The Development of Measurement Scale for Entertainment Tourism Experience: A Case

Study in Macau

Abstract

Tourism and entertainment industry is an important component in the world's service sector. Entertainment tourism is receiving more attention, not only from practitioners, but also from academics. This study develops a scale to measure entertainment tourism experience in Macau from the consumers' perspective. Entertainment tourism in this study is operationalized by Learning, Enjoyment, Escape, Refreshment, Novelty, Involvement, and Local culture. After examining the reliability of the measurement scale, this study applies factor analysis and multidimensional scaling to establish survey instrument. The reliability and validity of the scale are confirmed through the first and the second order confirmatory factor analysis. This study provides theoretical and practical implications and recommendations to entertainment stakeholders, including entertainment suppliers and government, to promote entertainment tourism practices in Macau.

Keywords: Entertainment, Tourism Experience, Measurement Scale, Macau

1. INTRODUCTION

Macau government liberalized its gambling industry in 2002.   Since then, the top priority of

the government (both Macau and China) was to diversify the gambling industry.   There were

several attempts.   For example, Cirque du Soleli, a Canada based entertainment company

with many successful theatrical shows in Las Vegas (such as KA at MGM, O at Bellagio, and

Mystere at Treasure Island), launched ZAiA, the first permanent residential show in Asia, in

2008 (Cirque du Soleil, 2017).   However, due to the increasing number of competitions, such

as the House of Dancing Water, ZAiA suffered from low audience level and was shut down in

2012.   The House of Dancing Water, launched by Melco Crown Entertainment, was a recent

success.   The House of Dancing Water was a show that combines dancing and circus

performance (Melco Crown Entertainment, 2016).   Other entertainment activities, such as

Splash pool parties, Taboo, and China Rouge nightclub, were launched at Hard Rock Hotel,

City of Dreams, and Galaxy, respectively (Macao Government Tourism Office, 2018). The

number of visitors increased from 11.5 million in 2002 to 32.6 million in 2017. During the

same period, the number of casinos in Macau increased from 11 to 40. The tax revenue from

gaming industry represented close to 90% of total government tax revenue in 2017 (DICJ,

2018). Entertainment industry in Macau had huge potentials and provided sustainable

developments in the tourism and entertainment industry (Galaxy Entertainment, 2004).

According to the Macao Statistics and Census Bureau (DSEC), the number of businesses in

entertainment increased fivefold from 2001 to 2017 (DSEC, 2018) (See Figure 1).

(Insert Figure 1 Here)

Tourism, as well as entertainment industries, was a crucial sector in the international service industry. On one hand, the number of international tourists increased 400 times from 1950 to 2015. Twenty-nine percent of services exported was contributed by the tourism industry. Furthermore, for every 11 jobs created, 1 job was created by the tourism industry (UNWTO, 2016). On the other hand, entertainment industry created over 1.6 trillion dollars worldwide in 2013. The estimated revenue was close to 2.15 trillion dollars in 2017 (Bond, 2013). These results raised the interest of both practitioners and academic researchers on the functioning of the two industries. In particular, practitioners and academic researchers were interested in the role played by service delivery in these contexts, which share a high level of intangibles and emotional context (Klassen, Russell, & Chrisman, 1998).

Macau surpassed Las Vegas, no matter in terms of gaming revenue or in terms of destination ranking, many years ago (DICJ, 2018). However, there were many challenges coming from nearby destinations, such as Singapore, Philippines, South Korea, and Taiwan (Blanke & Chiesa, 2013). The entertainment industry consisted of many entities, such as media, Internet, computer games, etc. Since these entities did not necessarily involve traveling,

these activities were not part of the tourism industry. There were few studies examined entertainment products in the tourism sector. This study developed a scale to measure entertainment tourism experience in Macau from customers' perspective. To achieve these research objectives, this research attempted to answer the following questions: 1) "What are the factors contributing to a successful entertainment experience?"; 2) "How important are these entertainment tourism factors, particularly those which have been implemented in Macau?" To be more specific, this paper was organized as follows:

1) Provide a historical review of entertainment in Macau;

2) Create a measurement scale of entertainment tourism in Macau;

3) Provide recommendations and suggestions for firms' strategic management of service encounters.

2. LITERATURE REVIEW

2.1 Entertainment Tourism

Entertainment tourism received increasing attention from practitioners and academic researchers (Adeboye, 2012). There were many entertainment products, such as talk shows, musicals, magic performance, dancing, etc. The original word of entertainment, tenare, came from Latin. This meant something that can attract people and their soul. Entertainment was something that people enjoy and look forward to. This was the underlying reason why people

demand entertainment. Many entertainment attractions possessed these characteristics (Chen, 2012). Different researchers had different understandings of entertainment tourism. According to Hughes (2000), entertainment was a part of art performance, but according to Xu (2010), entertainment was a mean to provide a memorable experience and was a part of tourism. Based on Xu (2010), gambling was an entertainment product. Gambling could not only provide joy, but also enhance the attractiveness of the destination (Loi & Pearce, 2012). Furthermore, gambling was the driving force of economic growth in many countries (McCarthy, 2002). Instead of classifying entertainment into a part of something, Vogel (2014) defined entertainment as activities that can stimulate, encourage, and generate fascinating and charming experiences.

