The Hong Kong Polytechnic University

School of Hotel and Tourism Management

Marketing Cultural and Heritage Resources for Optimal Cultural Tourism Development: The Case of Hong Kong

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CERTIFICATE OF ORIGINALITY

I hereby declare that this thesis is my own work and that, to the best of my knowledge and belief, it reproduces no material previously published or written, nor material that has been accepted for the award of any other degree or diploma, except where due acknowledgement has been made in the text

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HO Sau Ying Pamela

To Mom and Felix

Abstract

Tourism is often criticised for undermining both the intangible and tangible values of cultural heritage. While cultural heritage site managers work hard to conserve these assets, tourism operators and marketers keep bringing in coach loads of tourists every day, placing immense pressure on such sites from tourists' misbehaviour.

This study explores the underlying causes for unsustainable cultural tourism products and aims to verify if sustainable cultural tourism products can be achieved through the adoption of a marketing approach. The major challenge for successful cultural tourism products was found to be the transformation between a heritage asset with no intention to serve the tourist market and a heritage asset developed and marketed as a tourism product. While a heritage asset is managed primarily for its intrinsic value and from a supply-side approach, cultural tourist attractions are operated and marketed with tourists in mind, necessitating a more market-oriented approach.

A bottom-up product approach is found to be an essential, viable tool in solving the sustainability issue in cultural tourism. Using marketing principles to guide the development of cultural tourism products from original heritage assets, the tourism potential of these assets can be assessed, core values of the assets can been found which will then be realised by transforming the assets into attractions catering to tourists' needs, and compatible tourist expectations can be managed effectively.

Based upon the under-use, over-use and misuse of heritage assets, the researcher proposed a framework for sustainable development of cultural tourism products. The framework consists of three sequential stages, namely, assessing assets; transforming and developing assets; and managing experiences. Applicable to both new cultural tourism product development and, more importantly, as a reactive remedial management tool for existing cultural tourism products, this framework can be broadly applied to guide the site management and to identify underlying causes for unsustainable consequences. As a progressive framework, a positive outcome at each stage indicates that the heritage asset has met the criteria for that stage and can then be evaluated at the next stage. It also defines the criteria by which the subsequent stage will be evaluated. A negative outcome, on the other hand, identifies critical problems or deficiencies that preclude the sustainable use of the asset. These weaknesses must be rectified before other stages can be considered. They may also represent fatal flaws that preclude the asset from performing as a viable cultural tourism product.

The researcher applied the framework to a total of 14 cultural heritage sites in Hong Kong selected from four different types of cultural attractions, viz., original unmodified assets, modified assets, purpose-built assets, and adaptive reused assets. An inductive qualitative research method was adopted in this study because of the nature of the research question, the complexity involved in considering different settings and contextual environments, and the need for a research design that is flexible enough to reveal unforeseen matters and to cope with changing environments and circumstances. The purposeful sampling enables different elements of the framework and different stages in the framework to be studied across various contexts. An indicator set has been further developed to ensure the study is undertaken with rigour and also to ensure the validity of the study. These indicators with respect to the three stages in the framework are developed based upon a review of literature, site observation and a pilot study. The framework not only allows the researcher to answer the research question, but also helps to serve as a framework for developing and managing sustainable cultural tourism products.

Research results showed that market appeal of the sites is fundamental to the success of a cultural tourism product, i.e., cultural values, significance, size and scale, physical setting within the region and accessibility make them no different from other types of tourist attractions. Most of the cases examined failed in Stage One and Three, namely assessing assets and managing experiences, with Stage Two failures in transforming the asset often reflecting problems in Stage One and Three. In reality, most of the cultural tourism attractions have evolved spontaneously in response to increasing tourist needs rather than proactive planning before the attractions were built. Findings confirmed the researcher’s assumptions that:

1. Good heritage management does not necessarily make good tourism management;
2. Conservation and presentation taking into account the needs of local residents does not necessarily mean that a good tourism product has been developed; and
3. Product or market extension from the local market into tourism does not necessarily mean automatic success.

The research reveals the need to consider market demand, in particular the core cultural experience tourists are interested in pursuing. To be a successful cultural tourism product under sustainable practices, it is important to match the core experience that the asset can offer with the potential market. A systematic transformation of asset into attraction based upon the intangible core product warrants a higher degree of realisation of compatible experience offered to the tourists. Last, but not least, conveying a realistic message to the market of the experience that tourists may have when visiting the site and managing their behaviour on-site effectively help to eliminate the possible under-use, over-use and misuse of the assets and hence ensures sustainable use of the heritage assets.

A major contribution of this research lies in answering the question of why cultural tourism products are used unsustainably and its ability to provide a platform and solution to achieve sustainable development when tourism and cultural heritage management find it hard to co-operate and understand the underlying causes of conflict between them. The study confirmed the possibility of satisfying various stakeholders, namely tourism, cultural heritage management, asset owners and local community, in developing heritage sites as sustainable cultural tourist attractions.

In fact, it is suggested that the assumption behind sustainability tested in this study is similar to other forms of tourism development, especially ecotourism, which encounters the same challenges in achieving sustainable uses of natural resources. As such, the framework and indicator set can be modified and applied to other tourism contexts for verification. Although a qualitative approach is adopted in the research, the result can be generalised given the rigorous investigation undertaken and valuable insights from literature and industry throughout the five-year study.

Publications arising form the thesis

Journal Papers

Ho, P. and McKercher, B. (2004). Managing Heritage Resources as Tourism Products. *Asia Pacific Journal of Tourism Research*, 9(3):255-266

McKercher, B. and Ho, P. (2006). Assessing the Tourism Potential of Smaller Cultural and Heritage Attractions. *Journal of Sustainable Tourism*, Vol. 14(5): 473-488

McKercher, B., Ho, P. and du Cros, H. (2005) The Relationship between Tourism and Cultural Heritage. *Tourism Management*, Vol. 26:539-548

McKercher, B., Ho, P., & du Cros, H. (2004). Attributes of Popular Cultural Tourism Attractions. *Annals of Tourism Research*, Vol. 31(2): 393-407

McKercher, B., Ho, P, du Cros, H. and Chow, B. (2002). Activities-Based Segmentation of the Cultural Tourism Market. *Journal of Travel and Tourism Marketing*, 12(1):23-46

Conference Papers

Ho, P. and McKercher, B.(2003). *Adopting a Product Approach: The Common Ground for Cultural Heritage Management and Tourism.* Paper presentation at the TTRA European Conference, September 24th – 27th, 2003, Glasgow, UK

Ho, P. and McKercher, B.(2002). *Adopting a Product Approach to Sustainable Cultural Tourism*. Paper presented in the 8th Asia Pacific Tourism Association Annual Conference: Tourism Development in the Asia Pacific Region: Worldwide Views & Multidimensional Perspectives, July 10-13, 2002, Dalian, China. pp. 282-289

Ho, P. (2002). *Managing Cultural Heritage Resources as Sustainable Cultural Tourism Products: A Supply-side Perspective*. In Chon K., Heung V., Wong K (eds.) Tourism in Asia: Development, Marketing and Sustainability, the Hong Kong Polytechnic University, Hong Kong SAR. pp 198-204.

Ho, P. (2002). *Marketing to Achieve Sustainable Cultural Tourism*. Paper presented at the First Asia Pacific Forum for Graduate Students Research in Tourism, Institute for Tourism Studies, Macao SAR. pp. 368-377

McKercher, B., Ho, P., and du Cros, H. (2002) *The Relationship between Tourism and Cultural Heritage*. In Chon, K., Heung, V., Wong, K (eds) Conference Proceeding: Tourism in Asia: Development, Marketing and Sustainability, the Hong Kong Polytechnic University, Hong Kong SAR pp 386 - 394 du Cros, H., McKercher, B., Chow, B. and Ho P. (2002) *Managing the Local Character of Hong Kong*. In Chon K., Heung V., Wong K (eds) Conference Proceeding: Tourism in Asia: Development, Marketing and Sustainability, the Hong Kong Polytechnic University, Hong Kong SAR. pp 126 - 128.

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Chapter 1 Introduction

1.1. Introduction

1.1.1. Heritage at Risk

Our valuable heritage is at risk. From many sources nowadays we could see that heritage places are under great threats from various sources (ICOMOS 2000, UNESCO 2001, World Bank 2000; WMF 2007; WTO 1998). While cultural heritage management practitioners are putting great effort in saving many heritage places to secure them for future generations, many of these places are under threaten. As indicated by ICOMOS World Report 2000 On Monuments and Sites in Danger (2000), major threats come from the following sources:

- Maintenance deficiency
- Economic and social changes
- Insufficient conservation standards
- Tourism-related issues

Among the above, unmanaged tourism is seen as the major catalyst for the destruction of heritage assets. Some of the tourism related pressures putting heritage at risk are identified in the ICOMOS report as follows:

- Visitors misbehaviour - disrespect, mass consumption of sites and monuments;
- Accelerated physical abuse of heritage places – erosion of grounds, floor surfaces, walls;

- Impacts of related site modifications – on-site facilities, parking and souvenir shops, hotels, roads, etc.;
- Intrusive or excessive presentation and related works, including inappropriate reconstruction.

All these signify mis-management. In spite of the concept of sustainable tourism stressing the conservation of cultural heritage having existed for decades, negative tourism impacts are still in effect in many of the world heritage sites (WMF 2007; UNESCO 2001; ICOMOS 2000; World Bank 2000; WTO 1998). More importantly, the dilemma of development vs. conservation has still not been resolved adequately (Ioannides 2001; Tosun 2001; Aronsson 2000; Ap and Mak 1999; Croall 1998; Wall 1997; Campbell 1996). There is still lack of proactive management for proper development of sustainable cultural tourism. As Campbell (1996) advises, the separation of theories and practice still exist in sustainability. Although sound conceptual models proposed by scholars, difficulties still lie in bringing conceptual ideas into operations.

Culture, heritage and the arts have long contributed to the appeal of travel destinations, but they have only been identified as a product category to attract travellers seeking a personally rewarding and enriching tourist experience since the 90s (Zeppel and Hall, 1991). Many places with rich cultural heritage assets see the potential of developing this activity to suit this emerging market. However, treating heritage assets as products to manage genuinely has not been witnessed in developing cultural tourism.

This thesis looks at sustainable cultural tourism from a marketing perspective stressing the development and management of heritage assets as products to suit tourists' and local community's needs.

1.1.2. Cultural Tourism – An Emerging Market

With tourists nowadays seeking a variety of travel experiences that provide more than the traditional sun, sand and sea holiday, destinations must cope with more competitive markets demanding greater quality and diversify (European Union 1998). Changes in demographic, social, and cultural characteristics of the tourism market have led to an increasing number of new niche markets in destination countries (World Bank, 2000), such as ecotourism, sports tourism, adventure tourism, and cultural tourism. Among all forms of special interest tourism, cultural tourism is emerging as one of the five key tourism market segments (World Tourism Organization WTO, 1999a) with an annual growth rate of 10 to 15 per cent (World Bank, 2000). This type of special interest travel concerns learning about and experiencing the past and present of the host community through the consumption of cultural heritage, including physical objects (sites, buildings, artefacts, costumes, art) and social customs (religion, songs, dances, festivals, ceremonies).

The newfound popularity of cultural tourism presents both opportunities and threats to the sustainable use of assets. On the one hand, tourism can be used as an economic justification for cultural heritage conservation that serves to preserve artefacts and folk life found in communities (Hewison, 1987). On the other hand, its impacts have the ability to threaten or destroy our collective inheritance. Trivialisation of the cultural values of these assets, physical damage to tangible assets, loss of authenticity, disturbance to the local residents' living environment, displacement of indigenous residents, and other impacts have been noted widely (ICOMOS 2000; Sugaya 1999; Boniface 1998; Jansen-Verbeke 1998). Once damaged, this irreplaceable inheritance can never be recreated or reproduced.

The duality of heritage assets as both a valuable to conserve and products for consumption caused great conflict, rather than symbiosis, exists between cultural heritage management and tourism sectors which hinders optimal cultural tourism development (Canadian Tourism Commission, 1999). Zeppel and Hall (1991:41) note that:

'the travel industry is increasingly recognizing the significance of cultural and heritage assets and their marketability…[but] the challenge to tourist and cultural organizations and heritage management agencies is the development of effective marketing and management strategies to direct and control the growing popularity of cultural and heritage tourism in a manner which preserves the asset and maximizes the economic, social, and cultural returns to host and guest alike.'

In principle, the concept of sustainable tourism development should provide some answers. If managed properly, tourism can help address sustainability issues and provide other benefits, such as poverty alleviation, infrastructure development, employment creation and renewal of a nation's cultural identity (World Bank, 2000). It should offer a perfect arena to foster dialogue among stakeholders whose interests may at first sight appear to be incompatible (Ioannides 2001; Wall 1997; Campbell 1996). In practice, though, the results are still mixed.

Sustainability as a development concept gained widespread acceptance in tourism during the 1980s. It is now an imperative for planning practitioners, policy-makers, and academics. This new vision argues that responsible tourism development strives to reconcile existing conflicts with goals for economic growth, conservation and preservation of natural and cultural environment, as well as social justice (Ioannides 2001; Campbell 1996). The WTO (1998) defined sustainable tourism development as ‘meeting the needs of present tourists and host regions while protecting and enhancing opportunities for the future’. It is envisaged as leading to management of all resources in such a way that economic, social, and aesthetic needs can be fulfilled while maintaining cultural integrity, essential ecological process, biological diversity, and life support systems’.

Sustainability has long been advocated for the use of cultural assets. But, while it is a widely seen as the ideal, its underlying concepts and feasibility have been questioned (Ioannides 2001; Tosun 2001; Aronsson 2000; Croall 1998; Wall 1997; Campbell 1996) for its ambiguity (Butler, 1993 and Wahab and Pigram 1997 cited in Ioannides 2001) and impracticality (Ap and Mak 1999; Aronsson 2000; Campbell 1996). They illustrate that, although the underlying principles are fine, consensus about what ‘sustainability’ means is still lacking as well as how to apply it in practice by dictating the actual steps and procedures to be taken (Croall 1998; Wall 1997; Campbell 1996).

Most of the existing models of cultural tourism assess tourism potential of heritage sites. However, they do not dictate the subsequent operations to develop and manage the sites, nor they provide insights on how existing cultural tourist attractions work. These models may be useful for developing new cultural tourism products, but they offer limited insights into sustainable use of existing attractions as well as the delivery of experience to tourists.

One reason why sustainable tourism has been proven extremely difficult to achieve in most destinations is that the tourism sector is fragmented and dominated by small businesses (Ioannides 2001), and in the case of cultural tourism in particular, many non-tourism stakeholders have a legitimate interest in the management of assets.

How to balance competing interests is especially relevant to cultural tourism, where, unlike purpose-built tourism attractions, most cultural tourism products were not built for tourist consumption. Instead, they were created to serve the local community and, in most cases are owned and managed by either the public sector or non-profit organisations. Yet, they also have appeal to visitors. Achieving an optimal balance between tourism and other uses is, therefore, a critical objective of sustainability. But it is hard to do so, since each values it differently. From a tourism perspective, cultural heritage assets are seen to have extrinsic appeal to tourists as products that can be consumed to enrich their experience. From a cultural heritage standpoint, they exist because of their intrinsic value to the community, but can also be regarded as ‘products’ that are consumable. The differences in the natures and roles of cultural heritage and tourism sectors in the society was summarised by Ap and Mak (1999:5) who note ‘tourism is a market-driven industry and is more consumer-friendly while the cultural industry appears to be more product and supply oriented’. Tourists represent new and incremental users. The challenge then is to ensure their experiences are consistent with the wishes of the local stakeholders.

The candidate has also observed another issue that has apparently gone largely unnoticed by many researchers in this area. While over-use is widely noted as a source of impact, under-use is also an issue, especially when significant investment has been made to try to transform an existing cultural asset into a tourism product. Many so-called cultural tourism products promoted by local destination agencies apparently, receive few visitors. In short, not all cultural heritage assets function as viable tourism products (McKercher and du Cros, 2002; du Cros 2001; Jansen-Verbeke and Lievois, 1999; Silberberg 1995).

The issues of over-use, under-use and misuse lie at the core of unsustainable cultural tourism management. It is also believed they are inter-related and reflect different perspectives on the same problem of poor asset management. Further, it appears the causes are common and can be traced back to either poor recognition of the tourism potential of a place, poor transformation of an asset for tourism use or poor presentation of the asset. In short, these places fail as products in satisfying tourists' needs and wants.

There are many different approaches to examine the issue of cultural tourism and sustainability with each of the approaches having different focus. Some of the most commonly adopted approaches are:

- Anthropological – relationships between people and places;
- Sociological – sense of place;
- Geographical – spatial relationships;
- Political science – politics of heritage
- Psychological – meaning of heritage to people
- Management – management of site development and tourism activities.

All the above approaches are valid, but all look at the issue from their own perspective. The candidate takes a marketing management approach that treats cultural tourism as a product category and individual heritage assets as products. Treating cultural tourist attractions implies that: a) attractions need to be managed, and b) more importantly, heritage assets need careful consideration before being launched into the market.

The concept of treating cultural heritage assets as products for tourism consumption is relatively new for cultural tourism professionals and scholars (McKercher and du Cros 2002; Shackley 2001; Richards 1996). However, much of this literature considers only superficially the concept of 'product' by treating heritage as a commodity for sale simply to satisfy tourists' needs (Ashworth 1994; Hughes 1989). Such an approach does not lead to sustainable use, for it focuses only on the promotion and sale of the assets, but not the development and management of the assets. Moreover, this work mostly assumes the product is 'new' and has never been subjected to tourism use before. In fact, the greatest issue lies with unsustainable practices at existing sites serving both local and tourist markets and how this conflict could be resolved.

The fact that heritage managers do not consider themselves to be in the leisure and tourism sector may lie at the heart of the unsustainable use of many heritage assets, for the tourism industry and tourists themselves see these places as tourist products. On the one hand, the tourism industry, which does not recognise the need to conserve and understand the cultural values of heritage sites may communicate the wrong message to tourists. On the other hand, site managers who refuse to acknowledge their role in tourism are also unlikely to regard their assets as products and manage them accordingly (Garrod and Fyall, 2000). This places them in a powerless and reactive situation of having to cope with the adverse impacts of tourism, while having little control over the product development process. Treating assets as products in developing cultural tourist attractions may help alleviate this problem and encourage more proactive management.

