questionnaire was developed to collect data for this study. It consisted of two sections about the respondents' (i) movie-social lifestyle; and (ii) views of the business factors for CWFS. The results were measured using a 5-point Likert Scale (1= strongly disagree to 5= strongly agree).

The target population was Chinese visitors to CWFS, 18 years old and above. The questionnaires were distributed to the target population at CWFS.

The sample size for this study was determined by the number of tourists, who visited China West Film Studio in 2009 (648,600 according to the Yinchuan Tourist Administration, 2010). It came to 382, which allows 5% for tolerable errors and 95%

confidence level. A total of 382 questionnaires were thus collected.

#### 4. Results

The data analysis of this study consisted of three steps: (i) a factor analysis was conducted for both movie-social lifestyles; (ii) a cluster analysis was performed to segment tourists with distinctive movie-social lifestyle characteristics; (iii) Pearson's correlation coefficients were applied to explore the relationship between visitors' movie-social lifestyles and their views of the business factors of film theme parks at CWFS.

##### (i) Factors Analysis of Visitors' Movie-social Lifestyle

To identify the underlying factors of movie-social lifestyle, a factor analysis was conducted using principal components analysis with orthogonal rotation (varimax); any items with factor loadings greater than 0.6 were subjected to factor analysis. The initial 13 items contained in the movie-social lifestyle scale were reduced to five underlying factors, namely, price consciousness, travel interests, movie interests, home orientation, and movie knowledge. Table 1 presents the results of the factors analysis, including items, factor loadings, Eigen values, explained variances, Cronbach's alpha scores and factor means. The Kaiser-Meyer-Olkin Measure of Sampling Adequacy is 0.815. The Bartlett's Test of Sphericity shows a statistical significance ( $p=0.000$ ). The reliability analysis was performed to test the internal consistency of each factor. All the five factors show Cronbach's alpha scores of 0.60 or above. The five factors explained 88.98% of the variance overall.

Table 1 - Analysis of Tourists' Movie-social Lifestyle Factors

Factors and Items	Factor Loading	Eigen Value	Explained Variance	Alpha	Factor Mean
<b>Factor 1 Price consciousness</b>		6.571	50.549	.893	3.03
I check prices even on small items.	.886				
I usually watch advertising for special announcements.	.878				
	.871				

I shop a lot for special merchandise.					
<b>Factor 2 Movie interests</b>		1.957	15.052	.935	3.09
I always keep myself informed of the latest information on movies.	.911				
I am interested in collecting DVDs or movie-related souvenirs.	.910				
My enthusiasm about movies depends on the mainstream and advertisement.	.621				
<b>Factor 3 Travel interests</b>		1.585	12.192	.869	3.14
I am interested in traveling.	.880				
I would like to spend money on holiday travelling more than on anything else.	.873				
I'd rather take a trip than stay at home.	.841				
<b>Factor 4 Home orientation</b>		.767	5.903	.903	2.58
I am a homebody.	.857				

I am a traditional and conservative person.	.850				
<b>Factor 5 Movie knowledge</b>		.687	5.287	.905	2.52
I am aware of many-movie related news and affairs.	.859				
I have full knowledge of the movies coming out.	.845				

*(ii) Cluster Analysis of Visitors*

After understanding the overall movie-social lifestyle of the visitors, it was appropriate to find out if these visitors could be meaningfully segmented into different groups. A non-hierarchical clustering method, the K-means clustering procedure was adopted to segment tourists. The variables used to segment the market consist of the four movie-social lifestyles. As indicated in Table 2 below, after cluster analysis, six types of tourists were found.

Cluster 2 (32.3% of the respondents), is the largest of the six clusters. Respondents in this cluster show high interests in their traveling and movie going. This group appears to reflect characteristic of connoisseurs, who achieve a good balance between traveling and movie consumption. Hence, people in this group are labeled the Connoisseurs.

Cluster 6 (20.1% of the respondents), is the second largest of the six clusters. The respondents in this cluster score high on home orientation since they show their preference staying home and watching movies through DVD. Those in this group are the Domesticated.