Entertainment industry was evolving quickly along with the destinations in the last few years (Minton, 1998). Some entertainment activities, such as media, Internet, and video games, could be enjoyed without any particular locations. Therefore, these activities were not included in tourism. Tourism and entertainment provided support and enhancement to each other simultaneously. On one hand, tourists were a potential demand source of entertainment. On the other hand, entertainment provided attractions to tourists. The overlapping section was classified as entertainment tourism (Luo & Lam, 2018). An entertainment destination was defined as a venue where people go to enjoy entertainment activities, such as concerts, musicals, medieval festivals, magic performance, circus, comedy,

sport events, theatre, dancing, clubbing, theme park visit, etc. (Besciu, 2013). Las Vegas was a classic gambling destination which focuses on not only casinos, but also entertainment activities, such as live performance. Live performance could not only generate revenue to the resorts, but also increase the attractiveness of the resorts to the tourists and the likelihood to gamble after the shows. Many hotels provided other entertainment activities, such as theme park, virtual reality, etc.

2.2   Conceptual Framework

2.2.1 Measurements of Tourists' Experience in Hospitality and Tourism

Cohen (1979) argued that people have different motives to explore different experiences. The author proposed five types of tourists' experience: recreational, diversionary, experiential, experimental, and existential. Schmitt (1999) argued that because human beings are rational and emotional, therefore, human beings tend to obtain pleasurable experiences. The author claimed that there are five different types of experience: sensory, affective, behavior, lifestyle, and social identity experience. In addition, according to Xie (2005), the experience of tourists was a mental process and a product of tourists visiting, appreciating, and enjoying tourism attractions.

Since different tourists had different interests and background, different tourists interpreted the same product differently (Ooi, 2005). Furthermore, even if the same tourists were experiencing the same product, their emotions and feelings during the time when they were

experiencing the products would affect their interpretations of the experiences. In addition, different tourists would have different interpretations on the meaning of "enjoyable" or "pleasurable" experience (Ooi, 2005). Therefore, recent researches focused on how tourists interpret or understand the objects and experiences (Uriely, 2005). Many researchers, such as Cohen (1979), Hjemdahl (2003), and Larsen (2007), identified tourist experience was subjective.

This study followed the definition of tourist experience of Carlson (1997). According to Carlson (1997), when tourists were consciously experiencing a highly complicated psychological, sociological, and cognitive process, their thoughts and feelings during the process was tourists experience. Tourists were shown passively seeing, watching, and/or learning about exhibits or artifacts (Pine & Gilmore, 1998). Therefore, the traditional conceptualization of the tourist experience was no longer effective in a dynamic landscape of travel and tourism (Gretzel & Jamal, 2009). Many different tourism and leisure researchers identified many experiential components to understand tourist experiences. The following section described the components of entertainment tourism experience and the empirical results found in extant literature.

2.2.2 Proposed Tourists Entertainment Experiences Dimensions

The primary object of this study was to create a measurement of entertainment tourism from consumers' perspective. According to the extant literature, entertainment tourism was

operationalized by seven dimensions, Learning, Enjoyment, Escape, Refreshment, Novelty, Involvement, and Local culture (see Figure 2).

Learning

Learning was important in entertainment tourism. According to Pearce (2005), when tourists were learning new information and skills, this was learning experience. Many researches identified and/or included learning experience as a dimension of tourist experience (Pine & Gilmore, 1998; Oh, Fiore, & Jeoung, 2007; Kang & Gretzel, 2012). Furthermore, learning experience was not only a dimension of tourist experience, but also a motivation to acquire additional knowledge and insights (Poria, Reichel, & Biran, 2006; Kim 2014). Kim (2014) suggested learning new information was a part of the sociopsychological motivation of traveling. For example, tourists could learn gambling knowledge or the style of Hollywood entertainment shows in Macau.

Enjoyment

Enjoyment experience was defined as experience perceived to be enjoyable from the utilitarian perspective (Davis, Bagozzi, & Warshaw, 1992). It did not only include perceived experience, but also the actual experience of doing something pleasurable (Kim 2014). Many tourism researchers supported enjoyment is a dimension in tourism experience measurement (Oh, Fiore, & Jeoung, 2007; Kang & Gretzel, 2012).

Escape

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Escape was defined as experience when people feel immersed in the environment and would like to depart from the ordinary life (Pearce, 2005). It was also a feeling of getting away from something that is difficult and unpleasant. Tourism could provide escape from jobs, appointments, and social meeting. Furthermore, traveling could provide freedom and allow people to enjoy life. From the social science perspective, tourist experience was an escape from the mundane of every day life (Cohen, 1979; Mossberg, 2007). Many tourism researchers supported escape was a dimension in tourism experience measurement (Oh, Fiore, & Jeoung, 2007; Kang & Gretzel, 2012).