1.2. Research Question

Cultural tourism is still unsustainable in many cases. Old practices do not work and gap exists between ideology and actual operations. Therefore a new approach is needed. Since cultural tourism is a product category, a product approach might be best suited to look at sustainability from a pragmatic perspective. The key research question to be examined in this study is:

Can the adoption of a product approach and the use of marketing principles serve as a viable means to achieve sustainable cultural tourism development?

The candidate proposes and tests a three-stage framework to assess the product potential of new and existing heritage assets used by tourism. She illustrates how the results of this technique can be used to manage such assets in a more sustainable manner.

The objectives of this study are:

1. to examine if cultural heritage assets can be treated as products as a means of both assessing their tourism potential and identifying why they are unsustainable
2. to identify what constitutes sustainable cultural tourism products;
3. to develop an assessment framework using a series of indicators to assess assets;
4. to test the assessment framework on a representative sample of cultural tourism products in Hong Kong;
5. to examine how different types of cultural heritage assets vary in the management of sustainable cultural tourism development;

6. to examine if adopting marketing management principles presents a viable, option for achieving sustainable cultural tourism.

This research is conducted from a marketing and management perspective. The candidate wishes to research the adoption of a product approach and using marketing management as a tool to achieve sustainable use of cultural tourism products. It can also close the gap between stakeholders by putting into operation collaborative efforts. Treating assets as products may allow asset managers to shape the experience around the benefits the heritage can provide to visitors and, thereafter, to match suitable types of potential visitors with the desired experience. Employing appropriate marketing communication tactics assists cultural tourism professionals to convey the right message about the asset and thus elicit desired tourist experiences and behaviour for sustainable consumption of that asset. Every step in the development framework proposed by the candidate, be it the asset identification, asset transformation, experience management or experience monitoring and maintenance of cultural tourism products, has direct or indirect impacts on the assets, the tourist experience and the host community.

Some assets may not be appropriate for tourism use due to limited carrying capacity, delicacy of the asset, privacy, ritual or sanctity. Others may not be appropriate for tourism use simply because they lack tourist appeal as a result of poor locale, incompatible functionality with other tourism facilities, size, etc. The development framework proposed in this thesis therefore focuses on first examining whether cultural heritage assets have tourism appeal including cultural values and market appeal, before transforming and managing the site in subsequent stages.

Without a good understanding of these issues, sustainable cultural tourism will continue to be a buzzword with little practical applicability. Moreover, tourism will continue to be criticised as a spectre haunting our planet and destroying our valuable resources.

1.3. Hong Kong as a Case Study

The research idea was conceived from a study funded by the Hong Kong University Grant's Committee aiming at the enhancement of the performance of commercial cultural tourism attractions by examining the nature of the relationship between cultural tourism markets and the achievement of cultural objectives. While the larger study embraced a wider perspective at a macro-level including town planning, stakeholder management, policy and regulations, the originality of this research lies on the particular focus on the product development and transformation process at a site-specific level which forms a fundamental framework for a holistic cultural tourism development in a destination.

This research uses Hong Kong as a case study for it represents a mature tourism destination with a series of well-established cultural tourism attractions and a number of well-developed tourist markets. Hong Kong, in particular, is a leading Asian destination, where tourism has always been maintained as a mainstream economic activity. It was praised as the "Pearl of the Orient" appealing especially to visitors from the West. Historically, Hong Kong has a reputation as a ‘shopping paradise’. However, the economic turmoil associated with the 1997 Asian Financial Crisis resulted in a decrease in visitors and the realisation that the Hong Kong Special Administrative Region (SAR) needed to formulate a long-term strategy to regain its position as a leading destination. Former Commissioner for Tourism Mike Rowse (International Conference, 1999) noted that heritage tourism had been identified as one of the key options to pursue. He said that preservation and planning of attractions were key components of any cultural tourism development strategy and that marketing was equally important. His proposed ‘five P’ approach to successful cultural tourism development was delivered in the same speech:

- Preservation
- Planning
- Packaging
- Promotion
- Partnership

According to a visitor survey conducted by the Hong Kong Tourism Board (HKTB, the former Hong Kong Tourist Association, HKTA) in 1999, performing arts and arts/cultural exhibits, traditional Chinese festivals, gourmet dining and heritage were ranked among the top five product interests of Hong Kong inbound tourists. According to a presentation by former HKTA Executive Director Amy Chan (International Conference, 1999) the level of tourists' interest in heritage activities rose significantly from 7.6% in 1994 to 23% in 1998.

A visitor survey completed in 2000 by the Hong Kong Polytechnic University as part of a larger study of cultural tourism showed its importance. It also revealed significant differences in cultural tourism participation rates and the importance of culture as a reason for visiting Hong Kong among residents of six different countries surveyed (Table 1.1). Asian and Western tourists also display different visitation patterns (Table 1.2).

Table 1-1 Core Cultural Tourism Market (McKercher and Chow 2001)

	Mainland China	Chinese Taipei	Singapore	US	UK	Australia
Cultural tourism participation rate (%)	31.2	26.7	33.1	48.4	40.5	44.3
Cultural tourists indicating that cultural reasons were a very important or the main reason for visiting	9.5	12.7	26.2	59.9	52.3	50.7
"Core" cultural tourists as a % of all tourists*	3.0	3.4	8.7	29.0	21.2	22.5

**Derived by multiplying row 2 by row 1 [i.e. 9.5% of the 31.2% of mainland Chinese (or 3.0% of the sample) are core cultural tourists].*

Table 1-2 Cultural Tourism Activities Undertaken (McKercher and Chow 2001)

Rank	**Asian Cultural Tourists (n = 165 respondents, 324 mentions)**	**Western Cultural Tourists (n = 350 respondents, 694 mentions)**
1	Wong Tai Sin Temple (34.5%)	Big Buddha (21.4%)
2	Ocean Park (28.5%)	HK Cultural Centre (20.3%)
3	HK Space Museum (20.6%)	The Peak (16.6%)
4	Big Buddha (17.6%)	HK Museum of Art (13.1%)
5	The Peak (15.2%)	Temples in general (12.3%)
6	HK Cultural Centre (12.7%)	HK Space Museum (12.0%)
7	Repulse Bay (10.3%)	Stanley Market (9.7%)

8	HK Convention and Exhibition Centre (7.9%)	Wong Tai Sin Temple (8.0%)
9	HK Museum of Art (6.7%)	Aberdeen (7.7%)
10	Aberdeen (4.8%)	HK Museum of History (7.1%)
11	Tin Hau Temple (4.2%)	HK Science Museum (5.7%)
12	Temples in general (1.8%)	Pao Art Galleries (5.4%)
13	HK Science Museum (3.0%)	Markets in general (5.4%)
14	Clock Tower (2.4%)	Museums in general (4.6%)
15	Lantau Island (2.4%)	HK Zoological Gardens (4.3%)
16	Kwun Yum Temple (2.4%)	Flagstaff House Teaware Museum (4.0%)
17	Markets in general (1.8%)	Lantau Island (3.7%)
18	HK Museum of History (1.8%)	Man Mo Temple (3.7%)
19	Museums in general (1.8%)	Repulse Bay (3.1%)

Rank order: frequency of Asian vs. Western cultural tourists. n = total times a cultural tourism attraction was mentioned. The percentage in parentheses represents % of respondents.

1.4. Contribution to Knowledge

Cultural tourism is growing around the world with an increasing number of academic studies, articles, journal papers and books easily found in this field of study. However, much of the literature merely looks at cultural tourism from one side of the mirror, i.e., either from tourism or from cultural heritage management. Different schools of thought, such as post-modernism, have been applied to analysis of this popular phenomenon. Very few attempts have been made to analyse the picture from the perspective of both major stakeholders. This research serves as one attempt to examine the existing problems for optimal cultural tourism development by looking at both tourism and cultural heritage sectors.

As Campbell (1996) and other scholars challenge, sustainable cultural tourism is still a buzzword until merging theories with practice. If the issue is treating assets as product, a marketing perspective in relation to sustainable cultural tourism development forms the foundation of this study. The conceptual framework of the research rests on the idea of investigating how the adoption of a product approach and proper marketing management and collaboration between stakeholders help to achieve optimal cultural tourism that maximises benefits for the destination, but at the same time minimises the negative impacts brought by commercialisation.

A natural link exists between tourism and cultural heritage management in developing cultural tourism, yet much misunderstanding and ambivalence exist between these two disciplines. This study contributes to the advancement of knowledge in both disciplines and should also help break down barriers between the two. In addition, the outcomes will contribute to:

- Tourism management, marketing and business management by providing a model and guidelines for the delivery of commercial cultural tourism products;
- Cultural heritage management through developing a greater understanding of how culture can be presented in a way that is appealing to the visitor, but does not damage assets.

In addition, the findings will present strong, practical recommendations for tourism and cultural management policy-makers, heritage organisations and private and public sector organisations involved in cultural tourism, ranging from museums and art galleries to cultural tourism theme parks.

1.5. Definitions, Delimitations of Scope and Key Assumptions

It should be noted that several limitations and key assumptions for this study exist. This study attempts to explore the issue of sustainable cultural tourism development from a product/marketing perspective. Its focus is on the uses of heritage for tourism consumption. This occupies the larger proportion of the report. However, it is recognised that most heritage assets are valued beyond tourism. Education, conservation, promotion of community pride and cultural identity, etc., are important components of cultural heritage management.

Second, it is important to note that heritage exists in many different forms. The scope of study for this research is mainly on tangible heritage assets. Tangible heritage, including historic sites, cultural centres, museums and arts galleries can function as cultural tourism products, while invisible culture, such as societal structures, values, customs and religion also exist as intangible cultural tourism products.

Third, the study was initiated in 1999 and most of the primary data were collected during fieldwork conducted in 2001 to 2003. The candidate has noted, as much as possible, significant changes that may have occurred since that date, but the reader is reminded that the information was accurate as of 2003.

1.5.1. Definitions

It is even more difficult to define ‘heritage’ than ‘cultural tourism’ as the definitions usually involve abstract ideas and concepts. The word ‘culture’ is sometimes used interchangeably with ‘heritage’ in this study. Sharpley (1993) indicated that heritage is literally defined as things that are inherited from the past. However, it has become more broadly applied and now the term is used to describe anything associated with the nation’s history, culture, wildlife and landscape.

Millar (1999:2) defines heritage as ‘part of the fabric of people’s lives, consciously or unconsciously accommodating aspirations and providing symbols of continuity, icons of identity and places for pleasure, enjoyment and enlightenment in the fast-changing world of global communications’. As she suggests that it is axiomatic to precisely define what heritage is, Johnson and Thomas (1995) describe heritage as virtually anything linking with the past, which is an elusive definition.

There are different forms of culture and its physical manifestations related to tourism. The World Bank (2000) defined culture as ‘the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group. It includes not only arts and letters, but also mode of life, the fundamental rights of the human being, value systems, traditions, and beliefs’. It is hard to justify which definition has fully captured the underlying meaning of cultural heritage; however, this study adopts the definition developed by United Nations Educational, Scientific and Cultural Organization (UNESCO 2000), which categorises cultural heritage into separate forms, namely tangible and intangible heritage as follows:

Tangible heritage / Heritage assets / Heritage sites

These include assets that possess some physical embodiment of cultural values, such as historical sites, buildings, cultural landscapes and cultural objects. As McKercher and du Cros (2002) express, these assets are identified and conserved not for their extrinsic value as tourist attractions but for their intrinsic value or significance to a community.

Intangible heritage

Representing the other form of culture, this encompasses folklore, which is the totality of tradition-based creations of a community, expressed by a group or individuals, and recognised as reflecting the expectations of a community in so far as they reflect its cultural and social identity. This includes language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and arts.

1.6. Chapter Overview

Cultural tourism has been a focus of tourism management in the past decade. Changes in tourism demand the growth of this niche market. However, problems at cultural tourist sites have aroused attention from practitioners of sustainability of this form of tourism activity. This chapter provides a basic understanding of the study background, research problems, objectives and importance of the research to cultural heritage management and tourism management. It also highlights the reason for using Hong Kong as a case study. Chapters Two to Six look at relevant literature and the evolution of the research problem and framework.

Chapter 2 Sustainable Cultural Tourism Development – Issues and Disputes

2.1. Introduction

A review of the literature begins in this chapter. Overall, the literature review is distributed over five chapters that pertain to different aspects of this study. The literature will build the theoretical foundation upon which the framework proposed in this study is developed and tested. The purpose of the literature review is to identify:

i.) Elements of a comprehensive framework

ii.) Indicators that need to be considered and assessed in developing heritage assets into cultural tourism products.

This chapter examines the issue of sustainable tourism, its emergences and particularly the gap between theories and practices. By exploring the principles of sustainable tourism development and the common visitor impacts on tourist attractions, the candidate may draw key considerations on the sustainable use of cultural heritage assets.

The working principles proposed by the WTO on sustainability (detailed in section 2.2) focuses on three important components of tourism; i) the resources; ii) the tourists; and iii) the community. Without balancing the needs of these components, sustainability is impossible to achieve. Although these principles have been recognised widely in the tourism industry, no corresponding actions have been identified further for how the principles can be achieved. As such, the concept of sustainability identifies a problem, but not a solution. Aronsson (2000) observes some challenges in making sustainability operational. The term ‘sustainability’ is normative and relative as there is no absolute ‘sustainable’ development. Rather than seeing it as the end result, sustainable development should be regarded as a process and tool toward something, which is more sustainable than what has been before. Therefore the question remains: how can sustainability be achieved?

The development of cultural tourism has aroused interest in and, at the same time, posed great challenges to both tourism operators and cultural heritage institutions around the world. Much debate about the merits and shortcomings of this form of tourism has focused only either on its contribution to economic growth or its negative environmental and social impact on the host community (Hitchcock, King, and Parnwell, 1993; Wood, 1993). In reality, it is rarely that absolute. Tourism creates both positive and negative economic (i.e. price inflations, land price increase, etc.), environmental (e.g. pollution, physical erosion, etc.) social (e.g. distortion of customs, demonstration effect, etc.) impacts simultaneously. It is within this context that sustainability can be discussed.

At one level then, sustainability involves adapting tourism to the cultural heritage context and environment in which it operates. Aronsson (2000) suggests two main reasons for this. The first is the fact that environmental adaptation has become the means of economic competition, while the second is the growing importance of preserving and maintaining the natural and physical environment at a reasonable level. Since tourism products are amalgams formed by complex phenomena from different sectors, every sector involved shares responsibility for finding solutions, yet each is faced with different types of environmental problems. In the case of cultural tourism, where delicate heritage assets and intangible culture play a key role as ‘products’ in shaping tourists’ overall experience, sustainability is therefore even more important for there are two different sectors involved, namely tourism and cultural heritage management (CHM) with each of them bearing different responsibilities in the development and management of cultural tourism.

2.2. Sustainability

The origin of sustainability can be traced to The World Commission on Environment and Development (1987). It defined sustainable development policy as one that ‘meets the needs of the present without compromising the ability of future generations to meet their own needs’. The statement stresses that present and future generations should have equal opportunity to enjoy the existing resources in different forms, for instance, economic, natural or cultural, etc., and that the level of their enjoyment should also be equal. The idea of sustainability is hence diverse, complex, and multi-faceted

This sustainable development approach was further elaborated on and expressed in Agenda 21 at the United Nations Conference on Environment and Development, popularly known as the Earth Summit, in Rio de Janeiro in June 1992 (WTO, 1998; Mowforth and Munt, 1998). Since then, many government officials have adopted sustainability as their fundamental development policy especially for tourism planning and development. In the Earth Summit, another report, *Caring for the Earth*, prepared by the World Conservation Union, the World Wide Fund for Nature and the United Nations Environment Programme, suggested that we should:

- Respect and care for the community of life.
- Improve the quality of human life.
- Conserve the Earth's vitality and diversity.
- Minimise the depletion of non-renewable resources.
- Keep within the Earth's carrying capacity
- Change personal attitudes and practices to adopt the ethic of sustainable living
- Enable communities to care for their own environments
- Provide a national framework for integrating development and conservation.

While these summits made no specific reference to tourism, growing concerns about its impact on the earth's resources, caused many to think critically about the links between sustainability, development, and tourism (Croall 1998). Indeed, any form of tourism that capitalises on the natural and cultural resources of a destination produces varying degrees of impact. Some are positive, some neutral and some negative.

The WTO (1998) defined sustainable tourism development as that which 'meets the needs of present tourists and host regions while protecting and enhancing opportunities for the future'. It is seen as leading to management of all resources in such a way that economic, social, and aesthetic needs can be fulfilled while maintaining cultural integrity, essential ecological processes, biological diversity, and life support systems. The idea of sustainability as an underlying development emerged to optimise benefits and minimize the costs of tourism. With the multi-disciplinary nature of tourism, sustainability also strives to reconcile existing conflicts among differing goals of economic growth, conservation and preservation of the natural and cultural environment, as well as enhancing social justice (Ioannides 2001; Campbell 1996).

Ensuring the sustainability of tourism has become the main challenge of those stakeholders involved in the development and management of this vibrant sector of activity, which is bound to grow substantially over the next decades (WTO, 1998). Cultural tourism is especially relevant for sustainability, for it relies on the use of cultural heritage assets, both tangible (i.e. historical sites, buildings, cultural landscapes, etc) and intangible (i.e. festivals, traditions, languages, etc.). However, the adoption of a sustainable tourism approach has been the subject of much criticism particularly on its practicability (Ap and Mak 1999, Aronsson 2000; Campbell 1996 Butler, 1993 and Wahab and Pigram 1997 cited in Ioannides 2001). It appears that the outcomes of sustainable tourism development are ideals and could ensure the future success of the industry. However, it is much harder to do than say so. The biggest questions remains as 'what shall we do to achieve sustainability?'

Within the above definition's framework, the WTO (1998) then further elaborated on the objectives of sustainable tourism development as the following five working principles. These could serve as guidelines for tourism practitioners and therefore the candidate here furnishes each of the principles with more interpretation and implication.

1. **Conservation of the natural, historical, cultural and other tourism resources for continuous use in the future, while at the same time still bringing benefits to the present community.**

Sustainability is particularly crucial in tourism development as this sector depends largely on tourist attractions and activities that are related to the historical, cultural heritage and natural environment of an area. If these vulnerable resources are degraded or destroyed, then tourism cannot survive. In fact, conservation of these valuable resources can sometimes be enhanced through tourism development. Maintaining the desirable aspects of cultural traditions and ethnic identities is an important component of conserving the cultural heritage of a destination. Conservation of tourism resources can assist in arousing the residents' awareness of their heritage and further support their protection.