Cluster 5 (17.2% of the respondents), forms the third largest of the six clusters. Respondents in this cluster show more movie knowledge and a high interest in movie than in traveling. The researcher chose to rename them the Popcorns, reflecting the respondents' frequent visit to movie theatre and their keen interest in movie information.

Cluster 4 (13.8% of the respondents), ranks fourth among the six clusters. Respondents in this cluster display a high interest in traveling and score high on price consciousness. Since their concerns for how much they spend while traveling are strong, they can be renamed the Frugal Wanderers.

Cluster 1 (12.5% of the respondents), ranks fifth among the six clusters. Respondents in this cluster score high on all movie-social lifestyles. As such, they reflect the characteristic of people who can boast a cosmopolitan experience. Thus, the label 'the Metro' fits their personality.

Cluster 3 (4.2% of the respondents), is the smallest of all the clusters. Respondents in this cluster have a high interest in movies and score high on price consciousness and home orientation. Managing to keep an equilibrium among these three elements (movie, pricing, and home), this group should be named the 'Sensitives', since they are particularly cautious about every aspect of their lives.

Table 2 - Characteristics of Tourist Segments

Visitors' Cluster	Cluster 1 (12.5%)	Cluster 2 (32.3%)	Cluster 3 (4.2%)	Cluster 4 (13.8%)	Cluster 5 (17.2%)	Cluster 6 (20.1%)
Characteristics	Highest scores on Price consciousness, Movie interests, Travel interests, Home orientation, and Movie knowledge	Highest scores on Travel interests, and Movie interests	Highest scores on Movie interests, Price consciousness and Home orientation	Highest scores on Price consciousness and Travel interests	Highest scores on Movie interests, and Movie knowledge	Highest scores on Home orientation
Renaming	The Metro	The Connoisseur	The Sensitive	The Frugal Wanderer	The Popcorns	The Domesticateds

(iii) Visitors' Views of Business Factors

Table 3 below provides a report of the various views on the attributes offered by CWFS as a tourist destination.

Cluster 5 of the visitors (17.2% of the respondents), referred to as 'the Popcorns' due to their solid knowledge of and high interest in films, is the first group with good overall views of business factors. The Popcorns are satisfied with all the business factors at CWFS.

Cluster 1 of the visitors (12.5% of the respondents), 'the Metros,' have the highest scores on all movie-social lifestyles. They rank second with good overall views of the business factors. They are satisfied with all business

factors except for prices at CWFS.

Cluster 2 of the visitors (32.3% of the respondents), those who have a high interest in traveling and movies, are third with good overall views of business factors. The Connoisseurs are most satisfied with movie themes, prices and services at CWFS.

Cluster 4 of the visitors (13.8% of the respondents), which include those with a high interests in traveling, show high scores on price consciousness but have moderate overall views of the business factors. The Frugal Wanderers are most satisfied with movie themes and services at CWFS.

Cluster 6 of the visitors (20.1% of the respondents), 'the Domesticated,' those with the highest score on home orientation, have a low level of satisfaction with the overall business factors. They are only satisfied with activities and services at CWFS.

Cluster 3 of the visitors (4.2% of the respondents), those with a high interest in movie and high scores on price consciousness and home orientation, are the least satisfied group with a dim overall views of the business factors. Being 'the Sensitive,' they are only satisfied with movie themes at CWFS.

Table3 – The Groups, their Characteristics and Views of Business Factors

Group/ Type	Characteristics	Satisfaction Factors	Satisfaction Ranking
<b>The Popcorns</b> (Cluster 5, 17.2%)	Highest scores on Movie interests, and Movie knowledge	All business factors	1 <sup>st</sup> .
<b>The Metros</b> (Cluster 1, 12.5%)	Highest scores on all movie-social lifestyles	Movie theme, Facilities, Publicities, Activities, and Services	2 <sup>nd</sup> .
<b>The Connoisseurs</b> (Cluster 2, 32.3%)	Highest scores on Travel interests, and Movie interests	Movie theme, Price, and Service	3 <sup>rd</sup> .
<b>The Frugal Wanderer</b>	Highest scores on Price	Movie theme, and	4 <sup>th</sup> .

s (Cluster 4, 13.8%)	consciousness, and Travel interests	Services	
<b>The Domesticated</b> (Cluster 6, 20.1%)	Highest scores on Home orientation	Activities , and Services	5 <sup>th</sup> .
<b>The Sensitive</b> (Cluster 3, 4.2%)	Highest scores on Movie interests, Price consciousness, and Home orientation	Movie theme	6 <sup>th</sup> .