Refreshment

Refreshment was defined as the state of being refreshed. It was the basic component of tourism activities. Cohen (1979) noted that refreshment is an essentially temporary reversal of everyday activities – it is a no-work, no-care, and no-thrift situation. Moreover, when tourists temporarily moved away from their usual environment, they could re-evaluate life and societies using a different direction. Many researches supported that refreshment is an important factor of travel experience (e.g. LeBlanc, 2004; Boo & Jones, 2009; Kim, 2014). LeBlanc (2004) found that time off, relaxation, and rehabilitation are the main reasons why people attend special events and festivals. Moreover, Kim (2014) found that refreshment is an important component of memorable tourism.

Novelty

Novelty was consistently reported as an important component of tourist experience and a popular motivation of individual travel (Farber & Hall, 2007). Novelty was defined as a psychological feeling of a new experience. People chose a destination with different cultures and lifestyles than their original destination to explore new experiences (Pearce, 1987). Chandralal and Valenzuela (2013) further confirmed that perceived novelty is obtained from new experiences. Kim (2014) identified that novelty is a tourism experience dimension.

Involvement

Many researchers tried to provide a concise definition of involvement. However, there was no consistent definition. One researcher defined involvement as people's perceived inherent needs, values, and interests. Another researcher defined involvement as the position of the object located in the ego structure of an individual (Zaichkowsky, 1994). Seline and Howard (1988) provided an alternative definition, which was based on the level of identification achieved via enjoyment and self-expression when the individuals participated the associated activities. Clements and Josiam (1995) found that individuals with high level of involvement are more likely to travel. The authors concluded that involvement is a significant predictor of travel decision. This finding was further supported by the results of other similar researches, such as Prebensen, Woo, and Uysal (2014) and Kim, Woo, and Uysal (2015).

Local culture

According to Ryan (2002), tourism experience was generated by people experiencing a situation. Local culture was defined as the habits, beliefs, and traditions of a group of people, place, or time. Experiencing local culture was considered as an important motivation of travel (Funk & Bruun, 2007). Tourists could enhance their understanding of local culture via interaction with the locals. Several researchers (Qi, Yang, & Zhang, 2013; Kim, 2014) agreed that local culture was an important dimension in measuring tourism experience.

3. **METHODOLOGY**

This study followed the methodology proposed by Churchill (1979) and applied a mixed methods approach. The Churchill (1979) framework attempted to unify and assemble the scattered pieces of information on how measurement could be improved and on how the quality of derived measurements could be accurately assessed. According to the literature, entertainment tourism in this study was operationalized by seven dimensions, including Learning, Enjoyment, Escape, Refreshment, Novelty, Involvement, Local culture (Kang & Gretzel, 2012; Kim, Ritchie & McCormick, 2012; Kim, Woo, & Uysal, 2015). Thirty-three initial items were generated from the existing studies to cover the seven dimensions (Kang & Gretzel, 2012; Kim, 2014; Kim et al., 2015; Oh, Fiore, & Jeoung, 2007). In-depth interview was employed to validate the existing item pool from a tourist's perspective and within the Macau context. The interview protocol included questions exploring tourists' perceptions regarding the factors that contribute to Macau's entertainment tourism experience. Border

Gates, Macau International Airport, and Harbour Ferry Terminal were selected to encounter qualified interviewees. The leading author and three research assistants in the project team went to the above sites and approached tourists who were about to depart from Macau. The interviewees were selected based on the purposive and convenience sampling methods. The research team stopped inviting new informants when information saturation was reached. As a result, 20 tourists in Macau were invited. Appendix 1 shows the demographic information of all the informants. As a result, 29 out of 33 items retained after the item source triangulation between literature and in-depth interviews.   These items, along with their definitions and the domain constructs, were reviewed by a panel of experts to examine the content validity (DeVellis, 2003). There were 3 panel experts, including two senior executives from Galaxy Entertainment Group and Melco Resort and Entertainment and an academic researcher from City University of Macau. Modifications were made after the review of the experts. Finally, there were 29 items retained in the survey.

There were two sections in the questionnaire.   One was about the social-demographic information of tourists and the other were questions related to the 29 items of entertainment tourism. A 5-point Likert-type scale was employed (1=strongly disagree and 5 = strongly agree).   A pilot study was carried out to empirically explore the dimensionality of the measurements. Exploratory factor analysis was used to achieve this goal. The data were collected via self-administered survey conducted by student helpers who possessed good