2. **Careful planning and management of tourism development for prevention of serious environmental or socio-cultural problems generated in the tourism area.**

Urban planning and carrying capacity analysis are important measures to prevent negative environmental and socio-cultural tourism impacts resulting from. Very often, tourist flows are controlled by land use and zoning mechanism to facilitate tourist experience as well as managing visitor impacts. For instance, isolating tourist areas with residential area could reduce the possibility of disturbance to the local community and hence avoid host-guest conflicts. Also, application of environmentally friendly measures and technologies can assist in reducing the adverse effects of tourism development, such as using virtual tour at visitor centre instead of actual visits to the fragile heritage sites / environmentally sensitive areas.

3. Maintenance and improvement of the overall environmental quality of the tourism area where needed.

Tourists expect to visit places that are clean, functional, attractive and unpolluted. Tourism can therefore provide the incentive and means to maintain and improve the environmental quality. This high environmental quality also allows residents to enjoy the sites. Tourism can thus arouse residents' awareness of the environmental quality and support the maintenance and improvement of the area.

4. Maintenance of a high level of tourist satisfaction for retention of the tourist destinations' marketability and popularity.

Tourists' satisfaction is often vital to the survival of the tourism destination for the retention of its marketability and viability. Many old resorts, for example, require periodic revitalisation to meet present sustainability and changing marketing objectives. The reference to the tourism product lifecycle could assist in better planning and management of visitor impacts. The six stages of tourism product lifecycle proposed by Butler (1980), namely exploration, involvement, development, consolidation, stagnation, and poststagnation, hint on the various nature of tourist demand across a tourist attraction's years of operations. Changes in tourist flow and tourist types imply different strategic marketing efforts that the site managers should consider to ensure the viability and attractiveness of the attraction.

5. Widespread distribution of the benefits of tourism throughout the society.

Tourism development should be carefully planned and managed so that the socio-economic benefits are spread widely throughout the community of the destination area. Through this, benefits will be maximised and therefore residents will be encouraged to support tourism development as they are receiving benefits from it. Community-based tourism development is one major technique for spreading benefits to local residents.

The above principles give more ideas on what sustainability means and the ultimate objectives are, yet do not provide pragmatic solutions for tourism industry to follow in operations. Over the years, the implementation of sustainable development in tourism is proven to be extremely difficult because in most destinations, the tourism sectors are largely fragmented and dominated by small businesses (Ioannides 2001). Moreover, the loose nature of the term ‘sustainability’ enables it to be interpreted in different ways by different stakeholders (Croall 1998). For example, in an over-crowded area of the countryside, the focus may be on taking action to sustain the physical environment to prevent long-term damage. In other less developed areas, the accent may be on sustaining the local economy. For a museum curator, it may mean maintaining the authenticity of the community’s artistic traditions.

From the literature, the candidate here in this study defines sustainable cultural tourism encompassing three meanings:

1. Sustaining physical assets – the tangible heritage assets are essential manifestations in presenting the intangible cultural values to tourists from which they can understand the past and history of a destination;
2. Sustaining meaning / cultural values – a physical heritage structure is meaningless without the cultural values preserved and presented. Efforts must be put to maintain the physical assets as well as to ensure the pass on of the cultural meanings of the assets;
3. Sustaining experience – to be a viable tourist attraction, sustaining tourists' experience is also important in ensuring repeat visits and word-of-mouth.

Some scholars like Butler (cited in Tosun 2001: 290) distinguish sustainable tourism development from sustainable tourism. He defines sustainable tourism development as 'tourism which is developed and maintained in an area (community, environment) in such a manner and at such a scale that it remains viable over an indefinite period and does not degrade or alter the environment (human and physical) in which it exists to such a degree that it prohibits the successful development and well-being of other activities and processes'. Philosophical arguments similar to this can only complicate the applications of sustainable development.

Another challenge is that most researchers assume that each group of stakeholders has an agenda of retaining the status quo over time. Not only does it violate the core premise of sustainability (*development* that meets the needs of the present without compromising the ability of future generations to meet their own needs), it also ignores the possibility that the values change over time. Different stages of the tourist desination lifecycle bring different sustainability challenges, making it practically impossible to prescribe an agenda without considering the context within which tourism takes place (Ioannides 2001). da Conceição Gonçalves, Roque Águas (1997) indicates that along the stages of the destination lifecycle visitor flow usually outnumber the local residents in the development stage with allocentrics who are more venturous and environmentally and culturally sensible begin to be replaced by midcentrics who usually come in groups. It is here that visitor impacts started to be witnessed affecting both locals' and tourists' satisfaction. Hence, the concept of sustainability is evolving and should be handled according to the nature of the tourist demand across the stages of development.

Campbell (1996) provided a useful framework for the study of sustainable development from a planning perspective. He stated that sustainable development was a planner's ability to solve three types of conflicts among three different sets of stakeholders' objectives: 1) the property conflict between economic growth and social justice; 2) the resource conflict between economic growth and conservation; and 3) the development conflict between social justice and conservation. He pinpointed the nature of the three types of conflict as mutual dependence based not only on opposition, but also on collaboration. Only if the property conflict and resource conflict were tackled, would the development conflict be able to be solved. The three goals and associated conflicts were illustrated as a triangle in which planners were always striving to balance the three types of conflict, i.e., the elusive sustainable development. The candidate in this study hence focuses on the resource conflict on balancing the use of heritage assets for economic vs. conservation purposes

To this end, Campbell (1996) suggested two paths, one procedural and the other substantive. The aim for the procedural path was to arrange the procedures for decision-making among stakeholders. Conflict resolution among stakeholders is regarded as an effective tool in handling specific, concise disputes in which all interested parties agree to participate. A translator is needed to bridge the linguistic gaps among parties, i.e., languages of economic, environmentalism (conservation in the case of cultural tourism), and social justice, as these differences reflect separate value hierarchies and are usually a major obstacle to common solutions. Politics is also suggested as a possible arena to decide conflicts such that political debate and, ultimately, the vote allow much wider participation for stakeholders in the decision-making process rather than negotiations. The last procedure suggested by Campbell is to use market mechanisms to tackle economic and environmental (cultural) prioritisation of problems. However, while this approach can resolve the resources conflict, it often neglects social equity and justice.

The substantive path focuses on land use, bioregionalism and technological improvement. While land use and control remain the most powerful instrument for planners, rescaling communities and the economy according to the ecological boundaries of a physical region will also encourage sustainability. In the case of cultural tourism, bioregionalism can be substituted by cultural heritage zoning such that a particular area or community with significant cultural value can be set aside as a preservation and conservation zone similar to the idea of World Heritage Sites by the United Nations Educational, Scientific and Cultural Organization (UNESCO).

Both paths are complementary rather than mutually exclusive. The procedural path can solve conflict among stakeholders, the substantive path is useful in providing ‘tools’ or ‘instruments’ to guide the collaborative efforts among the stakeholders. Campbell provides an analytical framework, but like most other commentators offers no practical procedural steps, which are most vital at an enterprise level.

The study undertaken in this dissertation focuses primarily on the substantive path by examining the management of heritage assets and their development as tourist attractions as the domain guiding the collaboration among stakeholders. The candidate recognises the imperative stakeholder management though. Instead of a top-down approach, a holistic bottom-up product approach is presented as a practical way to assess and address identifiable deficiencies for its easy adoption in both individual heritage sites as well as tourist areas.

Sustainable management of assets may be different from sustainable development, for it focuses on the use of a specific enterprise or asset. Realistically, sustainability is all about optimisation of use of heritage assets, such that the needs of different stakeholders can be addressed. Campbell (1996) provides a useful insight suggesting the aim of sustainable development is to allow resources (both human and environmental) to be able to ‘reproduce’ themselves.

2.3. Examining Visitor Impacts as a Way to Understanding Sustainability Issues

To address the resource conflict, a more useful way to consider sustainability in cultural tourism is from a bottom-up approach by defining what adverse impacts or actions are unsustainable, then seek their causes and find solutions to eradicate them.

In relation to cultural tourism, Garrod, Fyall, and Leask (2002) classify adverse visitor impacts into four main categories, overcrowding, wear and tear, traffic-related problems and other problems mainly focus on the heritage assets. Any indicators for sustainability must consider these elements. Likewise the English Tourist Board (cited in Garrod at et al. 2002) documented five adverse consequences associated with overcrowding at heritage sites, including: high risk of damage to artefacts, exhibits, and works of art; increased risk of accidents, fire and theft; creation of an inappropriate atmosphere in the heritage setting; reduced chance for visitors to experience and appreciate the ambience of the site and; reduced quality of visitor experience. 'Other' types of impacts reported in the above mentioned study include the behaviour of visitors towards locals, the behaviour of locals towards visitors, the adverse impacts of visitor management techniques on the authenticity of the site and the quality of the visitor experience. All resulted from tourist overload, especially in peak season.

Aronsson (2000), in turn, provides a more insightful suggestion that tourism impacts could be seen from both macro and micro perspectives. The macro perspective focuses on tourism’s negative impacts resulting from the short-sighted policy of commoditising culture and nature for tourism consumption. The micro perspective looks at ways of modifying the behaviour of individual tourists operationally – this is often regarded as the most difficult and complicated task. These two perspectives highlight the importance of the commodification process, i.e. transforming assets into products, and the need for visitor management which are often neglected in reality. The candidate’s observation suggests that most heritage sites are spontaneously treated as tourist attractions resulted from more and more tourists visiting without a proactive planning to transform the assets and manage the tourists’ behaviour.

The reader is reminded that very few sites visited by cultural tourists were constructed to cope with the visitor numbers that they may now attract. Some sites, such as cathedrals and temples may cope with large numbers of visitors more by good luck than by good design. Others, though, were not designed for visitors at all, such as tombs. Thus, as Garrod et al. (2002) suggest, the severity of visitor impacts might be related to the original purpose of the heritage feature and on-site visitor management. For instance, while castles are more vulnerable to overcrowding, museums and galleries are often better designed to facilitate the flow of visitors. Assessment and modification of heritage sites to suit the tourist demand is therefore important, but often neglected in reality.

The candidate hence chooses to focus on the micro perspective in this study which adopts a bottom-up asset based analysis to tackle the sustainability issue, however, recognises that the cause of the micro problems may lie in a macro policy and planning failure. The candidate believes a pragmatic operational framework is more effective to 'rescue' the cultural tourist attractions operating in an unsustainable manner.

A further consideration is the type of consumption. Shackley (2001) reminds us that visitors consume many assets at a psychological level to satisfy their yearning for spiritual experience. This type of behaviour has various consequences for the artefacts and heritage assets which may not be compatible with the local visitors or the original uses of assets. The tourists' experience becomes a key feature in sustainability. An asset may have potential for tourism use and be transformed successfully in accommodating tourists' needs. However, managing tourists' experience before and after their visit is equally important. Failing in maintaining a satisfied visit may result in disappointed tourists leading to negative word-of-mouth or fails to manage tourists' behaviour in an appropriate manner.

From the observation of the candidate, it is found that many of the cultural tourist attractions in Hong Kong in fact were treated as tourist attractions without any transformation and modification. Ho and McKercher (2004) identified a total of twelve cultural heritage sites from a larger tourism survey conducted in Hong Kong in November 2000. These sites encompass a spectrum of different cultural heritage places appealing to different market segments in Hong Kong including museums, temples, and marketplaces. Through in-depth interviews, the authors concluded that the major challenge in achieving sustainable cultural tourism is the importance of treating assets as products and very often, the failure in assessing assets' tourism potential, asset transformation, and visitor management are the root causes for visitor impacts and hence unsustainability.

Ho and McKercher's (2004) study echoes McKercher's (2002b) proposal on the adverse impacts at cultural tourism sites are generally caused by the following three factors, which will be discussed at length below:

1. Over- or under-use of assets
2. Inappropriate use of assets
3. Loss of control over the use of assets

The first factor is caused by failure to assess demand accurately and transform the asset appropriately for tourism use. Instead the potential appeal of the cultural heritage assets is either under- or over-estimated. Under-estimation results in over-crowding. The cause can be attributed to the failure to identify accurately the attractiveness of the heritage site, match that with its carrying capacity (or modify the capacity), both physical and psychological or/and manage tourist flow accordingly. Overcrowding can congest sites, create pressure on services and may even disrupt the local lifestyle. The effects of overcrowding not only create physical erosion of the heritage, but also have psychological impacts on locals as well as tourists. This may further generate grievances and resentment among locals towards tourists and sometimes vice versa. Many world-famous monuments are being eroded by mass tourism, and many were intended for use by far fewer people. Overcrowding is a common problem found in many heritage sites, including cathedrals such as Coventry, Canterbury, Durham and St. Paul's in England, Chartres and Notre Dame in France, all of which experience heavy visitation far beyond the site management expectations (Orbaşle 2000).

Also, having too few tourists is also inherently unsustainable, especially when substantial investment has been made in anticipation of high visitor numbers. In such cases, the attractiveness of the assets is over-estimated. It may not be a severe problem if operation of the site does not solely depend on its tourism revenue, i.e., it is mostly subsidised by local government or voluntary bodies. However, unexpectedly low visitation levels can hamper the conservation and maintenance of the asset if tourism revenues play a major role in sustaining the operation of the site. Too few tourists may pose difficulties for governments to justify politically further subsidies for needed preservation work, especially in cases where they have already invested large sums of money. Under-use is a more common issue in Hong Kong.

Inappropriate use relates to the failure to communicate acceptable behaviour. It can be caused by or result in:

- Attracting the ‘wrong’ types of tourist who may have different expectations from the site managers
- Failing to educate tourists about appropriate behaviour when visiting the site and thus leaving it to them to decide what is acceptable
- Delivering an experience that does not meet tourist’s expectations.

One feature of tourism is that the travel trade and tourism marketers play a disproportionately large role in the communication process. Yet, they may not have sufficient and accurate information about the assets or may possess a different set of values and objectives about how to use it that may be incompatible with the desires of site mangers or cultural heritage experts. This issue is discussed in greater detail in the next chapter.

Tourists often work from an incomplete set of data at the time their expectations of the site are formed, and in some cases this may be even deliberately engineered by the tourism sectors to present an edited image of a particular site so as to enhance its attractiveness or widen the potential customer market (Shackley 2001). Thus, the wrong types of tourists could be attracted to the site. Not only will these wrong types of tourists misbehave, like the case of tourists climbing up the Giza Pyramids, which is prohibited, but they also may have a latent impact on the intangible cultural fabric. One example of this is the traditional dance and rituals performed at heritage sites (Shackley 2001). Sometimes, performances are presented to suit tourists' tastes and the meaning of the ritual dances is far removed from the original performances. A common criticism is that tourists' performances typically modify, condense or amplify parts of the ritual at the expense of others, transforming cultural legacy into commodities to please visitors. The candidate also observed that in some places in mainland China, local traditions including costumes were modified to fit with the seasonality of tourist flow. These practices may lead to losses of intangible culture in the long run.

Misbehaviour can also be caused by failure to communicate with tourists (Timothy and Boyd, 2003; Moscardo, 1996). Prior knowledge acquisition, together with tourists' actual social interaction with different groups, develops their attachment to the site, which shapes their expectations and ultimately affects their behaviour. Failing to convey an appropriate message to tourists before their visit means failure to educate them about how to behave at the site (McKercher and du Cros, 2002).

Shackley (2001) explains that expected behaviour at heritage sites differs widely among people from different cultural religious traditions and in different geographical areas. For instance, temples and shrines in Asia are often crowded to bursting point especially at major festivals. Easterners are more used to crowds and may feel more comfortable in such situations where large crowds of people are thought to enhance the enjoyment, creating a feeling of solidarity among the worshippers. Westerners, however, are culturally conditioned to dislike crowds; they feel intimidated and worried by the intimacy of the physical contact with such a large number of people.

Differences in cultural norms may mean that tourists from different backgrounds are unaware of accepted standards of behaviour. When Asians visit sites in North America and Western Europe, they may not be aware of the expected behaviour and may act as they would at sites closer to home. Their actions may generate noise, pollute the site and evoke negative psychological impacts upon site managers and other local visitors. Consider the opposite: Westerners may be shocked by the crowds in Asian temples and feel uncomfortable being jostled by so many people. They may see this as an intrusion on their private space, as well as a potential security threat. This may affect their satisfaction with the visit, as the experience they gain on site does not match their prior expectations formed by information provided in guidebooks and through other communication channels. Each case represents the failure to accurately communicate with potential tourists before the visit how to consume the experience properly and the type of experience available.

Another example is the requirement for an appropriate dress code when visiting religious sites. Visitors are often asked not to wear shorts, slippers or other improper dress when visiting these sites. However, they are alerted only at the entrance of the sites rather than in guidebooks, tour brochures, and other information channels prior to their visits. Examples include various temples in Thailand and the St. Augustine Church in Laoag, Philippines as observed by the candidate. Consequently, they may simply ignore the warning or leave with an unsatisfactory experience.

Over-, under- and inappropriate uses are indeed symptoms of loss of control over the cultural heritage assets (McKercher and du Cros, 2002). The main cause of this loss of control in a cultural tourism context is that each component in the production process is managed by a different organisation. Different stakeholders and different organisations with different motives for using the asset assume responsibility for different tasks (Ashworth 1994). Although partnerships between cultural heritage management and tourism have been espoused as the essence for successful cultural tourism development, McKercher, Ho and du Cros (2005) suspect they rarely occur. Instead, their research in assessing the attributes of popular cultural tourist attractions in Hong Kong shows a spectrum of relationships, with parallel existence being common. Tourism shapes the expectations and markets the asset, while asset owners and managers deal with the result. Each of the players is actually aiming at achieving different sets of goals and thus has different perspectives about the uses of the heritage.

2.4. Chapter Overview

In this chapter, the topic of sustainability and its application in the context of tourism have been explored in relation to its ability to solve the existing conflicts and visitor problems in cultural heritage sites. Although the concept of sustainability has been widely recognised by professionals and the industry, it fails to remedy the problem that cultural tourism is facing.