(iv) *Results of the Pearson's correlation coefficients*

Pearson's correlation coefficients tests were conducted to examine the relationship between the types of visitors' movie-social lifestyle and their views of the business factors of a film theme park, CWFS. As shown in the Table 4, the Pearson's correlation coefficients tests indicate that there were significant relationships between tourists' views of business factors in CWFS and their movie-social lifestyles (Sig.<0.05). There is no relationship between tourists' movie-social lifestyles of travel interests and their views of business factors, specifically, prices at CWFS (Sig.>0.05).

Table 4 - Result of the Pearson's correlation coefficients analysis

	Price consciousness		Movie interests		Travel interests		Home orientation		Movie knowledge	
	Sig.	Correlation	Sig.	Correlation	Sig.	Correlation	Sig.	Correlation	Sig.	Correlation
Movie Theme	.005	-.144**	.000	.511**	.000	.225**	.000	-.481**	.000	.190**
Facility	.000	-.331**	.000	.299**	.000	.189**	.000	-.233**	.000	.371**
Price	.000	-.891**	.033	.109*	.182	.068	.015	-.125*	.000	.247**
Publicity	.000	-.222**	.000	.211**	.022	.116*	.000	-.199**	.000	.403**
Activity	.003	-.151**	.000	.211**	.012	.128*	.000	-.191**	.000	.416**
Service	.003	-.149**	.000	.190**	.000	.226**	.000	-.248**	.000	.438**

## 5. Conclusion and Recommendations

This research study seeks to investigate the relationships between film tourism, lifestyle market segmentation, and film theme park business factors evaluations. Two main conclusions can be drawn from the survey result:

- 1) Based on lifestyle segmentation, film visitors can be categorized into six different groups; and,
- 2) Film theme park owners need to be aware of the underlying lifestyle elements that determine the views of their own film tourism customers.

Based on the two research objectives, (i) to evaluate the importance of the relationships

between tourists' movie-social lifestyle with regards to business factors from the visitors' point of view and (ii) explore rooms for success and improvement of tourist business of China West Film Studio from visitors' point of view, the following findings were made:

The results of the hypothesis testing indicate that tourists with more movie knowledge and stronger enthusiasm about movies are more likely to have positive views toward CWFS' business factors. They also show that tourists most enthusiastic about traveling are more likely to have a favorable view of movie themes, facilities, publicities, activities and services at CWFS.

In addition, the type of visitors with high



scores on price consciousness and home orientation are those the least satisfied with the overall views of business factors. In other words, if tourists care for their economies at home and when travelling, it means that they are concerned with getting value for the money they spend at CWFS. This is why they may find the business factors of CWFS not worthy of the trip.

Regarding the success factors of CWFS, the results reveal that 95.9% of the respondents express positive views of the services at CWFS and 80% of the respondents have good perception of the movie themes at CWFS. As the findings of the Descriptive Analysis show, the success factors lie in two major areas, they are: Service (3.73), and, Movie theme.

Improvements at CWFS are nonetheless needed. Even though a number of the visitors (49.8%) holds a neutral attitude towards activities (3.40), price (3.40), publicities (3.36) and facilities (3.17) at CWFS, the company should be aware of some sensitive issues, such as the quality of its facility, publicity and activities. This is mostly because respondents find incompatibility between the price paid and the facility offered. CWFS lacks a unique approach or identity to create a profound impression or lasting impact and something really appealing to visitors. This result also supports Emmons (2002) who in a previous research stated that the common problems found in China's theme parks are their lack of unique identity, lack of facility maintenance, lack of publicity, and an inconvenient distance from market community. They also have a low entertainment value. So, CWFS operator should pay more attention to improve their facilities, publicity, activities and price, all factors with regard to which visitors have a neutral attitude.