English, Mandarin, and interview skills. Border Gates, Macau International Airport, and Harbour Ferry Terminal were chosen to conduct the survey from June to July in 2017. The choice of sampling was based on convenient sample. The questionnaires were distributed to 200 respondents and there were 150 usable questionnaires, which represented a 75% response rate. To examine the correlation matrix and sampling adequacy, Bartlett's test and KMO test were used. The Bartlett's test result showed substantial inter-item correlation (greater than 0.3). The factor reliability was analyzed through Cronbach's alpha and item-total correlation. Since there were three items with high cross loading, these items were eliminated. The Cronbach's alpha was 0.908. The Kaiser-Meyer-Olkin (KMO) result of the remaining 26 items was 0.836 and passed the threshold. Bartlett's test of sphericity was significant at 0.0001 levels. The screen plot and the eigenvalue results suggested the explanatory power of all the items were about 96.4% of the overall variance. After all the above procedures, there were 26 items remained and could be used to conduct confirmatory factor analysis in the main survey (see Table 1). Similarly with the pilot study, the main survey was conducted at Border Gates, Macau International Airport, and Harbour Ferry Terminal between July and August 2017. The main survey questionnaires were distributed to 1000 respondents, and 886 of them were valid, which represented a 88.6% response rate.

(Insert Table 1 Here)

4. **DATA ANALAYSIS AND RESULTS**

4.1 Profile of Respondents

Table 2 showed the demographic profile. There were 373 (42.1%) and 513 (57.9%) female. The distribution of age 20 below, 21-29, 30-39, 40-49, 50-59, and above 60 were 21.2%, 49.5%, 17.6%, 7.6%, 2.9%, and 1.1%, respectively. Among the respondents, 54.3% possessed university degree, 18.5 possessed diploma, 16.7% possessed secondary / high school or below and 10.5% possessed master degree or degree above master degree. The composition of respondent's occupation was 52.1 % of working, 36.9% of student, 5.6% from other, 3.8% from housewife, and 1.5% of retired. Fifty-five percent of respondents' income was between US$1,001 – 5,000, 21.4% was less than US$1,001, 17.0% was between US$5,001-10,000, 5.8% was more than US$10,001 or above. Eighty-four percent of the respondents were Chinese and the remaining were non-Chinese (see Table 2). The total usable data were further separated into two equally divided sub-samples, a calibration sub-sample and a validation sub-sample, using SPSS21.0.

(Insert Table 2 Here)

4.2.1 Validation of the Measurement Scale

The purpose of conducting confirmatory factor analysis was to examine the validity and reliability of the measurement scale (Churchill, 1979). Measurement scale was eliminated via an iterative process suggested by Anderson and Gerbing (1988). Table 3 showed the results of

the first order CFA. RMSEA was between 0.5 and 0.8, which was acceptable (Hair, Black, Babin, & Anderson, 2010). The p-value of Satorr-Bentler χ2 was less than 0.05. The GFI (Marcoulides & Schumacker, 2013) was 0.893. The CFI (Bentler, 1989) was 0.925. Other common indices to measure the goodness of fit such as NFI, NNFI and IFI (Bentler & Bonett, 1980) were greater than .9, which represented a good goodness of fit.

(Insert Table 3 Here)

Two tests, Cronbach's α coefficients (Cronbach, 1951) and average variance extracted (AVE), were used to examine the measurement scale (Hair et al., 2010). The recommended lower bound of Cronbach's α coefficients was 0.7 (Hair et al., 2010). The AVE explained the amount of variance captured by the random measurement error and the recommended lower bound of AVE was 0.5 (Fornell & Larcker, 1981). The results of the AVE test showed that the proposed constructs were reliable (see Table 3).

The convergent validity test examined whether the measurement items represented their corresponding factor (Chau, 1997). The results showed that the loadings on all items were high. The standardized lambda coefficients were above 0.5. In addition, since all items were 95% significant, this confirmed the convergent validity of the model (Steenkamp & van Trijp, 1991). Finally, all constructs passed the discriminant validity test since all diagonal values were higher than the corresponding row value and column value. Thus, the scale passed the test of criterion validity. Therefore, the proposed measurement model was

acceptable (see Table 4).

(Insert Table 4 Here)

Finally, these seven dimensions of entertainment tourism were tested again with a second order confirmatory factor analysis with the other sub-sample, which contained 443 observations.   The purpose was to examine the inter-correlation between the seven factors (Anderson & Gerbing, 1988). In Table 7, all factors loaded significantly and accurately representing the underlying concept. The results in Table 7, $\chi2$=848.740, CFI=.910, IFI=.910, GFI=.870, NFI=.869, NNFI=.899, RMSEA=.066, p=0.000, further suggested the scale in the model was valid. Therefore, the adjustment of the second order model was acceptable.

(Insert Table 5 Here)

4.2.2 Descriptive Statistics

The development and testing of the entertainment tourism measurement scale in this research could evaluate tourists experiences provided by the entertainment providers. Table 6 showed the ratings of the aspect. The top three highest rating aspects were: "I had fun" (Enj1 avg = 4.15), "I derived a lot of pleaseurement from the trip" (Enj3 avg = 4.15), and "I enjoyed being in the entertainment activities" (Enj2 avg = 4.02). Alternatively, the bottom two lowest rating aspects were: "I got away from it all" (Esc2 avg = 3.34) and "I got so involved that I forgot everything else" (Esc3 avg = 3.24).