Key findings from the literature are as follows:

- A micro bottom-up approach is more realistic and useful in sustainable tourism development as it underpins the macro planning issues;
- A substantive path (Campbell 1996) is needed to complement the procedural path in achieving sustainability in practice;
- Unsustainability is caused by three factors (over/under-use, misuse and loss of control)
- Divergent goals between intended use and satisfying tourists' needs hinder successful operation of heritage sites as tourist attractions

The candidate started by looking at the root causes as a means to develop comprehensive strategies to address the above issues. This approach could help developing a set of indicators for sustainable cultural tourism development by considering the essential elements in managing sustainable cultural tourism products. This chapter highlights the following elements which are to be considered in the indicators:

i.) Sustainability in managing heritage assets for tourism encompasses fulfillment of economic, social and aesthetic needs;

ii.) Practicability in sustainable cultural tourism lies at the proper management of cultural heritage assets;

iii.) Proactive planning and management is important in managing cultural tourism products for they are often not purposely-built for visitation and therefore necessitate modifying the sites and managing tourists' experience and thereby control their behaviours;

iv.) Tourist satisfaction should always be considered when developing cultural tourism to retain sites' marketability and ensure long term viability;

v.) Heritage assets, the tourists, and the community are equally important in sustainable development;

vi.) One major cause of unsustainability is the fragmentation of the tourism industry resulting in difference in the shared values and interpretations of 'sustainability' among stakeholders;

vii.) Sustainable cultural tourism includes sustaining physical assets, cultural values and tourists' experience;

viii.) Transformation of heritage sites into tourist attractions is needed in accommodating tourists' basic needs and making the experience consumable in a short visit timeframe;

ix.) Managing and educating tourist on site is important to avoid conflicting uses with local visitors and minimize misbehaviour.

x.) Proper communication with market can ensure attracting right types of tourists who are sensitive, responsible and are mindful in visiting heritage sites;

xi.) Site managers and tourism operators share the responsibility in communicating with the potential visitors to shape and convey an accurate image and right expectation; and

xii.) Prior knowledge of the heritage sites should be disseminated to potential tourists in controlling their expectation and behaviour in visiting the sites.

In the next chapter, we will take a closer look at the cultural tourism market including the motivation of cultural tourists, the market size and tourists' behaviour.

Chapter 3 An Overview of the Cultural Tourism Market

3.1. Introduction

This chapter begins by defining cultural tourism. It then proceeds to define the market, including who visits cultural heritage sites, why they visit and what they expect. It is only by understanding the cultural tourism market that insights into both why unsustainable tourism occurs and how a satisfactory visitor experience might be developed can be fostered. The chapter then proceeds to examine in general terms the worldwide cultural tourism market and its characteristics. It ends with a detailed description and analysis of the cultural market segments in terms of the cultural tourists profile, their behaviours and experience gained from the heritage sites in Hong Kong.

3.2. Defining Cultural Tourism

What is cultural tourism? Despite the growing interest in this activity, there is still no one agreed-upon definition (WTO, 1993). Without a clear understanding of what constitutes cultural tourism, it is difficult to define the scope of study of this research. More importantly, without knowing what experience and/or benefits the tourists are seeking, it is impossible to define the product offerings of any cultural tourist attractions and the types of tourists that the attractions can be appealed to. This section introduces some scholars' insights into the definition of cultural tourism.

As implied in the words, cultural tourism combines two major disciplines, i.e. cultural heritage management and tourism. The multi-disciplinary nature of the field arouses interest from scholars of various disciplines and hence results in various approaches in defining the terms. Some examine it from a sociological approach while others look into the field from a business approach. All are valid, but each of these definitions bears different focus in examining the issue. This study examine the issue from a marketing approach and therefore focuses on the use of heritage assets as products and how marketing could help in achieving sustainable use of heritage assets.

The terms ‘cultural tourism’ and ‘heritage tourism’ are often used interchangeably or linked up as ‘cultural heritage tourism’ to explain the same phenomenon. Some researchers even define cultural tourism under the umbrella of special interest tourism activities and make further distinctions between cultural, historical and ethnic tourism (Graburn, 1989; Smith, 1989). While special interest tourism is a separate category of tourism different from the mass tourism market, it is sometimes used overlapping with, but not the same as, cultural tourism. McKercher and du Cros (2003) also agree on the ambiguity of the definition of cultural tourism. They have come up with four different elements that encompass the term: cultural tourism as a form of tourism activities, i.e., tourism-derived; reasons that motivate cultural tourists to travel, i.e., motivational; experience that cultural tourists gain from coming into contact with different unique social aspects, heritage and the special character of places, i.e., experiential or aspirational; and activities that cultural tourists participate in or places that they visit, i.e., operational.

Cultural tourism, therefore, encompasses people, places and cultural heritage (Zeppel and Hall, 1991). The definition proposed by Zeppel and Hall (1991) include elements addressing the *who*, *how,* and *what* of the nature of cultural tourism. Who is involved in cultural tourism? How do they take part in cultural tourism? What are they consuming? 'People' are the answer to 'who', meaning the cultural tourists. While 'places' are the tangible or visible cultural heritage assets, such as museums, performing arts, historical sites or festivals, etc., that cultural tourists visit or participate in, 'cultural heritage' is the intangible form of cultural resources, including traditions, social values, customs, religion, language, etc., of the host community.

Collins (1990) defined cultural heritage as 'an accumulation of daily details and large traditions, social, racial, and religious built up from time and memory'. Consumption of different manifestations of cultural heritage thus forms the basis for many definitions of cultural tourism.

A very common type of definition addresses an array of 'places' or activities that cultural tourists visit or participate in. Tighe (1986) defined cultural tourism as 'encompassing historical sites, arts and craft fairs and festivals, museums of all kinds, the performing arts and the visual arts which tourists visit in pursuit of cultural experience'. The risk of such a definition is that almost all kinds of travel could fall into this category. For instance, a tourist may visit one of these attractions while he or she joins a local sightseeing tour in his or her spare time apart from visiting friends and relatives. This type of definition thus seems too superficial and vague, and is not strong enough to capture the real meaning of cultural tourism.

The change of focus from cultural objects or events to the 'cultural experience pursuance' answers what cultural tourists want. Hall and Zeppel (1990) define cultural tourism as experiential tourism whereby tourists were involved in and stimulated by the performing arts, visual arts, and festivals, or encountered nature or feeling part of the history by visiting historical sites, buildings or monuments. Thus, a person may or may not be classified as a cultural tourist depending on whether he or she is seeking the experience or appreciation of local culture and traditions of the community.

This leads to another school of thought that stresses a motivational approach to explain why cultural tourists choose to participate in some activities rather than others. The motive to learn and understand the local cultural background of the travel destination forms the backbone of cultural tourism as defined by the World Tourism Organization (1985) as 'movements of persons for essentially cultural motivations such as study tours, performing arts and other cultural events, visits to sites and monuments, travel to study nature, folklore or art or pilgrimages'. Silberberg (1995) also quoted the definition of cultural tourism used by the Ontario Ministry of Culture, Tourism and Recreation as 'visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution'. Both explanations are widely recognised by scholars and researchers who believe that motivation should be the most important and fundamental element in defining cultural tourism and cultural tourists since it plays a key role in shaping the experience gained by a tourist when one visits a cultural site or participates in a local festival/event (Zeppel and Hall, 1991).

Based on the cultural tourism definitions proposed by the above-mentioned scholars, the candidate, at this point, offers a working definition that would be subscribed to as a basis fore this study. It encompasses the four conceptual dimensions of cultural tourism including the cultural tourists, travel motivation, experience pursuance, and ways of taking part in this form of travel:

'Cultural tourism is a form of travel that tourists take part in pursuance of a cultural experience motivated in whole or in part by the interest in learning, understanding and appreciation of the historical, artistic, scientific or heritage offerings of the host community. The experience is gained through consumption of different cultural heritage assets, including tangible resources, such as historical sites, monuments, religious places, museums, arts galleries, festivals and events, and other, or intangible assets, including social values, language, customs, religion, etc.'

Building upon this definition, the candidate focuses this study on mainly tangible heritage taking into consideration of cultural experiences different tourists pursue during their visit to the heritage sites.

3.3. The Cultural Tourism Market

To develop tourism successfully, it is important for destination marketers to understand the market demand including volume and direction of tourists, tourists' characteristics, and tourist preferences. Similarly, understanding the size and characteristics of the cultural tourism market in particularly the type of experience pursued by cultural tourists helps to develop cultural tourism product successfully.

Special interest travel, which includes cultural tourism as one form, resulted from the segmentation and specialisation of the mass market due to increased disposable income and leisure time accompanied by rapid demographic, social, and cultural change (Zeppel and Hall, 1991). This type of travel is distinctive from mass tourism for tourists travel to pursue a particular interest offered by a specific region or destination. The motivation and decision-making process of the traveller are determined in whole or in part by a special interest (Hall 1989). It has been identified as REAL travel: rewarding; enriching; adventuresome; and offering a learning experience' (Read, 1980).

Cultural expeditions were the second most popular type of advertised special interest travel activity 15 years ago (Zeppel and Hall, 1991). This type of travel focuses on the process of learning and experiencing the past and present of the host community through consumption of the manifestations of cultural heritage, including physical objects (sites, buildings, artefacts, costumes, art) and social customs (religion, songs, dances, ceremonies).

A study conducted by Lou Harris Poll asked readers of Travel and Leisure Magazine in 1982 and again in 1992 'what is very important when planning trips? Interest in 'cultural, historical or archaeological treasures' rose from 27% in 1980s to 50% in 1990s. 'Understanding culture' showed an increase from 48% to 88% over the 10 years. The article concludes that travel had shifted from 'escapism' to 'enrichment' over that time. Factors causing this shift included:

- Higher education levels;
- Increase in the number of women in positions of power and authority, since women are more culturally oriented;
- Ageing baby-boomers;
- Less leisure time, but more emphasis on quality travel experience, which cultural heritage products offer; and
- Even greater health consciousness causing travellers to seek out more indoor cultural opportunities because of the adverse effects of ultraviolet light.

A study by the Canadian Tourism Commission (1997) adds the following reasons for the growth of this sector:

- Unique and different experience;
- Learning experiences;
- Authenticity; and
- A sense of people and place.

A study conducted by the Travel Industry Association of America (TIA) (2005) revealed that 80 per cent of adult US travellers (over 118 million people) have included an historic or cultural activity while travelling. The TIA (2005) also points to two significant trends that are expected to dominate the tourism market in the near future:

- Mass marketing is giving way to one-to-one marketing with travel products tailor-made to suit the interests of the individual consumer.
- More and more special interest tourists are emerging who rank the arts, heritage and/or other cultural activities as one of the top five reasons for travelling.

A number of studies have been published attempting to identify the general demographic characteristics of cultural tourists (National Endowment for the Arts 1981; Tighe 1985; American for the Arts 1997). First, Tighe (1985) indicated that arts audiences in the US were composed largely of professionals or managers with college or university level education, earning higher than average income. According to Moskin and Guettler (1997) and Leask and Yeoman (1999), cultural tourists can be distinguished from general tourists by the following characteristics:

- Higher income group
- Higher level of education
- Longer trip duration
- Greater likelihood of staying in hotels
- More interested in shopping
- Higher spending power on vacation
- More likely to shop
- Higher proportion of female visitors
- Older

All these findings support an idea that the cultural tourism is a substantial market with much potential for further development for destinations.

3.4. Motives

Motivation is regarded as one of the major factors distinguishing cultural tourism from other forms of tourism. Understanding what kind of travel experience cultural tourists seek and expect is essential for analysing tourist behaviour and destination choice. Knowing the motives of cultural tourists in visiting a heritage sites helps understanding:

i.) Why they visit

ii.) What they want; and

iii.) How they experience a place.

Although there are a number of studies and research projects looking at the tourism experience, especially leisure travel (Wang, 1999; Ryan, 1997; Prentice, Witt, and Hamer, 1998; Moscardo, 1996), few focus on cultural tourism explicitly. However, effective tourism marketing is impossible without an understanding of consumers' motivation (Fodness, 1994). The successful and sustainable marketing of cultural heritage assets, therefore, must be based on a thorough understanding of the cultural tourists' motivation and consumption behaviour. Another benefit of examining cultural tourism motivation is that it forms the basis of segmenting the tourism market. Insights can be gained from a number of sources. Importantly, the literature suggests that not all cultural tourists are alike. Some literature suggested that cultural tourists are serious cultural experience seekers and try to delineate their behaviour from other tourists. Other scholars argues that cultural reasons as a motivation for taking a trip varies among cultural tourists and hence their visit patterns.

Stebbins (1996) discusses cultural tourism motivation within the framework of 'serious leisure' theory. 'Serious leisure' is defined as 'the systematic pursuit of an amateur, hobbyist, or volunteer activity sufficiently substantial and interesting in nature for the participant to find a career there acquiring and expressing a combination of its special skills, knowledge, and experience' (Stebbins, 1992: 3). The counterpart is 'casual leisure'. Serious leisure is characterised by six distinguishing qualities. The first is the need to persevere, which usually generates positive feelings through conquering adversity. Second, participants find a (non-work) career in the endeavour that is shaped by its own special contingencies, turning points, and stages of achievement or involvement. Third, the career is also shaped by substantial personal effort based on specially acquired knowledge, training, or skill. Fourth, some durable benefits can be sought through participation in serious leisure, including self-actualisation, self-enrichment, self-expression and regeneration or renewal of self, feelings of accomplishment, enhancement of self-image, and interaction and belonging. Fifth, serious leisure is the unique ethos and special social world that grow up around each instance. Lastly, participants tend to identify strongly with their chosen pursuits.

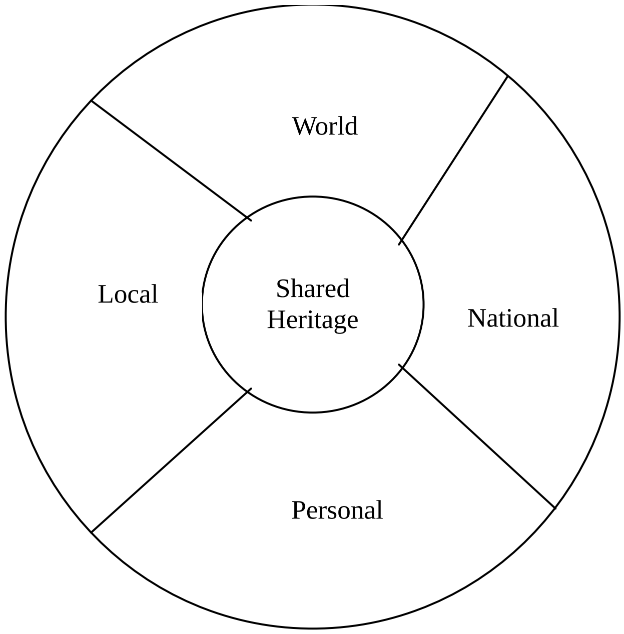
Stebbins challenges Hall and Weiler's (1992) assumption that all special interest tourism is serious leisure. He states that cultural tourism is different from other serious leisure, such as 'recreational tourism' in that it involves liberal arts as the hobby. Stebbins (1996) argues that not all forms of cultural tourism can be classified as serious leisure; this depends on whether the pursuit of knowledge is systematic and enduring. The hobby must be motivated by intense interest sustained over many years and needs time to take root and grow. While the six qualities can be sufficient, conditions for special interest tourism as serious leisure are insufficient to account for all examples of cultural tourism. Some cultural tourists, in fact, just participate in cultural tourism one or two times and eschew prolonged commitment. Stebbins calls them ‘cultural dabblers’.

The argument by Stebbins (1996) highlights the fact that the cultural tourism market is diverse. It comprises tourists seeking various depths of cultural experiences. Some of them would spend a whole day to visit a museum, while others would spend an hour only to gain shallow knowledge. Applying this knowledge on product management, this idea implies that a heritage site could provide different benefits to different types of tourists. The challenge is that heritage site should accommodate these various users in operations and management of the assets.

Stebbins (1996) further divides cultural tourists into two types, general cultural tourists and specialised cultural tourists. While the former visit different geographic sites and participate in various forms of cultural tourism, the latter focus on a particular geographic area or cultural sites. They tend to visit a particular city, region or country repeatedly to gain a broader understanding of the local culture, or go to different places in search of exemplars and deeper understanding of a particular form of cultural heritage, such as arts, festivals or religious places.

Timothy (1997) classified four levels of heritage tourism experience by varying degrees of personal attachment to the site or destination visited as shown in Figure 3.1.

Figure 3.1Levels of Heritage Tourism Experience (Timothy 1997)



The first level is called world heritage experience which is gained through visits to ancient monuments that are motivated largely (maybe subconsciously) by the belief that the objects are related to the remote past of human history. Timothy further explains that very often, these kinds of listed world heritage sites are part of the scheduled itinerary of packaged tours. On the second level, i.e. national experience, visits to historical places are the result of interest in understanding national ideals and national pride that are also important stimuli for preserving heritage. The third level, local experience, stresses that communities' cultural landmarks are usually the target attraction. There is a need to conserve and protect this kind of smaller-scale heritage for the sake of connection with the collective past in the rapidly changing world and in memory of the communities' antecedents' efforts and contributions. The last level, i.e. personal heritage experience draw tourists to a particular place in relation to their emotional connection with the cultural heritage. These include heritage associated with specific groups to which a tourist belongs, like religious societies, ethnic groups or career groups.

The model by Timothy (1997) suggests that what is experienced as world level heritage by one person, may be considered at a personal level by another. Nonetheless, cultural tourism products can be classified using this experiential typology. More importantly, heritage site managers should understand tourists expectation and behaviour to manage the site accordingly.

With an overview of the various motives for cultural tourism, this study adopts a wider definition for the motive of cultural tourists as the pursue in learning, understanding and appreciation of the historical, artistic, scientific or heritage offerings of the destination.

Whether or not a traveller is a cultural tourist or is involved in cultural tourism should be determined by more than superficially his/her physical visits to sites. Desired experience, though largely varies among tourists, must also be considered as a factor. Jansen-Verbeke and Van Rekom (1996) add that we need to delve more deeply into the hidden agenda of people visiting a city and pretending that 'sightseeing' is their prime motive. Tourism sectors and cultural tourist site managers should look at whether there is an indication of a genuine cultural interest or whether so-called cultural tourism is really part of a package of shopping and other leisure activities found in an urban tourism product (Jansen-Verbeke 1994) for it reflects the natures of the core product that the tourists are pursuing and therefore dictates their visiting behaviours, such as types of attractions preferred, length of stay at sites, pre-arrival information search, etc.

The above literature shows that similar to other types of tourist attractions, understanding the core benefits sought by tourists is imperatives for site management and tourism practitioners to develop cultural tourism successfully.