#### *- Recommendations*

This research shows that the visitors' movie-social lifestyle has a significant relationship with their perceptions of film theme parks. Visitors with different movie-social lifestyles have different expectations and perceptions regarding the destination and therefore react differently to the visitor-oriented business factors in film theme parks. So the CWFS park should be ready to cater to visitors with a variety of expectations and demands.

#### *- Improving Tourists' Movie Consciousness*

Since, as this research indicates, tourists

extremely enthusiastic about movies are more likely to have positive views toward CWFS business factors. Only 17.2% of the respondents have enough movie knowledge and enthusiasm about movies. So, there may be greater value in promoting basic movie knowledge as a way of attracting tourists to enjoy films and arousing tourists' interest in paying a visit to CWFS. CWFS should create special film-related events for publicity and improve the movie consciousness of people.

#### *- Creating More Rooms for Non-typical Visitors*

Although this study shows that, typically, the majority of tourists (79.9%) enjoy traveling every now and then, there are a substantial number of non-typical tourists (20.1%) who score high on home orientation. CWFS business considerations should therefore not be limited to the seasoned tourists but also include visitors who rarely make their outings to such places. Business operators should not assume that all tourists are familiar with routines, routings, or customs employed in general. Instead, they should make their venues friendly and easy to get to. Apparently, the non-typical tourists would have stronger views of business factors and be more satisfied with the facilities. At this point, they are louder voices of complaint and genuinely expect the services and infrastructures to improve so as to better the venue's conditions.

#### *- Providing high-quality travel experience*

Although 4.2% of the respondents show a high interest in movies, they score high on price consciousness and home orientation. They are the least satisfied group with respect to the overall views of the business factors. They can be seen as a challenge for CWFS business, that is, spendthrift visitors always ask for more services than others. Therefore, the operators should pay extra attention to this niche segment and create a unique set of activities that provide value-for-money experiences and services.

#### *- Maintaining High Quality Staff and Beautifying the Venue.*

Since one of the crucial concerns of the visitors are services and movie themes, the operator should ensure that its staff is qualified and maintains a high level of preparedness. The staff and guides should always perform their duty with enthusiasm and professionalism. In China, there are successful theme parks which were built around themes related to

tourism and movies. Therefore, the failure of the Movie Town can hardly be attributed to the choice of theme. Attention should be paid on both the movie imagery and hygienic environment and also on beautifying the studio and making it the place where learning evolves.

#### - Product Design

It appears that the ordinary performance of the park is mainly attributed to a lack of clear management vision, less prominent features, and obsolete facilities. Therefore, CWFS operators need to pay the greatest attention to the quality of what they offer. This includes not only the quality of the movie surroundings and services, as already mentioned, but also the distinctiveness and integrity of what is offered and the lasting quality of the visitors' experience. So, the operators should have a unique design for CWFS.

CWFS operators need to concentrate on one dominant movie theme, around which architecture, landscaping, costumed personnel, and facilities for entertainment and recreation, or physical activity, such as shows, food services, and merchandising should be designed

Everything in CWFS should be coordinated to create high-quality products. The effective way to satisfy visitors is to improve the quality of the products. Creating high-quality products is the core competency of the film theme park business that competitors have difficulty emulating and which visitors have a deep impression of and satisfaction with.

#### - Suggestions for further studies

While this study involved an investigation on the relationship between the visitors' movie-social lifestyles and their views of Film theme parks, it failed to look at the films that are the subject matter of the parks, their popularity, or their impact upon movie goers. Using existing analyses of movie-social lifestyles, further studies could investigate the visitors' preferences regarding the movies shot at CWFS in relationship to their expectations and perceptions of CWFS. This could also be combined with a study of visitors' motivation to come to CWFS, thereby leading to a more thorough understanding of film theme parks' visitors.

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