(Insert Table 6 Here)

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The perception of tourist experiences in entertainment tourism with regard to Escape (avg = 3.37) and Novelty (avg =3.72) was relatively low. The dimensions with the highest ratings were the Enjoyment (avg = 4.06), Local culture (avg= 3.98) and Learning (avg = 3.90) (see Table 7).

(Insert Table 7 Here)

5. DISCUSSION AND IMPLICATIONS

Despite the considerable number of studies in tourism experience, empirical research on entertainment tourism experience was rather limited. To provide adequate adjustments in measuring entertainment tourism experience, one should understand tourists' experience in the entertainment sector. This study applied both qualitative and quantitative methods to develop a measurement scale based on Churchill's approach. Based on the triangulated results from the literature review, in-depth interviews and expert panel discussion, seven entertainment tourism domains, entitled Enjoyment, Local culture, Learning, Refreshment, Involvement, Novelty, and Escape, were identified. To further examine the reliability and validity of the measurement scale, this study developed a quantitative survey. A total of 886 usable questionnaires was collected.

First, this study confirmed that entertainment tourism experience was a multi-dimensional concept. This was consistent with many previous researches, such as Kang and Gretzel (2012), Kim, Ritchie and McCormick (2012), and Kim, Woo, and Uysal (2015). Within the

framework, entertainment tourism included Enjoyment, Local culture, Learning, Refreshment, Involvement, Novelty, and Escape.   Satisfying tourists' entertainment experiences was an important ingredient to attract visitors. Despite the acknowledged importance of destination competitiveness, previous studies did not discuss the factors of destination competitiveness associated with entertainment tourism. Moreover, because entertainment tourism was an emerging research area, the literature remained sparse and the discussion was primarily limited in understanding entertainment tourism's components. As a consequence, this study enhanced the literature on the attributes of destination involving entertainment tourism. The results of this study provided scholars with new insights to the role of the attributes of destinations associated with entertainment tourism.

Second, from tourist's perspective, the attributes of entertainment tourism were composed of Enjoyment, Local culture, Learning, Refreshment, Involvement, Novelty, and Escape. However, the seven attributes contained different factor loadings.   The most crucial dimensions were Enjoyment, Local culture, and Learning, respectively. Enjoyment dimension was crucial because it was related to the personal feeling of pleasure.   Local culture dimension was important because tourists needed to interact with local residents. Occasionally, tourists shared entertainment facilities with local residents.

Third, the least important was Escape. For example, "I felt like I was in another world", "I got so involved that I forgot everything else", and "I got away from it all", showed that tourists felt getting away from unpleasant was not a crucial factor when they travel to Macau. Furthermore, the second least important was Novelty. Since current and existing customers was very important to entertainment tourism, entertainment providers had been consistently promoting entertainment activities to tourists. However, tourists thought the level of new experience was not sufficient.   This was reflected by the low average scores of Novelty, with an average of 3.72.   In particular, Nov2, "I felt it was unique" was the lowest among all items measuring Novelty.   Despite the effort of entertainment operators and government in promoting Macau as the new entertainment destination, the products produced were rather similar, not only similar to the local entertainment products, but also to entertainment products provided by other destinations.   This was partly caused by the fact that most of the tourists traveling to Macau were people from Mainland China and many cities in China contained similar entertainment facilities, such as nightclubs, cinema, etc., hence the tourists did not feel escape nor novel. Therefore, entertainment providers did not have incentive to provide new and novel products. This became a victorious cycle.   Due to the overly concentrated tourists' background, entertainment providers lacked incentive to provide new products.   Due to limited variety of entertainment products, the destination could not attract new types of customers. Therefore, to break this victorious cycle, government should provide

assistance and policy support to attract new types of customers and encourage entertainment

providers to diversify entertainment products. For example, government could support virtual

reality entertainment activities (Luo & Lam, 2018).

This study provided several contributions. This study contributed to literature by developing a

measurement scale to measure entertainment tourism experience in Macau. Prior researches in

tourist experience stemmed mostly from one type of entertainment activity, such as shopping

(Yuksel, 2004; Wu, Wall, & Pearce, 2014; Choi, Law, & Heo, 2016), gaming (Jang, Lee, Park,

& Stokowski, 2000; Phillips, Jang, & Canter, 2010), theme park (Bigné, Andreu, & Gnoth,

2005; Dong & Siu, 2013), and concert (Kulczynski, Baxter, & Young, 2016). Instead, this

study provided a broader definition of entertainment tourism and integrated most of the

elements of entertainment activity. This study applied a comprehensive empirical research to

develop a measurement scale of entertainment tourism.   This study advanced the knowledge

in entertainment tourism via practical application of the tourist experience. Although different

researchers used different methods to measure tourist experience, this study contributed to the

literature by providing an extra factor to measure entertainment tourism.   In particular, this

study focused on tourist experiences.   The perception of tourists concerning entertainment

activities was captured via this instrument.   Furthermore, from hospitality and tourism

perspective, the results of this study provided scholars with new insights to the role of the

attributes of destinations associated with entertainment tourism. Moreover, from the entertainment industry perspective, the results of this study were important.