3.5. The Hong Kong Cultural Tourism Market

This dissertation evolved out of a larger Hong Kong government funded study into the cultural tourism market. In her capacity as a research assistant and a consultant for a number of consultancy projects, the candidate has been involved in various studies and projects defining and segmenting the market. These studies and others produced by various government agencies are summarised below.

Looking into the tourist arrival figures and statistics provided by the Hong Kong Tourism Board (2005), while Asian markets contribute more than three quarters of all tourists, Mainland China is now the number one source market for Hong Kong (53.7%) and its share is expected to increase. Average length of stay was maintained as 3.7 nights. Half (53%) of their spending was on shopping, with 22.2% on hotel bills, 14% on meals, and the remaining on sightseeing activities. Popular attractions visited include:

1. Victoria Peak
2. Open-air markets
3. Avenue of Stars
4. Ocean Park
5. Repulse Bay
6. The Hong Kong Convention and Exhibition Centre
7. Clock tower at Tsim Sha Tsui
8. Wong Tai Sin Temple

The cultural tourism market is diverse, whichever way you consider it. McKercher, Ho, du Cros, and Chow (2002), using activities-based segmentation, identified six discrete segments with statistically significant differences in more that two dozen variables tested, including country of residence, opinions about the appeal of Hong Kong as a cultural destination, levels of importance given to the opportunity to learn something about the destination's culture as a reason for visiting and motivation for pleasure travel. Characteristics of these cultural segments, i.e. "Cultural Generalists", "Icon Culturalists", "Chinese Heritage Culturalists, Tsim Sha Tsui Nodal Culturalists", "Colonial Culturalists", and "Sino-colonial Culturalists", are summarised in Table 3.1

Table 3-1 Cultural Tourism Segments in Hong Kong (McKercher, Ho, du Cros and Chow 2002)

Segment	% of Sample	Characteristics
Cultural Generalists	25.3	• Participate in a number of activities without a clear thematic or geographic pattern • Predominately Westerners • See HK as being very different to their own culture and as being very attractive • Average length of stay – five nights • Likely to be independent travellers • Majority are pleasure travellers • Moderately to highly motivated to visit HK for cultural reasons • Prefer to visit obscure sites first rather than icon attractions
Icon Culturalists	24.2	• Youngest on average • Majority come from Asia • Prefer visiting icon attractions first • Most likely to identify Hong Kong as main destination • Most likely to be repeat visitors • Feel that while HK has some unique features, it is not rich in culture, history or heritage • Typical recreational tourists – cultural reasons play little or no role in their decision to travel • See travel as a chance for recreation and fun and to get closer to family and friends • Prefer to travel to destinations where own languages are used • Show a preference for joining local tours
Chinese Heritage Culturalists	21.2	• 2nd oldest on average • Prefer visiting HK's best known Chinese heritage attractions and religious sites • Mostly come from Asia • See travel as a chance to relax and to get closer to family and friends • Prefer to travel to destinations where own languages are used • Show a preference for joining local tours • Typical recreational tourists – cultural reasons play little or no role in their decision to travel
Tsim Sha Tsui Nodal Culturalists	13.4	• Oldest on average • Confine activities to the cluster of attractions find in the Tsim Sha Tsui region of downtown Kowloon • Contains the largest number of university graduates and has the largest share of business travellers • Mostly North Americans • Regard travel as a chance for personal growth and prefer to visit obscure sites prior to well-know sites

Colonial Culturalists	8.3	• Come from English-speaking countries • Prefer to consume HK's British colonial heritage • See learning something about HK's cultural heritage plays a very important role in the decision to visit • Stay the shortest period of time on average • Least likely to identify HK as the main destination • Feel HK is rich and unique in cultural heritage • Likely to be independent travellers • Prefer to visit obscure sites first rather than icon attractions
Sino-Colonial Culturalists	7.0	• Most highly committed cultural tourists – specifically come to HK to learn something about its cultural heritage • Mostly come from Europe or the U.K. • Prefer visiting HK's British and Chinese heritage • See HK as being very different from their home region and as being rich in culture and history • Prefer to travel for education and cultural reasons and sees travel as a chance for personal growth • Happy to travel to places where own languages are not spoken

This study clearly shows that different cultural segments demonstrate different motives and behaviour in visiting cultural tourist attractions. Different types of cultural tourists are looking for different experiences (core products) though visiting the same sites. Hence, if destination marketers and cultural tourist sites managers wish to capitalize on this potential market, they have to research to a clear understanding of these differences.

To gain further insights into the Hong Kong cultural tourism market, McKercher (2002a) conducted another study dividing the market into five segments by using a two-dimensional model, including centrality of cultural tourism in the decision of cultural tourists to visit a destination before the journey and depth of experience gained after the journey. He argues that participation alone cannot fundamentally address the different intents among cultural tourists and therefore provides no indications for further cultural tourism planning and development. As such, the level of motivation to engage in cultural tourism activities forms one of the essential elements in the classification of cultural tourists. The other element, namely depth of experience and level of engagement, prescribes the ability of cultural tourists to engage in cultural and heritage attractions. This ability can be the outcome of various factors, such as the educational background of the tourists, awareness of the site prior to the visit, interest in and meaning of the site, time availability, presentation of the site and relevant activities, and existence of other competing sites or activities. Figure 3.2 illustrates how the two dimensions interact to form the five types of cultural tourists.

Figure 3.2 A Cultural Tourist Typology (McKercher 2002a)

<table>
<tr><td colspan="2">Serendipitous Cultural Tourist
(6.2 %)

Mainland China: 3.6%
Chinese Taipei: 12.5%
Singapore: 11.8%
US: 7.4%
UK: 0 %
Australia: 2.6 %</td><td>Purposeful Cultural Tourist
(11.8%)

Mainland China: 3.6%
Chinese Taipei: 2.1%
Singapore: 7.5%
US: 20.5%
UK: 6.8%
Australia: 9.8 %</td></tr>
<tr><td>Incidental Cultural Tourist
(27.9%)

Mainland China: 48.2%
Chinese Taipei: 47.9%
Singapore: 43.0%
US: 17.0%
UK: 20.9%
Australia: 24.2 %</td><td>Casual Cultural Tourist
(23.5%)

Mainland China: 35.7%
Chinese Taipei: 29.2%
Singapore: 21.5%
US: 17.0%
UK: 28.4%
Australia: 26.1 %</td><td>Sightseeing Cultural Tourist
(30.7%)

Mainland China: 8.9%
Chinese Taipei: 18.3%
Singapore: 16.1%
US: 38.0%
UK: 44.8%
Australia: 37.3 %</td></tr>
</table>

Deep

Experience

Shallow

Low ⟷ High

Importance of cultural tourism in the decision to visit a destination

The five different types of tourist are identified by McKercher (2002a) as follows:

- Purposeful cultural tourist (high centrality/deep experience) – culture or heritage as a major reason for travelling and gains a deep cultural experience;
- Sightseeing cultural tourist (high centrality/shallow experience) - culture or heritage as a major reason for travelling, but has a more shallow, entertainment-orientated experience;
- Casual cultural tourist (modest centrality/shallow experience) – cultural or heritage play a limited role in the decision to travel and engages the destination in a shallow manner;
- Incidental cultural tourist (low centrality/shallow experience) – cultural or heritage plays little or no role in the decision to travel and engages the destination in a shallow manner; and
- Serendipitous cultural tourist (low centrality/deep experience) - cultural or heritage plays little or no role in the decision to travel, but ends up with a deep cultural experience.

The following tables and figures summarise the percentage and behavioural differences of the five types of cultural tourists according to McKercher's (2002a) classification of cultural tourists in Hong Kong.

Table 3-2 Behavioural Differences among Cultural Tourists in Hong Kong (McKercher 2002a)

Purposeful Cultural Tourists	• Showed a predilection for museum experiences in general • Greatest consumer of fine arts museums, art galleries and pottery museums • Visited lesser know temples and heritage sites • Visited markets scattered throughout HK
Sightseeing Cultural Tourists	• Collected a wide array of experiences rather than pursuing any one activity in any depth • Most likely to travel widely throughout the region, visiting HK's outlying islands, the New Territories and remote communities • Streetscape sightseeing as popular activity
Incidental Cultural Tourists	• Visited convenience-based attractions located in inner-city tourism nodes • Avoided visiting temples and other religious sites
Casual Cultural Tourists	• Pursued a mix of activities • Visited convenience-based attractions located in inner-city tourism nodes • Also visited temples and explored widely throughout the region • Engaged sites more intensely than incidental counterparts, but less than sightseeing counterparts
Serendipitous Cultural Tourists	• Hard to define by actions • May be involved in highly personal and individualised cultural tourism activities, sites, experiences or events that could not be recorded

The study interviewed tourists in the Departing Lounge of the Hong Kong Chap Lap Kok Airport. Only one-third of the 2066 tourists visited and could nominate specific cultural tourism activities/attractions during their stay in Hong Kong and more than half of them were classified as incidental or casual cultural tourists, indicating it played little role in their decision to visit a destination. Icon attractions that transcend their cultural origins, conveniently based attractions located in inner-city tourism areas and purpose-built attractions, such as theme parks were most popular. Demand, therefore, is for commoditised attractions from which cultural values can be consumed explicitly and possibly in an entertaining manner. This study by McKercher (2002a) concludes that cultural tourism is a secondary motive for most tourists visiting Hong Kong and, therefore, cultural tourism attractions in the territory are likely to function as secondary attractions. With this notion, the candidate will then argue that location and the ease of consumption, i.e. interesting and relevant interpretation and sufficient tourist information, are critical for most of the cultural tourists coming to Hong Kong.

Another point worth noting is that cultural distance has a significant influence on tourist behaviour. Cultural distance is as an important indicator in explaining different types of cultural tourists, their motives, and hence behaviour. McIntosh and Goeldner (1990) define cultural distance as the extent to which the tourist's own culture differs from the culture of the host community (cited in McKercher and Chow 2001). McKercher and Chow (2001) hypothesised that the greater the cultural distance, the stronger the motive for tourists who are interested in strangeness, to visit the destination to experience the difference. Strangeness can be well consumed by participation in cultural tourism activities. They tested the above hypothesis based upon the Omnibus Tourism Survey conducted in Hong Kong. They found that Western tourists demonstrated a higher propensity to participate in cultural tourism activities and regarded the opportunity to learn something about Hong Kong's culture as more important in their decision to visit, while Asian tourists showed less interest in participating in cultural tourism activities and regarded cultural reasons as less important in their decision to visit Hong Kong. Currently, Asian markets contribute more than three quarters of all arrivals to Hong Kong, with Mainland China accounting for more than half of all visitors (Hong Kong Tourism Board 2005). The McKercher and Chow (2001) study suggests, though, that Asian tourists treat cultural tourism as an incidental activity.

From the above studies, we see that not all cultural tourists are serious cultural tourists looking for deep cultural experience. The reality is that most of the tourists visiting heritage sites are sightseeing and demand shallow experiences. They tend to visit conveniently located heritage places which are large in scale offering easily consumable experiences.

The published works discussed above, with some of which the candidate participated and co-authored, emerged from the government funded study which this research continues from and builds upon. Adopting these research findings as a foundation to build on, the candidate attempts to narrow down the focus of research to mainly product development and marketing as a management tool in solving the unsustainable issues of cultural tourist attractions, which the main study did not address sufficiently.

3.6. Products

Although one of the components in the development strategy identified by the Heritage Tourism Task Force, established in 1998, is to take stock and identify distinctive heritage elements that may have tourism potential, it is interesting to find that the cultural heritage sites promoted by the Hong Kong Tourism Board in the promotion brochure named ‘Museums and Heritage’ include a long list of 63 declared monuments and 20 museums found in Hong Kong. While some of the sites were popular among tourists, many of them were not even mentioned once by the respondents in the studies. In fact, most of them were found to have moderate to high cultural value and significance (McKercher and Ho, 2006). The question becomes whether there is any demand for these unvisited sites and whether the sites have the necessary potential to be developed as tourism products.

Based on the 2002 Cultural Tourism Visitor Survey conducted by the Hong Kong Polytechnic University, a list of most frequently visited cultural tourism attractions has been generated. Among them, 14 sites have been picked for this study. Details of the site selection and pilot study will be discussed in the Chapter Eight.

3.7. Chapter Overview

This chapter reviews the expansion as well as the characteristics of the cultural tourism market. It acknowledges:

i.) The diversity of the existing cultural tourism market – multiple groups of users seeking multiple experiences implying that one size cannot fit all;

ii.) Most cultural tourists visit heritage sites superficially; and

iii.) Their visiting behaviour is a result of the underlying motives.

All these factors are important when developing cultural tourist attractions in order to offer compatible core products (experience) to the tourists.

This chapter shows that cultural tourists are different from mass tourists, not only because of their interest in visiting heritage sites, but also in their travel behaviour. This chapter provides us with a deeper understanding of what cultural tourism means, the magnitude of the market, and hence why it has an important impact on the sustainability of the heritage assets. It also provides readers with an overview of the Hong Kong cultural tourism market; Hong Kong has been adopted as the case study for this thesis.

The next chapter provides a closer look at the two major stakeholders in cultural tourism, i.e., tourism and cultural heritage sectors. The candidate will look into their different roles in society and how these bring about the divergence and discrepancies between their attitudes towards using cultural heritage assets for tourism consumption.

Chapter 4 The Duality of Cultural Tourism – Cultural Heritage Management or Tourism Experience?

4.1. Introduction

The previous chapter explored sustainability in relation to cultural tourism. This chapter examines the underlying causes of the unsustainable acts, i.e. over and under use, misuse, and loss of control over heritage assets. In doing so, the candidate may identifys the research gap that drives this study. The chapter starts with an examination of the different perspectives and management objectives of the two stakeholders, namely cultural heritage management and tourism management. The latter half of the chapter details the differences discovered between the two stakeholders in treating the assets as products.

4.2. Duality of Perspective and Management

> *'Destinations are comprised of a constantly shifting mosaic of stakeholders. Each of these groups has a different view of the role and future of tourism at the destination and therefore the adoption of strategies becomes a political process of conflict resolution and consensus.' (Cooper, 1997:82-83)*

Tourism is often characterised as a system rather than a combination of different industrial sectors working together (Leiper 1990a; Gunn 1994; Mill and Morrison 1998). The system involves different stakeholder groups, including the business sector, local communities and other private and public organisations that affect and in turn are affected by tourism. Cultural tourism is no different. Walle (1998) observes that the development of cultural tourism is often governed by several distinct groups of stakeholders that sometimes embrace opposite views, goals, and visions regarding the use of cultural heritage assets. The duality of management objectives between tourism and cultural heritage management is the core issue affecting cultural tourism. Unlike purpose-built tourist attractions, such as theme parks, tourist centres, seaside resorts, and, arguably, museums, many cultural tourism products were not built for tourist consumption in the first place and are not managed by tourism professionals. Instead they were built to serve local needs and are typically owned and managed by either the public sector or non-profit organisations. Achieving an optimal balance between conservation and tourism, therefore, is needed, since each of the stakeholders involved holds different values towards the 'cultural tourism products' because of the different roles they serve with regard to the community. Should tourism impinge on the values and needs of the host community, it is not sustainable. Alternatively, should local stakeholders want tourism and fail to deliver it, this too is not sustainable. These differing objectives and goals among the stakeholders deter the achievement of sustainable cultural tourism (Australian Heritage Commission and CRC for Sustainable Tourism 2001; McKercher and du Cros 2001; World Bank 2000).

Literature on cultural tourism often lies superficially on the management of visitor impacts without going to the very different, sometimes opposite, natures of the two sectors, i.e. tourism and cultural heritage management. Understanding how these two sectors operate help to identify issues in managing assets as tourism products as well as their management objectives. McKercher and du Cros (2002:3) explain that the tourism and cultural heritage sectors have, 'a different disciplinary focus and mandate, serve a different role in society, have different political overlords, and are accountable to different stakeholders'. Consider the interests or perspectives of the different stakeholders as defined by the roles they serve with regard to different development initiatives that may not be exclusively touristic (Sautter and Leisen 1999: 316).

The cultural heritage management sector has the awkward role of serving as the attraction provider in the tourism system, even though it has a wider set of responsibilities in the society than merely satisfying temporary visitors (Garrod and Fyall 2000; Ashworth and Larkham 1994). Preserving the heritage and conserving its intrinsic values for future generations are its major social responsibilities that signify its role in perpetuating/prompting/invigorating social and cultural memory and national identity within a community (Staiff 2003). Thus, local residents are the primary constituency of the cultural heritage management sector, even though museums and heritage sites may attract a large number of non-locals (Staiff 2003). By contrast, the tourism sector values cultural tourism products for their extrinsic appeal to tourists, to whom the sector wishes to provide an enriched experience through their visit. Tourists may have limited local knowledge, time and attention spans and they are collecting a limited set of previously ‘marked’ experiences through visiting the heritage places (MacCannell 1987 as cited by Ashworth 1994:25).

The expectations and experiences of a tourist, a visitor from outside the destination, are very different from that of a local visitor living in the community, which may in turn affect how assets are presented. If treated as a commodity for sale, the rich and complex past is reduced to a set of characteristics easily recognisable and consumable for tourists. While it may be unacceptable to the cultural heritage management because of the issue of authenticity, this may be regarded as a certainty in the view of tourism operators whose main concern about the use of the cultural heritage assets is in attracting tourists.

The major differences between the cultural heritage and tourism sectors is that tourism is essentially a commercial activity driven by market forces and more consumer-friendly, while cultural heritage management appears to be more product- and supply-oriented (Ap and Mak 1999:5). Main objective of the tourism sector may be, in some instances, contradictory to the principles of cultural heritage management where most effort is directed toward conservation of the heritage for future generations.

The difference between tourism and cultural heritage management is also echoed in the evolutionary process of both disciplines. Cultural heritage management was initiated from the inventory phase in which heritage started to arouse the interest of the community and was documented by amateurs or small groups of heritage professionals (McKercher and du Cros 2002). The responsibility of conservation has long been placed on these individuals or groups. Only since the later stages, i.e., stakeholder consultation and review, has the importance of embracing community interests, more integrated planning and practice, and recognition of other users including tourists been addressed and valued.

However, travel and tourism, dating back to the Grand Tour Era (1613-1785), or even the Empire Era (Cook, Yale, and Marqua 1999), was mainly concerned with the travelling public. Tourism is therefore an activity or phenomenon influenced mainly by market forces (McKercher and du Cros 2002) and its operations are essentially centred on the customers, i.e., tourists.