This study also provided practical contributions. This study identified Escape and Novelty as the least important factor to tourits' experience. The government possessed marketing and fiscal tools to encourage entertainment providers to focus on certain areas of weakness. Furthermore, this study argued that this weakness was caused by perception of tourists to entertainment products in Macau. Since tourists did not feel escape or novel from the entertainment products, entertainment providers lacked incentive to provide new entertainment products. While the government could inform this area of weakness to entertainment providers, government could provide policy support for the development of new and updated entertainment products. In addition, this study identified Enjoyment and Local culture were two very crucial and substantial experience to tourists. The first was related to the tourists while the second was related to the residents. Hence, the tourists and the residents had the power to implement certain entertainment practices. Local residents could be provided with more information regarding the area of strength and weakness in entertainment tourism practices. These information could improve the tourists' experience in Macau. From the perspective of the entertainment industry, this study could be used as a reference for implementing entertainment activities. On one hand, the measurement scale of

this study examined entertainment tourism from the tourist's perspective. Through a better

understanding of tourists' experience, entertainment managers could reassess the performance

of current entertainment products. This study improved the understanding of tourist's

feeling on the product. Since tourists were the ultimate user of entertainment products, the

perception of tourists would improve when the philosophy of the entertainment managers

match the need of the tourists. On the other hand, this study further identified area of

weakness, Escape and Novelty, of existing entertainment products. Entertainment providers

could focus on these areas when designing new products.

In conclusion, each entertainment tourism constructs were discussed. The findings supported

the proposed model. This study provided theoretical and practical implications of the findings

and recommendations for entertainment stakeholders, including practitioners, government

officers, customers and shareholders, to promote entertainment activities in the Macau

entertainment industry.

## 6. LIMITATIONS AND FUTURE RESEARCH

This research was not without any limitations. First, there were other alternative methods

and techniques described by Churchill (1979) which this study did not incorporate. Therefore,

future studies might incorporate other measurement scale development methods to enhance

the development. Second, this study only focused on the perception of tourists. The

perception of other people, such as employees of the entertainment activities and residents, were not included.   Future research can be also take other stakeholders into consideration. Furthermore, since the majority of our sample was tourists from Mainland China, the results could be affected by the background of the tourists. Future studies could further examine the measurements in other cultural and religious contexts.
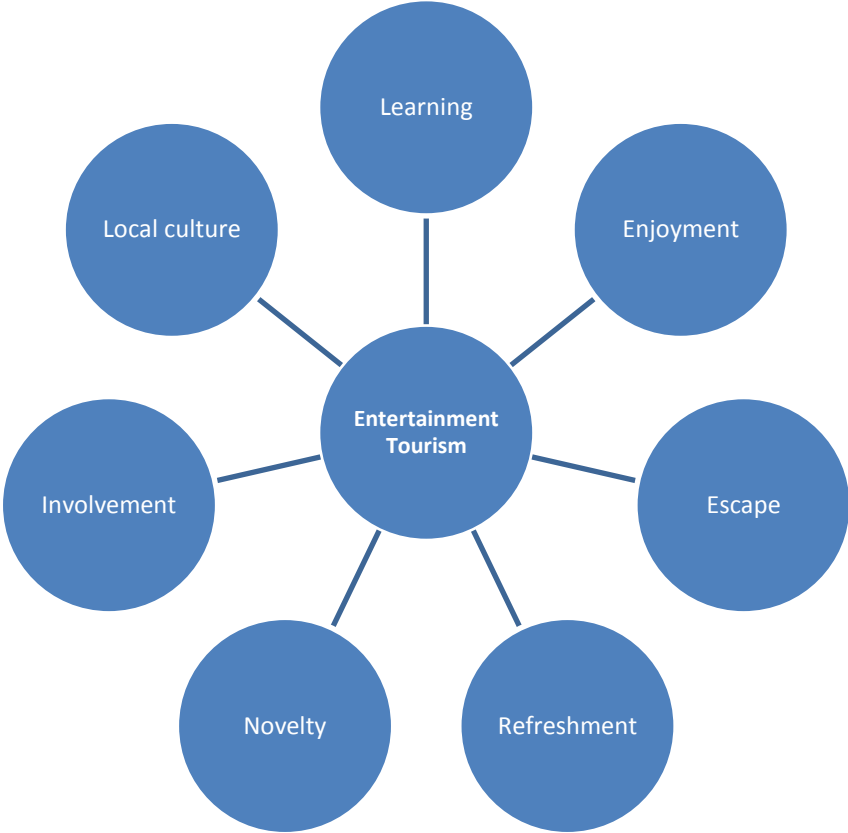
Figures

Figure 1 New Entertainment Company Statistics in Macau
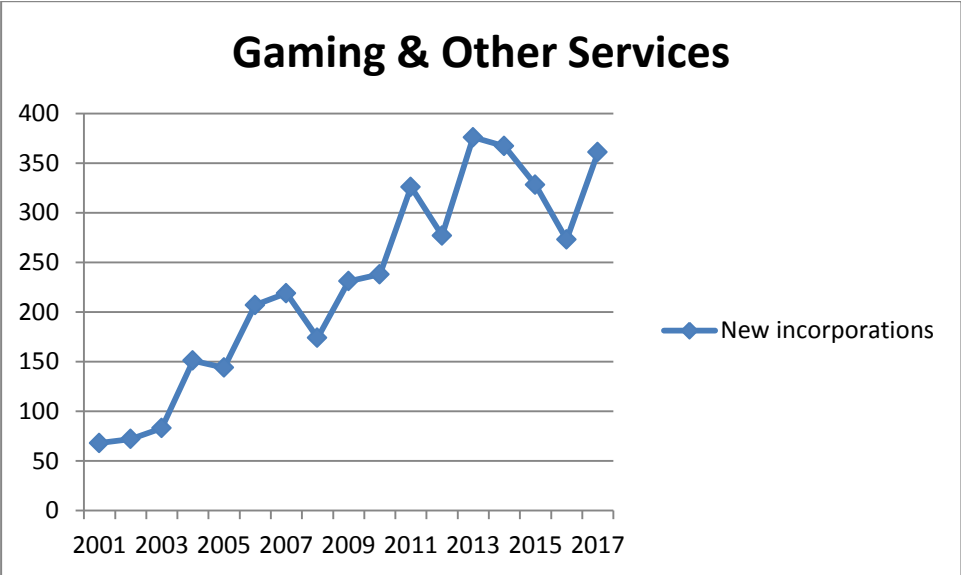
(Sources: DSEC, 2018)

Figure 2 Proposed Entertainment Tourism Dimensions

Tables

Table 1 Refined Entertainment Tourism Measurement Scale

Dimension	Ident.	Item
Learning	Lea1	I expanded my understanding of the entertainment tourism
	Lea2	I gained information and knowledge about the entertainment tourism
	Lea3	I learned many different things about the entertainment tourism
	Lea4	I learned the new culture
Enjoyment	Enj1	I had fun
	Enj2	I enjoyed being in the entertainment activities
	Enj3	I derived a lot of pleaseurement from the trip
	Enj4	The form of entertainment stimulates of my interest of the trip
Escape	Esc1	I felt like I was in another world
	Esc2	I got away from it all
	Esc3	I got so involved that I forgot everything else
	Esc4	I did something meaningful
Refreshment	Ref1	I felt liberating when I experience the entertainment activities
	Ref2	I felt enjoyed sense of freedom
	Ref3	I felt refreshing
	Ref4	I felt revitalized
Novelty	Nov1	I felt it was once in a lifetime experience
	Nov2	I felt it was unique
	Nov3	I felt it was different from previous experiences
	Nov4	I felt I experienced something new
Involvement	Inv1	I visited a place where I really wanted to go
	Inv2	I enjoyed activities which I really wanted to do
	Inv3	I was interested in the main activities of this entertainment tourism experience
Local culture	Cul1	I had good impressions about the local people
	Cul2	I closely experienced the local culture
	Cul3	I felt local people in a destination were friendly

Table 2　The Demographic Profile of respondents (N=883)

		Frequency(N=886)	%
Gender	Male	373	42.1
	Female	513	57.9
Age	20 or below	188	21.2
	21~29	439	49.5
	30~39	156	17.6
	40~49	67	7.6
	50~59	26	2.9
	60 or above	10	1.1
Education	Secondary/high school or below	148	16.7
	Diploma	164	18.5
	Degree	481	54.3
	Master or above	93	10.5
Occupation	Working	462	52.1
	Housewife	34	3.8
	Student	327	36.9
	Retired	13	1.5
	Others	50	5.6
Income	Less than US$1,001	190	21.4
	US$1,001-5,000	494	55.8
	US$5,001 – 10,000	151	17.0
	US$10,001 above	51	5.8
Nationality	Chinese	752	84.9
	Non-Chinese	134	15.1

Table 3 First Order CFA Results for Entertainment Tourism Dimensions in Macau (N=443)