If the social objectives of cultural heritage management are so different from, and sometimes contradictory to, tourism objectives, then why does the cultural heritage sector want to pursue tourism? The reasons can be summarised as follows:

1. Economic justification

In most cases, heritage places are not commercially viable. Revenue generated can barely cover operating costs or may not even be able to reduce the level of subsidy by local government (Shackley 2001). They rely on external funding, such as government subsidies, sponsorship from the private sector, and donations from the voluntary sector including legacies and charitable organisations (Garrod and Fyall 2000). However, the financial pressure of tighter external funding, together with increased operating costs and competition from other leisure activities within the market for heritage visits, force asset managers to look into other possible revenue generating channels (Garrod and Fyall 2000; Tufts and Milne 1999). This places pressure on them to generate their own income and to reduce subsidies. Tourism, therefore, is a source of income (Aas, Ladkin, and Fletcher 2005).

2. Political justification

The development of voices within the national body politic has long been a challenge to the cultural heritage sector (Staiff 2003). Conservation may be described as a priority activity, but it is usually the last item to be included in national budgets and one of the first items to be deleted when there is a need for budget cuts (Ap and Mak 1999:3). Tourism's higher profile can be used to provide a strong political justification for the conservation of heritage. In fact, many of the studies commissioned by the public sector and heritage agencies have overt political aims at securing government or private sector funding by indicating the high demand for cultural tourism (McKercher and Chow 2001). Therefore, tourism is sometimes used as the justification to conserve historic buildings or heritage precincts, through adaptive reuse as restaurants, clubs or museums, etc. This issue is especially relevant in cases such as Hong Kong where economic development has major influences in most other political activities.

3. Creation of awareness and appreciation among the local community as well as tourists for the need to preserve heritage

The more visitors that come to see artefacts or experience traditions, the stronger the message of the value of heritage is to the community. Tourism can enhance place identity and the sense of belonging among the residents. It may help to create more community support for the conservation and preservation of heritage. Culture and heritage exist in their own right and should be sustained for the community's well-being, contribution to the quality of life and the enrichment of the human spirit. This should not be subjugated to issues of revenue, investment and employment (Hughes 1989). While it is important to save built heritage, it should be recognised that the physical manifestation is evocative of the intangible heritage. Conservation of intangible heritage (values) is equally important to the conservation of its tangible counterpart.

4. Promotion by national tourism offices (NTOs) and tour operators

Unlike site managers' voluntary engagement in tourism, tourism, in some cases, may be imposed on asset managers because of the promotion by the tourism board and tour operators. The owners can easily lose their control over the assets and these fragile assets may be overused and exploited by tourism businesses. Sometimes, declaring an asset a World Heritage Site can exacerbate the situation further.

One of the key issues facing the dual role of heritage is that the heritage management community rarely sees its role as including managing products for use. The failure to appreciate they are in the tourism or leisure sectors, at some level, results in an attitude that disregards tourism as a possible user group. So they fail to manage their assets for such use. Garrod and Fyall (2000) illustrate that disparities still exist among heritage experts about the underlying imperatives of cultural heritage management, tourism and the role of both at an asset-specific level. Their study of the heritage sector in the UK offers interesting insights into the perceived missions of successful heritage attractions. Using a survey, the respondents were offered eight thematic elements about the perceived role of the cultural heritage management sector. They are ranked below:

1. Conservation
2. Accessibility to the public
3. Education
4. Relevance
5. Recreation
6. Financial
7. Local Community
8. Quality

Not surprisingly, conservation has been ranked as the first with accessibility to public second and education third. Utilisation of the heritage for recreation uses, including tourism, ranked far lower than the others (fifth). This may explain why many heritage managers do not consider themselves to be in the tourism or leisure sector (Croft cited in Garrod and Fyall 2000; Walle 1998). The findings of this survey is important as it identified what are seen as the guiding principles by site mangers of cultural assets and their perceived priorities for operating heritage attractions. It explains some of the potential threats to the sustainable use of assets if site managers do not appreciate that, at some level, they are managing products.

Participants generally relegate the importance of managing the site for contemporary users after the role of conservation, accessibility and education. Although the need to educate was recognised, the study identified a belief that education (often through formal class visits) is far more important than providing the public with an enjoyable leisure opportunity that may foster learning and make the assets more relevant to the audience. Garrod and Fyall (2000) warn, though, of the danger of isolating the education role from relevance. Urry (1990) noted that most tourists do not understand what they are looking at and, therefore, interpretation needs to be geared to their level. Too strong an emphasis on formal education will achieve little benefit if the interpretation cannot be understood. From Chapter Three we already have a look at the diverse nature of the cultural tourist market. It is found that few tourists visiting heritage sites are seeking for a deep cultural experience. Instead many of them prefer a shallow experience. Moreover, different heritage sites have different potential in accommodating tourists which often do not possess same in-depth knowledge as local visitors on the places they are visiting. Therefore an entertaining experience with education elements in presenting heritage artefacts may be more appropriate for tourists. Pearson and Sullivan (1995:33) emphasise that ‘heritage is for people: it is of no use and interest otherwise’. Heritage managers have to ensure that the heritage should always stay close to the ‘glass roots’ from which the history is made and remade and it is not appropriate to create an elite and precious atmosphere about cultural conservation that removes the heritage from the society.

They also acknowledged financial pressures (increased operating costs, tighter external funding, and the enhanced role of ancillary activities in income generation) and competition (increased competition from other leisure activities, increased competition within the market for heritage visits, and, increasingly, from the international market) had substantial impacts upon the pricing strategy. But again, most did not see it as a key issue, especially for places that do not charge entrance fees and are free of financial pressure due to government subsidies.

From the list of priorities in the study by Garrod and Fyall (2000), conservation, accessibility to the public, relevance and local community are aligned with the principles of sustainable tourism. But, at the same time, conservation, education, relevance and local community are more related to cultural heritage management, while accessibility, recreation, income and quality are more related to tourism management. Rather than seeing heritage management as consisting of discrete sectors, this study shows that use (tourism) and conservation are interdependent. However, understanding both stakeholders is essential in cultural tourism. If one party does not do the job well, the other party will be affected. If the heritage is not conserved well and interpretation is not made relevant to and able to arouse visitors' interest, it will be difficult to attract tourists, who may opt for other tourism activities. The same is true if tourism operators do not communicate well with the tourists on what behaviour is deemed appropriate when visiting heritage sites. Tourists may damage the sites or artefacts, hence hampering the conservation work and even reducing the quality of their own experience.

4.3. Divergent Perspectives Results in Gaps in Asset Management

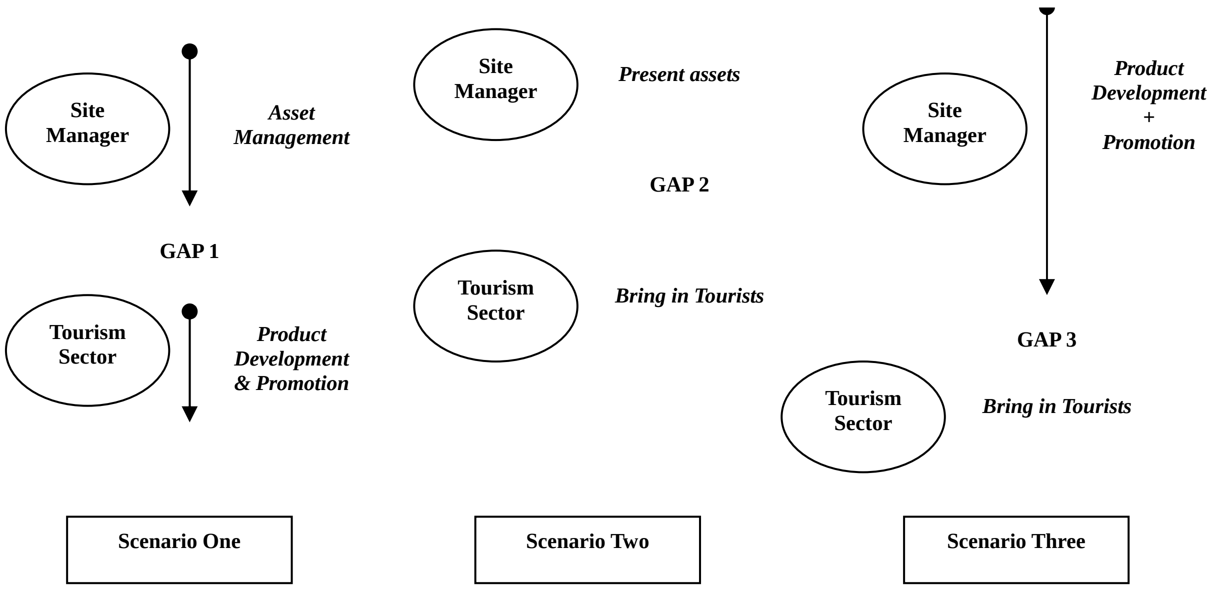
The preceding discussion reaffirms that the two stakeholders share the same asset, but see it as serving different sets of objectives. This duality poses the greatest challenge in terms of the message sent to tourists and the heritage site developed to cater for tourists, for each group often operates in isolation of the other (Ho and McKercher 2004; McKercher, Ho and du Cros 2005). Unlike other products where one sector or organization is responsible for supply and marketing efforts, cultural tourism involves inputs from the two different sectors. The cultural heritage management sector is responsible for providing and managing the assets, while the tourism sector picks up the responsibility of transforming the place into a product, shaping the attraction's image and promoting it to the target market. Gap between the two stakeholders creates potential unsustainable use coming from the product development function being detached from the communication function. This issue is potentially unsatisfactory for both players.

On the one hand, the tourism sector is usually unfamiliar with cultural heritage management principles, goals and objectives. The product transformation process may result in the creation of an experience and shaping of an asset that is in conflict with the desires of the asset manager. It may also not present an accurate or authentic experience for tourists. In turn, the wrong types of tourists may be attracted —those who may not appreciate the cultural value of the heritage site or may not know how to behave at the site. In a worst-case scenario, they may arrive expecting one type of experience and be presented with a completely different one, leading to disappointed visitors and perhaps adverse impacts on the asset. Although it may seem superficial, significant problems can arise if, for example, tourists arrive expecting to be able to act in a certain way, for instance, climb up the statue, yet are prohibited. A common example is the Pyramids in Egypt being promoted as monuments sitting alone in a desert, outlined against the sky, when in fact they are located in a suburb of Cairo (Shackley 2001). As McKercher and du Cros (2002) explained, the tourists may be expecting a different experience than the one actually being offered by the heritage.

On the other hand, if the heritage managers are solely responsible for managing and developing the asset without knowing who the tourists are and what they expect and what they have been led to expect, they may be unable to cater for their needs. Moreover, the wrong type of tourist, expecting the wrong type of experience may abuse the asset to have their needs met, by ignoring signs, wandering off tracks or behaving in a way that shows a lack of respect for local culture and traditions.

Gaps can occur when the two sets of stakeholders with differing views share (and co-manage) the asset (Ho and Mckercher 2004). These gaps hinder the development of successful cultural tourism products. Three possible gap scenarios are identified, as shown in Figure 4.1.

Figure 4.1Three Scenarios in Cultural Tourism (Ho and Mckercher 2004)



The most common scenario occurs when both sectors separately perform their own duties (Scenario One). Asset managers regard any operation on-site as an in-house issue, while tourism assumes responsibility for all promotion efforts. Tourism also transforms the asset into a product. As such, the process of asset management and product development and marketing are functionally separated by the two sectors, which do not know what the other is doing. Asset managers may not be aware of how the place has been shaped for tourist consumption, market demand and the expected use. The tourism sector may not be aware if its transformation is compatible with the intrinsic cultural values and desired interpretation of the asset. The lack of communication between the two parties can create dissonance between two stakeholders and their resultant user groups.

Scenario Two occurs when neither party caters for tourists. Asset managers simply open the site to the public and the tourism sector serves the role of providing access. With no directions from any source, tourists are free to shape their own experiences. The lack of tourist information, services and infrastructure make it difficult for the tourist to consume the product, resulting in an unsatisfactory or shallow experience. It is also inherently unsustainable at an asset level if tourists are given no guidance about how to behave. They might take souvenirs, damage assets or enter where they are not permitted.

Scenario Three occurs when asset managers attempt to transform the asset into a tourism product without consulting the tourism sector or conducting necessary research to understand tourists' needs, wants, profile and behaviour. Asset managers then rely on the tourism industry to promote visits, usually with limited success. These attempts usually fail to develop a successful tourism product catered to the needs of the tourists.

All three scenarios may causes conflicts as well as unsustainable uses of heritage assets. The gaps identified suggest that a common tool that both cultural heritage management and tourism sectors understand and can use is important to develop sustainable cultural tourism product.

4.4. Chapter Overview

This chapter identified and discussed the inherent difficulty in managing cultural tourism assets as sustainable tourism products. Different sets of stakeholders, responsible to different publics, value and, therefore, use the same asset to achieve different goals. Moreover, different stakeholders assume different roles in the product development, marketing and management process. The candidate discussed how gaps can emerge when the stakeholders do not work in close collaboration. The gaps can, in turn, result in differences in the perceived role of the asset, resulting in conflict. The actions or inactions of one stakeholder invariably affect all others. The candidate also identified that the recognition of the potential for conflict to emerge is important, but the key is how to resolve it. The real challenge in cultural tourism is then ensuring that assets satisfy both tourism and cultural heritage management sectors. Identifying, developing and managing heritage sites as tourism products in a sustainable manner is then possible common ground for collaboration.

This research proposes that a product approach should be adopted if cultural tourism is to be sustainable. It may seem awkward and unacceptable to cultural heritage experts when using the term ‘product’ to describe heritage, which is not for sale as a commodity. However, the true nature of a product, in its original meaning, does not necessarily relate to profit-making and it does not mean all heritage assets should be treated as tourism products. The following chapter begins to explore the true nature of a tourism product and the function it serves.

Chapter 5 Treating Cultural Heritage Assets as Products

5.1. Introduction

> *'We already have a changed language in which we talk about the arts. We no longer discuss them as expressions of imagination or creativity, we talk about "product"; we are no longer moved by the experiences the arts have to offer, we "consume" them. Culture has become a commodity.'* *(Hewison 1988:240)*

This quote from Hewison (1988) best describes the dilemma in cultural tourism. Paradoxically, it is the nature of a 'product' that makes the difficulties in managing heritage assets for tourism. The candidate wishes to iterate the concept of marketing particularly the definition of 'products' for the achievement of sustainable cultural tourism. The previous chapters have explored the contention that the inherent duality between the needs and interests of heritage management and tourism make it difficult to achieve sustainable tourism at most heritage sites. The candidate also argued that, while each group may have different needs, unsustainability is more a result of poor management and the failure to regard assets as products than any systemic problem that cannot be resolved. Overuse and under-use, mis-use and loss of control over assets are common, due to gaps that exist between the roles played by and communications between tourism and heritage managers. Previous chapters also recognised that not all heritage assets have tourism potential or are being promoted by the tourism industry. The management challenges differ for these places. However, where tourism is a stakeholder, perhaps a different approach to asset management is required. This thesis contends that treating assets as products provides a viable solution to sustainability problems. This chapter develops that idea further by discussing products and their constituent elements. The candidate then discusses why and how cultural tourism products are different from both cultural heritage assets and other tourism products, which necessitates a different approach to development and management. A detailed analysis of challenges relating to the transformation of assets into products is discussed.

The term ‘product’ is often used to describe different types of culture and heritage consumed by tourists. Cultural tourism products include ruins, museums, historic sites, arts, performances and any other elements of a destination’s tangible and intangible heritage visited by or marketed to tourists. The idea that heritage is a product may seem ridiculous to many cultural heritage experts, who may also reject the legitimacy of consuming heritage assets for tourists’ enjoyment. However, cultural heritage assets must be considered as products when they are considered as economic and cultural capital resources that are used by the tourism sector (Graham, Ashworth, and Tunbridge 2000). Shackley (2001), notes that describing a journey to a sacred site as a ‘product’ being consumed by ‘customers’ conveys a very commercial connotation to the activity. But, consumption can occur in many ways to satisfy a range of financial or non-financial needs for both individuals and organisations.

The concept of treating cultural heritage assets as products for tourism consumption is not new. In fact, many cultural tourism professionals and scholars have advocated this idea as a way to enrich experiences and better satisfy tourists' needs (McKercher and du Cros 2002; Shackley 2001; Richards 1996; Ashworth 1994; Hughes 1989). However, much of this literature considers only superficially the concept of 'product' by treating heritage as a commodity for sale. It is also found that the idea of adopting a product approach to achieve sustainable tourism development has rarely, if ever, been explored in the literature.

The term 'product' is often misunderstood in reality, even by tourism players. As indicated by Gunn (1988:10), 'Misunderstanding of the tourism product is often a constraint in a smoothly functioning tourism system'. It is often assumed that by welcoming tourists to the sites, heritage assets and artefacts automatically become 'products' as they are 'sold' in the market place. In this way 'cultural tourism products' is used as a synonym for 'cultural heritage assets' with the assumption that assets automatically become products once they are promoted to and consumed by tourists. In fact, there is a big difference between a cultural heritage asset and a successful cultural tourism product. Treating cultural heritage assets as products means more than putting up a sign welcoming visitors or pricing and selling them in the market. The shortage of literature on this topic led to this study.

5.2. A Product Approach to Management

The idea of a product is defined in a marketing context as anything that is offered to consumers for attention, acquisition, use or consumption that might satisfy a need or want (Kotler, 1997:9). The key element of any product is its ability to satisfy a need or a want. Anything that may satisfy one's need can be termed a product, and is not limited to physical objects. Services can be products, while people, places, organisations, activities and ideas can also be labelled as products. It is important to appreciate that the physical embodiment of the product is actually not what customers are purchasing. Instead, its benefits come from meeting inner needs and wants. Thus, the term ‘product’ can be substituted by such terms as ‘satisfier’, ‘resource’, or ‘offer’ (Kotler and Armstrong 1991). Thus, any heritage assets offered to tourists to satisfy their needs are products.

Products are valued to the extent of satisfying underlying needs, wants, and goals, many of which may be highly sophisticated. As such, organisations should know in what way and by what means the products can satisfy customers’ needs and wants. The more the organisation knows about benefits sought, the more effectively it can shape the product accordingly.