Latent variable	Measured variable	Standardized lambda	R2	Cronbach's a	AVE	Goodness of fit
Learning	Lea1	0.764	0.584	0.853	0.591	X2=694.793(p=0.000)
	Lea2	0.795	0.632			
	Lea3	0.78	0.608			
	Lea4	0.736	0.542			
Enjoyment	Enj1	0.716	0.513	0.824	0.540	GFI=.893
	Enj2	0.728	0.530			CFI=.925
	Enj3	0.773	0.598			
	Enj4	0.72	0.518			
Escape	Esc1	0.715	0.511	0.818	0.530	NFI=.882
	Esc2	0.728	0.530			
	Esc3	0.791	0.626			
	Esc4	0.674	0.454			
Refreshment	Ref1	0.742	0.551	0.822	0.536	IFI=.926
	Ref2	0.676	0.457			
	Ref3	0.76	0.578			
	Ref4	0.748	0.560			
Novelty	Nov1	0.669	0.448	0.837	0.564	
	Nov2	0.772	0.596			
	Nov3	0.826	0.682			
	Nov4	0.727	0.529			NNFI=.912
Involvement	Inv1	0.68	0.462	0.770	0.528	
	Inv2	0.789	0.623			
	Inv3	0.707	0.500			
Local culture	Cul1	0.831	0.691	0.853	0.661	RMSEA=0.058
	Cul2	0.744	0.554			
	Cul3	0.859	0.738			

Table 4 Discriminate Validity for First Order CFA in Entertainment Tourism (N=443)

	Number of items	Learning	Enjoyment	Escape	Refreshment	Novelty	Involvement	Local culture
Learning	4	0.461						
Enjoyment	4	0.212	0.314					
Escape	4	0.251	0.19	0.505				
Refreshment	4	0.236	0.24	0.344	0.465			
Novelty	4	0.217	0.154	0.252	0.218	0.318		
Involvement	3	0.22	0.214	0.263	0.264	0.235	0.411	
Local culture	3	0.265	0.185	0.149	0.218	0.153	0.162	0.572

Table 5 Second Order CFA Results for Entertainment Tourism Dimensions (N=443)

	Factor loadings	Goodness of fit
Learning	(0.637 - 0.823)	X2=848.740(p=0.000)
Enjoyment	(0.719 - 0.770)	GFI=.870
Escape	(0.694 - 0.774)	CFI=.910
Refreshment	(0.720-0.818)	IFI=.910
Novelty	(0.707 - 0.813)	NFI=.869
Involvement	(0.708 - 0.872)	TLI=.899
Local culture	(0.734 - 0.889)	RMSEA=0.066

Table 6.   Mean Test of the Ratings of Each Factor of the Entertainment Tourism Measurement Scale (N=886)

Ident.	Mean	SD	Rank
Enj1	4.15	.805	1
Enj3	4.15	.745	2
Enj2	4.02	.829	3
Ref2	4.02	.895	4
Lea4	4.02	.857	5
Cul3	4.01	.926	6
Cul2	3.97	.877	7
Cul1	3.97	.933	8
Enj4	3.92	.874	9
Ref4	3.91	.907	10
Lea3	3.89	.824	11
Lea2	3.88	.850	12
Inv1	3.84	.938	13
Ref1	3.84	.956	14
Ref3	3.80	.931	15
Lea1	3.80	.907	16
Nov1	3.79	.903	17
Nov4	3.79	.868	18
Inv2	3.76	.913	19
Inv3	3.75	.889	20
Nov3	3.68	.938	21
Nov2	3.63	.963	22
Esc4	3.48	.982	23
Esc1	3.42	1.032	24
Esc2	3.34	1.089	25
Esc3	3.24	1.042	26

Table 7   Mean Test of the Ratings of the Entertainment Tourism Dimensions (N=886)

Dimension	Mean	SD	Rank
Enjoyment	4.06	0.66	1
Local culture	3.98	0.80	2
Learning	3.90	0.71	3
Refreshment	3.89	0.76	4
Involvement	3.78	0.77	5
Novelty	3.72	0.76	6
Escape	3.37	0.84	7

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Appendix 1. Demographic Profile of the Interviewees

Interviewee	Gender	Nationality	Age	Work Status/Occupation	Education
1	Male	Mainland Chinese	40—49	Working	Bachelor
2	Female	Mainland Chinese	30—39	Housewife	Sub-degree course
3	Female	Mainland Chinese	20—29	Student	Bachelor or above
4	Male	Hong Kong SAR, China	50—59	Working	Secondary school
5	Female	Mainland Chinese	20—29	Working	Bachelor
6	Male	Mainland Chinese	20—29	Working	Bachelor
7	Male	Hong Kong SAR, China	30—39	Working	Master
8	Female	Hong Kong SAR, China	20—29	Working	Bachelor
9	Male	Hong Kong SAR, China	20—29	Working	Bachelor
10	Female	Taiwan, China	20—29	Working	Bachelor
11	Female	Hong Kong SAR, China	20—29	Working	Bachelor
12	Male	Mainland Chinese	20—29	Student	Bachelor
13	Male	Mainland Chinese	20—29	Student	Bachelor
14	Female	Non-Chinese	20—29	Student	Bachelor
15	Female	Non-Chinese	30—39	Working	Bachelor
16	Female	Non-Chinese	30—39	Working	Bachelor
17	Female	Mainland Chinese	20—29	Student	Master
18	Male	Mainland Chinese	30—39	Working	Bachelor
19	Male	Mainland Chinese	50—59	Working	Bachelor
20	Male	Hong Kong SAR, China	50—59	Retired	Sub-degree course