A tourism product is a complete experience gained by the tourist from the time he/she leaves home to the time he/she returns to it (Medlik and Middleton 1973 cited in Middleton 2001:121). The experience is gained through travelling out of the tourists’ usual environment and interacting with the host community, with varying intensity, no matter if it is for education, adventure, prestige or novelty. Tourists who consume heritage usually seek some experience other than the heritage itself. Hitchcock (1999) points out that ‘it is not the collection in museums that are traded, but the experience’. Thus tourists can be portrayed as ‘consuming’ experiences, in the sense that they use the experience gained to satisfy their desire to learn, understand, appreciate or to achieve other goals. Taking it one step further, if no customer need exists or can be created, then a viable product cannot exist.

The essence of a product is thus not the product itself, but the customers who need it.

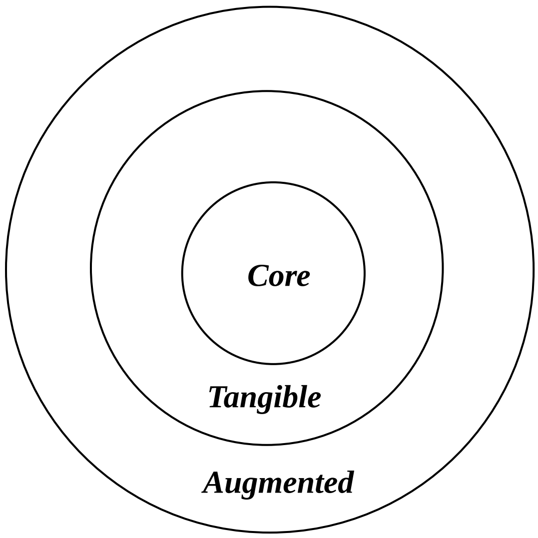
The meaning of a product also implies a two-way communication process. This represents a communication challenge between the organisation and the consumers. If the communication is not effective, three consequences may occur:

1. There is not enough, or too much, demand (over- or under-use);
2. The customers consume the product in a wrong way (misuse); or
3. Wrong types of customers are attracted (loss of control over the use of assets).

Although products should be developed and managed to satisfy customer needs, those needs should also be compatible with the product nature and, more importantly, the organisation's visions and goals. This feature is often neglected or misunderstood by tourism and cultural heritage management practitioners, but is of vital importance in a cultural tourism context for the same physical space may have to serve the different needs of quite divergent sets of consumers. Whether it succeeds depends on whether the needs are compatible among themselves and with the management objectives; satisfying different groups of tourists may not be a problem (McKercher and du Cros 2002). In some cases, the goal can be met easily, while it may be impossible to achieve in other cases.

Products exist at three levels: core products; tangible products and augmented products (Kotler and Armstrong 1991; McKercher and du Cros 2002). Core products are the key satisfiers of consumers' needs. Tangible products are the physical manifestation that delivers the core benefits to consumers. Augmented products are value-added services and benefits built around the core and tangible products, which helps to enhance the product appeal and therefore consumers' satisfaction. Using a visit to a 500-year-old historical building as an example, learning about, and appreciation of, the cultural values associated with the building may be the core benefit sought. How the building is presented, though, represents the tangible product to achieve that benefit, while brochures and shuttle bus services and guides may be considered as augmented products, which add value to the experience.

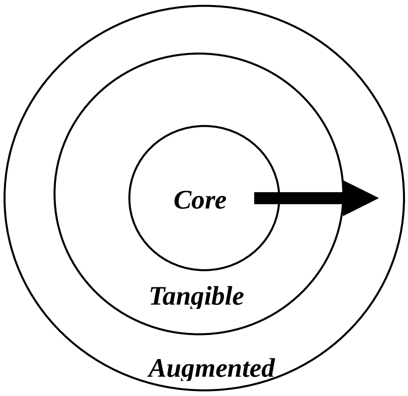
Figure 5.1 Three Levels of Products (Kotler and Armstrong 1991)



5.3. Unique Features of Cultural Tourism Product Development

One organisation usually has control over the product development process. In the normal process, the producer/manufacturer controls the process from the definition of the core product outwards to tangible and augmented products. It also has control over the promotion and sale of the product. The product development process ideally begins with identification of the core benefits sought by, or offered to, consumers, or the core set of organisational goals to be met (the core product) and then extends outward to the development of the tangible product and the addition of augmented product features. This process is shown in Figure 5.2. All aspects of the product design process are integrated and tailored to fit the core benefit. For instance, the development of a theme park starts from conceiving the core benefits that the developer wishes to offer to the tourists. A master plan is developed to construct the park in which every single piece of work is done based on the core product. Management can add value through special discounts, bundling products or merchandising.

Figure 5.2 New Product Development



However, this situation occurs rarely in tourism for there is seldom a single organisation in control over the tourism process. Instead a product as itself is an amalgam of information, goods, and services (Haywood 1990), often controlled by many agencies. This issue was highlighted in the previous chapter when the candidate discussed the duality if heritage assets, where the asset manager may control the tangible product, but the tourism industry may influence both the core and augmented products. In fact, Hall and McArthur (1993) observe that most heritage management focuses on developing the physical attributes of the resources without taking into consideration the visitor experience, which they say should be placed at the centre of any heritage management process.

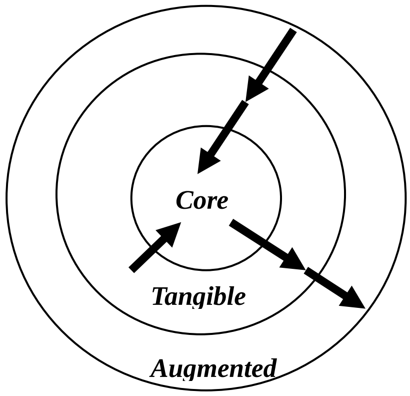
It applies even more rarely in cultural tourism cases, other than at purpose-built attractions. Instead, the product development phase begins with one of two pre-existing situations that may pose considerable constraints on core product development. First, these places may already function as 'products' for the local community and traditional users with their own set of clearly defined core products, due to the fact that the heritage asset already exists to serve their needs and may have done do for centuries. New core tourism products must be compatible with, or parallel to, these existing values. Second, the tourist product transformation process begins with an extant tangible product (heritage building, cluster or local tradition, etc.) in an existing location from which a tourism product must be shaped. Legislation restricting adaptive re-uses, demolition or additions to listed properties, coupled with locational difficulties may pose a significant constraint on the development of a viable tourism product and difficulties in specifying the core product to be offered.

Several challenges arise. First, competing and conflicting core products may emerge separately from cultural heritage and tourism stakeholders, which then translate into quite different and opposing experiences being provided. The tourism industry, or the tourists themselves, may expect certain experiences that may not be possible to deliver without conflict. Tour operators may transmit incompatible messages to the market that encourage inappropriate behaviour. Site managers may also run into danger of defining core products that are not needed and expected by the potential customers. Second, the failure to identify core products may result in unclear and incompatible goals, poor communication with audiences and poor experiences for the tourists. All of these may end up with problems of overuse, under-use misuse and loss of control over assets. The failure to identify the core benefit tourists can get from visiting the site can result in the failure to assess accurately the tourism potential of the assets, leading to difficulties in setting defined goals and objectives, resulting in making it difficult, if not impossible, to develop a viable site.

In fact, the process of tourism product development is more like that shown in Figure 5.3. It begins with an existing tangible product, from which a core product must be defined that is compatible with the size, scale and nature of the tangible asset. A transformed tangible product must then be created within the ability (or lack thereof) to modify the structure and then add augmented elements.

To complicate matters, the cultural heritage sector, including local users and traditional stakeholders, owns the tangible asset. Yet, it is often the tourism industry, sometimes with or without involvement of the cultural sector that defines the new core product and completes the tourism transformation process. Such a situation often occurs when tourist operators visit historic communities or precincts. Alternatively, the cultural heritage sector (as reflected by museum bodies or antiquities organisations) attempts to redefine the core product and undertake the tangible product transformation phase and then leave the promotion to the tourism sector, without assessing if the new product serves their needs. This case is common with adaptive re-use of many heritage structures.

Figure 5.3 Development of Cultural Tourism Products from Existing Heritage Assets



5.4. Marketing as a Management Tool

Marketing seeks to identify potential customers' desires; meet those desires from existing or newly-developed resources; communicate to the customers, directly or indirectly, the attraction of the product; facilitate purchase; secure satisfaction; and exchange something in return for the achievement of organisational goals (O'Driscoll 1985). Kotler (1997:9), therefore, defines marketing as 'a social and managerial process by which individuals and groups obtain what they need and want through creating, offering and exchanging products of value with others'. It is more than just a functional human resources or finance department. It is a philosophy that can guide the management and operational directions of organisations in both the short and long term. Seaton and Bennett (1996) identify five essential features of marketing in the tourism context:

- A philosophy of consumer orientation
- Analytical procedures and concepts
- Data-gathering techniques
- Organisational structure
- Strategic decision-making areas and planning functions.

The last feature highlights the role of marketing in an organisation and one of the hurdles that hinders its applicability in tourism, for many tourism organisations commit little to marketing efforts emphasising only short-term efficiency (Haywood 1990). Successful organisations think about their future and act accordingly by using long-term strategies to achieve their goals. Brownlie (1994) posits strategy as evolution. In order to survive in an ever-changing environment, organisations have to be proactive in choosing goals and pursuing or making opportunities to realise them, as well as being sensitive to changing environmental circumstances. In the competitive marketplace, a successful organisation is not only a passive observer of changes, but is also actively exercising its will to plan and implement fundamental changes in its character and structure in response to another agent of change. As such, systematically planning the formulation and implementation of organisational strategy is essential in bringing together the concepts of choice, sensitivity to change, goal setting, adaptability and uncertainty about what marketing is able to achieve.

Although the marketing literature suggests that marketing should be treated as part of an organisation's management philosophy to guide its operations, complete understanding of its underlying ideas and concepts is seldom found in reality.

According to McKercher and du Cros (2002:201-202), many of the adverse impacts in cultural tourism are indeed the result of the failure to adopt a marketing management approach. Very often, the term 'marketing' is equated with increasing visits, promotions and sales maximisation, but in fact it is about adopting a customer-focused management tool that can be used to achieve organisational goals, whether financial or non-financial, by matching demand with resources. In reality, many non-profit organisations have started to value and adopt marketing as their management philosophy. Visitor management, together with provision of appropriate visitor facilities and services, is critical to the development of successful cultural tourism products. This statement implies that assets will be transformed into products that provide a range of desired experiences and are managed as any other product to fulfil some sets of objectives and goals, whether financial or non-financial.

Exchange between suppliers and consumers is the underlying component of marketing. Kotler (1997) defines exchange as the act of acquiring a desired product from someone by offering something in return. At its simplest, marketing can be interpreted as a process of achieving voluntary exchanges between two individual parties (Middleton 1994). Although it is simple to understand, this is extremely important in determining the success of marketing efforts. Above all, service providers, in the tourism context, must bear in mind that marketing skills and techniques themselves, though important, do not explain what marketing is, while attitude does (Middleton, 1994). Marketing reflects a particular set of strongly held attitudes and a sense of commitment towards one another in each party's mindset. While offering products for customer consumption, service providers should understand that the exchange is not in a single direction where they are giving their assets as charity to the consumers. They must know that consumers are, at the same time, offering something of value in return.

The exchange process seeks to elicit a behavioural response from the consumers. A commercial firm wants a response called buying, a political candidate wants a response called voting, and an environmental advocate wants a response called adopting the conservation idea (Kotler 1997). Visits may be the behavioural response that the heritage asset managers seek when pursuing tourists, especially when revenue generation is vital to its success. Alternatively, appreciation of, and learning about, the intrinsic cultural values and support for heritage conservation may also be outcomes sought. Treating the assets as products brings together the dissonant values and uses of heritage held by tourism and cultural heritage sectors under the same customer-oriented focus that seeks to facilitate a positive exchange, regardless of who the user is. In this way, stakeholders collaborate to elicit their own desired outcome, while also working toward a common goal.

McKercher and du Cros (2002) observe;'Because of a failure to identify clearly the core product, the target market, financial, and non-financial objectives, and a plan of action to achieve them, mixed messages can be sent to the public. As a result, the "wrong" type of person, expecting the "wrong" type of experience is likely to be attracted to the asset, which in turn forces asset managers to present their products in an inappropriate manner to satisfy consumer demand.' (McKercher and du Cros 2002:201)

Effective marketing management should be able to avoid such situations by adopting a product focus to what is being offered and then managing the resultant marketing mix to attract the 'right' type of consumer. Marketing does not just happen, but rather it is continuous process that must be planned, controlled and evaluated (Witt and Moutinho 1989). In spite of its real benefits, few small to medium tourism organisations, let alone cultural tourism attractions, do it well. One reason is that few cultural tourism attractions understand what either a product or marketing management are. Another is that the person given the 'marketing' task actually has little knowledge of what it entails apart from promotion. While tourists may be blamed for having adverse impacts on heritage assets and local communities, they represent the end product of a formal or informal marketing process. Yet discussions about achieving sustainable tourism rarely include any detailed consideration of improving the nature and behaviour of tourists (Moscardo 1996), or of site marketing as a viable tactic.

A framework for cultural tourism development is proposed by treating cultural heritage assets as products, knowing the benefits the heritage provides to tourists, and using marketing as a tool to manage them. Under this framework, tourist behaviour and experiences can be managed, directly or indirectly, to avoid adverse impacts imposed on both heritage sites and local communities.

5.5. Chapter Overview

This chapter discussed the conceptualisation of products and the possible benefits of adopting a marketing management approach for cultural tourism. Since heritage assets function as products, they should be managed accordingly. The application of the three-level product approach, i.e., core, tangible and augmented, may also produce insights into how to transform assets into products. Importantly, the chapter proposed that cultural heritage assets serve many ‘markets’ and as such, the product development process can be complicated and constrained. The idea of a product approach provides benefits to both cultural heritage management and tourism stakeholders, enabling both, individually and collectively, to manage tourist behaviour and experience accordingly.

Unveiling the root causes of unsustainability in Chapter Four enabled the candidate to propose a fundamental, but important, approach to developing sustainable cultural tourism products. This chapter highlights the critical steps in developing sustainable cultural tourism products, i.e. specify the core product, transform the tangible assets into products, and manage the delivery of core experience offered to tourists at heritage sites. With these critical steps, the next chapter details the development of the research tool for this study, i.e., a framework for developing cultural tourism products.

Chapter 6 A Framework to Assess Cultural Tourism Products

6.1. Introduction

From the literature review in Chapter Two to Five, the research question of this study is:

Can the adoption of a product approach and the use of marketing principles serve as a means to achieve sustainable cultural tourism development?

The preceding chapters provide a better understanding of the challenges faced in developing sustainable cultural tourism and the underlying reasons why many assets are operating at levels that can only be described as unsustainable. Some are over-used, some are under-used and many are mis-used. This chapter examines different approaches used to develop product assessment models. The candidate then proposes and explains an alternative assessment framework for achieving balance between tourism development and cultural heritage conservation. The chapter introduces the framework and addresses how the reality is different from the ideal scenario. Next comes a detail discussion on the various developmental stages involved in the framework. The following chapter discusses how the model can be operationalised through the development of a series of indicators.

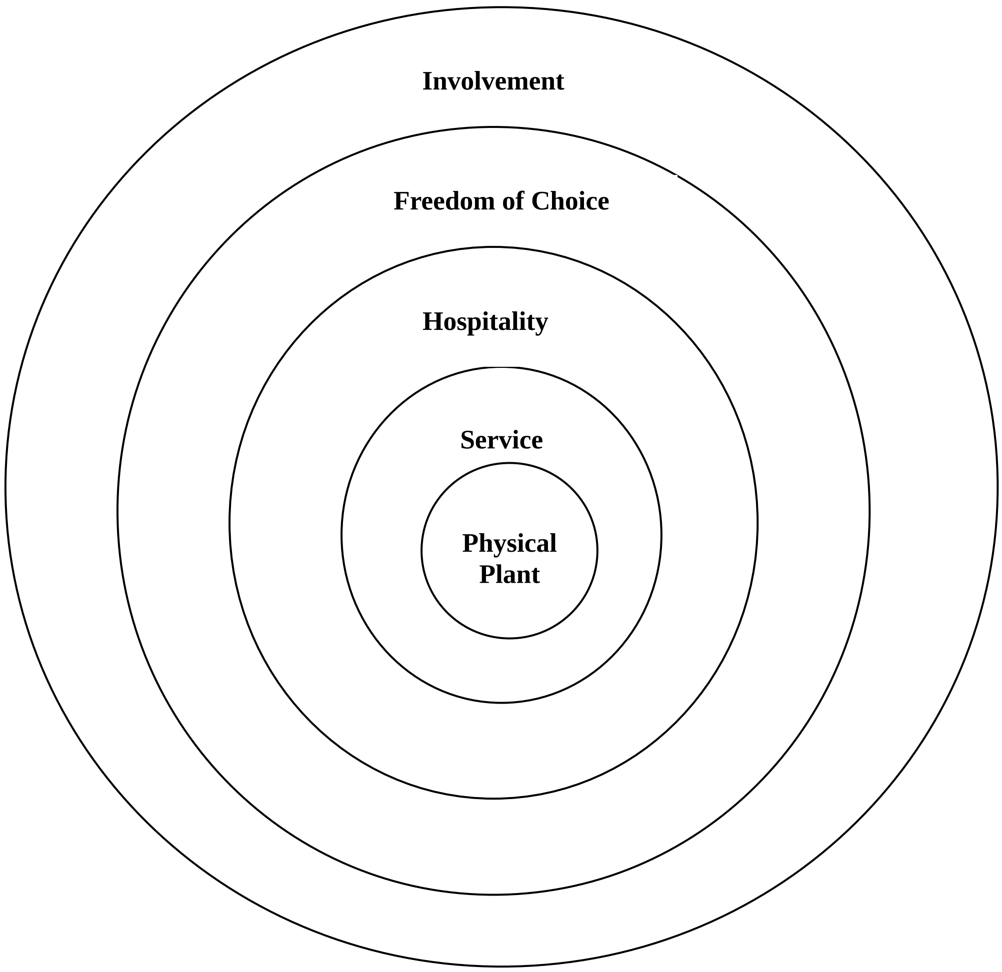
6.2. Existing Product Assessment Frameworks

No existing model demonstrates explicitly how heritage assets can be converted into tourism products. However, a few models and frameworks have been developed and are found to be most relevant to cultural tourism that offer some hints to help in assessing the tourism potential of existing heritage assets. The common characteristic of these models is that they all stress on the need to develop cultural heritage assets before they can serve as tourism product. A systematic evaluation and the importance of considering tourists' need are critical for a successful cultural tourism product. This section discusses three frameworks posed by Smith (1994), du Cros (2001), and Jansen-Verbeke and Lievois (1999), respectively.

The reason for choosing these three frameworks is that the candidate recognizes that most of the literature on cultural tourism is related to the conceptual ambiguity of sustainability. Little of them focus on the development of cultural tourism products. Although many frameworks exist for tourism, but surprisingly very few of them are related to the development of cultural tourism products.

Smith (1994) suggested a product model that is similar to Kotler's three-tiered product concept. The model consists of five elements illustrated as a series of concentric circles, namely physical plant, service, hospitality, freedom of choice, and involvement as shown in Figure 6.1.

Figure 6.1 Tourism Product (Smith 1994)



Smith (1994:587) suggests “the progression of elements from the core to the shell is correlated with declining direct management control, increasing consumer involvement, increasing intangibility, and decreasing potential for empirical measurement”. He then suggests a tourism production process (shown in Table 6.1) along which value is added through the integration of the product elements. While the physical plants element is incoporated into the process from primary inputs to intermediate inputs, service and hospitality elements are added to transform primary inputs into intermediate outputs. The last phase, from intermediate to final outputs, idetifies consumers as an integral part of the production process, from which a final product or experience, is generated.

Table 6-1 The Tourism Production Function (Smith 1994)

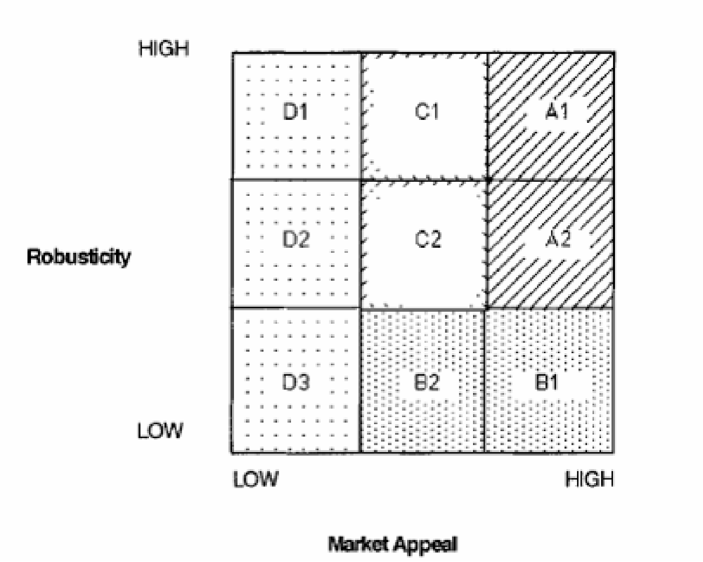
Primary Inputs (Resources) →	***Intermediate Inputs (Facilities)*** →	***Intermediate Outputs (Services)*** →	***Final Outputs (Experiences)***
Land	Parks	Park interpretation	Recreation
Labour	Resorts	Guide services	Social contacts
Water	Transportation	Cultural performances	Education
Agricultural products	Museums	Souvenirs	Relaxation
	Craft shops	Conventions	Memories
Fuel	Convention centres	Performances	Business contacts
Building materials	Hotels	Accommodation	
Capital	Restaurants	Meals and drinks	
	Rental car fleets	Festivals and events	

This model highlights the importance of transforming raw assets into tourism products by considering and incorporating consumers' inputs. This framework suggests, for example, that cultural heritage assets cannot be considered as tourism products until they have been developed. First, heritage has a right to be sustained and preserved in its own right without commodification, in a way that contributes to the quality of life of the local community and enriches the human spirit of the global society. Second, tourist experience is something formed beyond the physical manifestations of an asset that includes facility and service provision, and most importantly, tourist participation. Interpretation, accessibility, parking, accommodation, catering outlets, signage, guiding and merchandising, as well as attitude of the site staff (including monks, priests, mullahs, and lamas) and managers, whom tourists perceive as part of the heritage site have immense impact on tourist experience (Shackley 2001). Although the level of importance attached to these augmented products varies with the motivation of the tourist, their presence cannot be neglected.

This model is useful in illustrating the idea of a customer-oriented approach. However, it does not dictate how the process can be achieved and the practical steps to be taken in transforming the assets. It also does not show how tourism potential can be assessed before the transformation takes place.

du Cros (2001) develops a robusticity / market appeal matrix to assess the potential of individual heritage assets. As shown in Figure 6.2, heritage assets can be evaluated along the axes of robusticity and market appeal. The axes reflect the ability of the asset to withstand increased use (robusticity) and whether tourists would be interested in visiting (market appeal). Using a set of quantitative indicators, a heritage site is assessed and the score is plotted in the matrix with regard to their position in relation to each continuum. After this assessment, the priority for the site planning and management, i.e., conservation or commodification, can then be set according to their position on the matrix. Heritage sites in A1 and A2 are suitable for significant tourism activities with minimal to moderate conservation measures for they possess high market appeal and moderate to high robusticity. Heritage sites in B1 and B2 have moderate to high market appeal but low robusticity therefore required greater emphasis on conservation to avoid damages brought by tourists. Heritage sites in C1 and C2 face the challenge of optimizing market appeal. Heritage sites in D1, D2 and D3 are unlikely to be used for significant tourist activities because of the low market appeal. They are to be preserved for purposes other than tourism.

Figure 6.2 Robusticity vs. Market Appeal Matrix (du Cros 2000)



Market appeal and robusticity are certainly two critical considerations for the sustainable indicator. Although the procedure has been illustrated sensibly, the meanings of market appeal and robusticity are, by and large, opaque in du Cros' discussion. These two dimensions are considered as two individual factors in du Cros model. The candidate believes these two dimensions should be further broken into smaller and more observable, indicators. Considering the distinctive nature of heritage assets, it is suggested that the cultural values and significance play an important role in determining the market appeal of a cultural tourism product. The types of cultural values evoked and the representativeness of an asset is crucial to its competitive position, which determines the types of tourist that will be drawn. To gain the highest understanding from tourists, the cultural values should be simple enough to be presented in the short time-frame in which tourists make their visits.

du Cros' work is also limited in four aspects. First, it is a quantitative model that forces the assessor to make arbitrary quantitative assessments of essentially non-quantifiable items. Second, the model fails to discover if there happens to be any fatal flaws in the development process. Third, the empirical test of the model by Li and Lo (2004) subsequently published shows that assets tend to cluster in the middle of the matrix because the two dimensions on each axis may not be mutually exclusive in reality. Lastly, this model only serves an initial assessment tool. It helps to identify tourism potential, but it cannot assess how well places are performing as tourist attractions or diagnose problems in the development process.

Using a variation of du Cros' model, McKercher and Ho (2006) disaggregated market appeal and robusticity into four constituent dimensions: cultural, physical, product and experiential values (Table 6.2). A qualitative framework was adopted and tested on 16 lesser attractions in Hong Kong, with each dimension assessed holistically. Indicators provided guidance about what to consider, but were not treated as discrete sub-elements to be assessed in their own right as in the du Cros model. An ordinal scale marking system based on five categories of ‘Low’, ‘Low/Moderate’, ‘Moderate’, ‘Moderate/High’ and ‘High’ was chosen. Finally, the framework identifies fatal flaws for some the lesser attractions. It recognises the importance of fatal flaws as a critical element in the assessment process of heritage sites. Regardless of all other conditions, a fatal flaw will preclude the successful transformation of a heritage asset into a cultural tourism product. This model was found to be more effective in assessing the strengths and limitations of heritage sites as tourist attractions.

Table 6-2 Cultural Tourism Assessment Indicators (McKercher and Ho 2006)

Cultural values
1. Do the stakeholders want tourists/tourism? 2. Can the asset withstand visitation without damaging its cultural values (tangible and intangible)? 3. Does the asset reflect a unique cultural tradition (living or disappeared)? 4. Is the asset of local, regional or international cultural significance? 5. Does a visit create an emotional connection with the individual? 6. Is the asset worth conserving as a representative example of the community's heritage?
Physical values
1. Can all areas be accessed (if not what can be done to rectify)? 2. Does the site represent potential hazards for visitors (if so what can be done to rectify)? 3. What is the physical state of repair (any wear and tear) and will its authenticity be damaged after repairs are made? 4. Can it be modified for use (legally, practically)? 5. Are both the site (inside its physical boundaries) and the setting (its surrounds) appealing to tourists?
Product values
1. Is the site big enough to attract and retain tourists for a long time? 2. Is the effort required by tourists to get to it too difficult to make a visit worthwhile (time, cost, effort)? 3. Is it near other attractions (similar or different types)? 4. Is there sufficient information about the site available (e.g. magazine, website, etc.)? 5. Does the site have tourist market appeal?
Experiential values
1. Does this asset have the potential to offer interesting experiences to tourists? 2. In what ways is this asset capable of providing a participatory, engaging and/or entertaining experience? 3. Is this asset capable of meeting different tourists' expectations? 4. How authentic would general tourists perceive of the experiences offered by the asset? 5. Is good quality interpretation currently available and if not, how can it be provided?

Jansen-Verbeke and Lievois (1999) again suggest that heritage asset is not a synonym to tourist attraction. They identified three factors they deemed to be necessary for consideration for a successful transformation process for heritage assets to be successful tourist attractions. While they did not propose a framework per se, their ideas are worthy of consideration. Most of the factors pertain to the asset characteristics, which are summarised and discussed as follows:

1. Morphological characteristics of cultural heritage assets

A concern raised by the authors is the spatial concentration of cultural heritage assets, i.e., location of the assets with regard to the central tourist areas or landmarks at the destination. The higher spatial concentration of cultural heritage assets a city has, the more attractive it is to the visiting tourists. The authors have composed a model including a weighting of the buildings and the morphological positioning index, which took into consideration of the distance of the asset in relation to the landmarks. This method allows the identification of core cultural heritage areas: the higher the index, the more centralised the assets are in a cultural tourism cluster.

2. Accessibility and functionality

Accessibility and tourist functions performed by the assets need to be considered as well. In fact, tourist function depends largely on the accessibility for tourists as gauged by public access and opening hours, and on the present use and function of the assets. Tourism consumption will be limited if it is located out of the way and has short opening times. Cultural heritage assets can be classified from mono-functional to multi-functional, with a higher degree of functionality making them more attractive.

3. Integration with other tourism activities and supporting elements

The interaction and synergy between the tourist attraction and other tourism activities and supporting infrastructure, such as shops, restaurants, festivals, events, etc., are important to the successful transformation process. The secondary elements can add value to the tourist experience and image if they are compatible and complementary to the core tourist attractions.

The Jansen-Verbeke and Lievois (1999) model is a quantatative tool to identify cultural heritage clusters and to rank them in terms of morphological positioning and functionality, together with other attributes of the cultural tourism attractions. This model pinpoints on the fact that a tourism product is more than something that is of high cultural values and addresses simple considerations to be taken into account when designing cultural tourism provisions, i.e. location, accessibility, functionality, and infrastructure supports in surrounding areas. However, it lacks details about how transformation can be achieved and, most importantly, does not take into consideration the various cultural dimensions when assessing the assets.

The three frameworks share a common weakness that all three of them is to identify if there is any tourism potential of the heritage assets, but not how the potential can be transformed. They also provide no insights on assessing how effective are existing cultural tourism products working to their potential. In essence, all three frameworks could not help addressing or problems exisiting.

6.3. Developing Cultural Tourism - A Heritage-driven Process

> *'The uniqueness of tourism suggests that a philosophy that concentrates solely on the needs of the market is not the best orientation, even for the market itself. Tourism supply is oriented towards the resources of a community. To become totally marketing oriented, all aspects of the community would have to be oriented toward satisfying the needs and wants of the tourist. The risk for the community as well as for the tourist ultimately is that by orienting strictly and totally for the tourists' needs, the needs and integrity of the community may be abused…' (Mill and Morrison 1985:360)*

The above comment is probably the most frequently cited reason why adopting marketing as management philosophy should be avoided. And, to some extent, it is true. But it adopts a narrow focus, assuming that the only 'market' is the tourist. It fails to recognise that the host community is also a 'market' with its own needs and wants, and as discussed in the previous chapter is a significant factor affecting the product development process. Sustainable tourism serves to satisfy both by striving to reach an optimal mix between the needs of diverse stakeholders. Haywood (1990) provides a comprehensive defence of marketing. He argues that the key element should be the exchanges, a two-way communication process between organisations and customers, through which organisations attain the stated objectives and goals. The best way for organisations to consummate desirable exchanges with customers is through gaining knowledge of customers' needs and then creating products to fulfil those needs. Instead of satisfying customers, achieving desirable goals through exchange is the ultimate objective of marketing. Site managers should take into account tourists' needs in developing and managing cultural tourist attractions to achieve the management objectives, be they appreciation of cultural values, commercial viability, revenue for conservation, or education.

The three models by Smith (1994), du Cros (2000) and Jansen Verbeke and Leivois (1999) remind us that the key users, i.e. tourists, should be accommodated in developing cultural tourist attractions from heritage assets. Adopting an exclusively tourist-centric approach is neither tenable nor credible in product development (Staiff 2003), yet adopting a customer-orientated approach driven by heritage assets may provide a solution. Assets can be transformed into successful products through the identification of compatible tourist segments and their experiences can then be moulded directly and indirectly to ensure minimal impacts on the site. Many cultural heritage assets have some potential to be developed as tourism products (Ashworth 1995), but once the decision is made, the process is often irreversible. Care must be taken. Tourism cannot be supported where it poses a threat to an asset, even if potential market demand is high. Alternatively, if no suitable segment can be identified, then tourism again will fail.

At present, some urban tourism destinations are using a systematic selection process for cultural heritage assets, which can or could be developed into tourism products (Jansen-Verbeke and Lievois 1999). In theory, this selection process involves at least two groups of stakeholders. On the one hand, there are conservators responsible for managing the cultural heritage assets who hold their own values and select the artefacts and sites, which, in their view could serve well for tourism. On the other hand, there are tourism operators who evaluate the cultural heritage assets based on their own view of tourism potential and marketing investment. The selection process can lead to different, and sometimes opposing, views on the product development strategies, given the divergent views of stakeholders

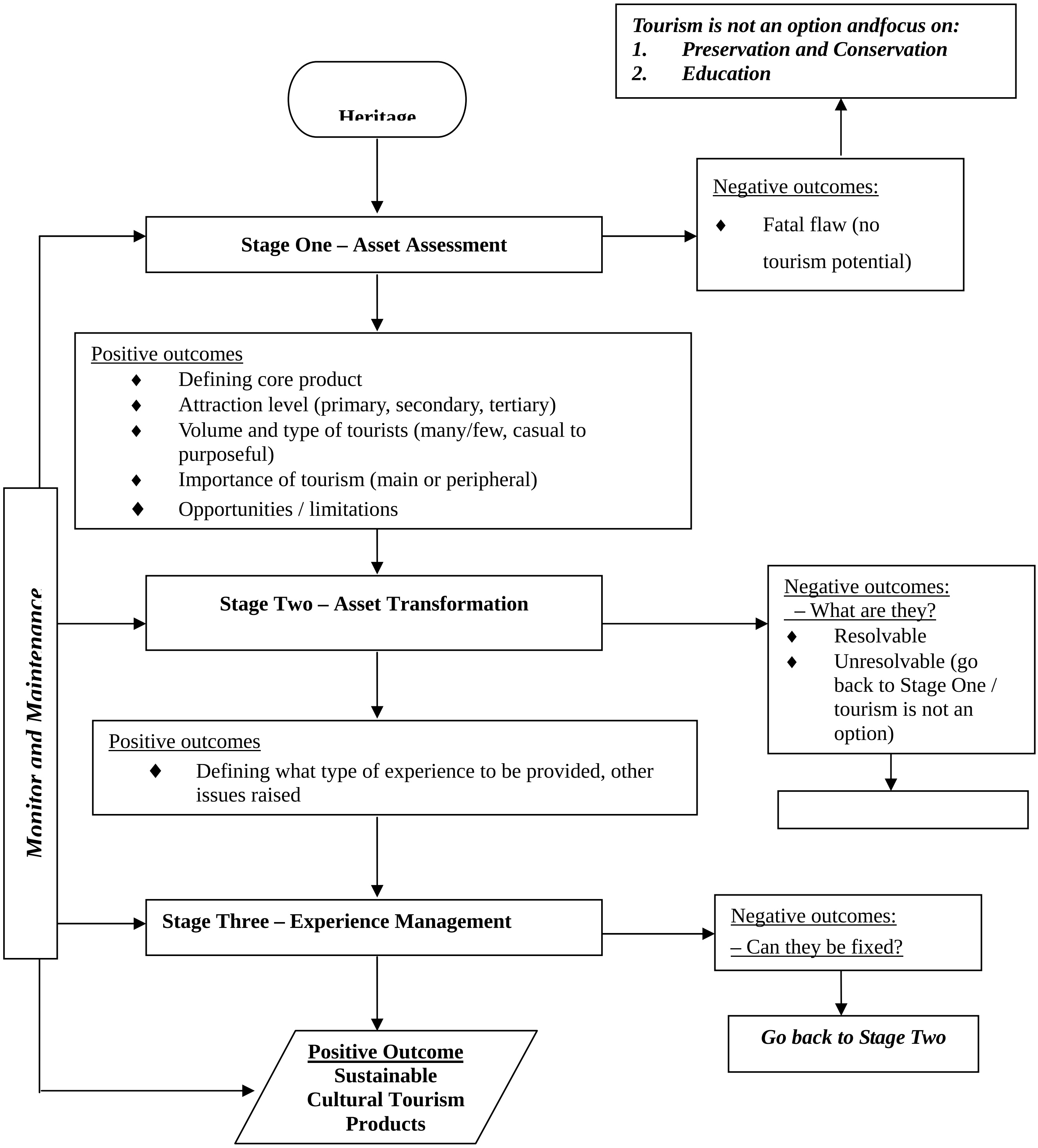
The framework proposed in this chapter is driven by the core values of heritage management, but with a customer focus. It is based on the first assumption that it is crucial to clearly identify if the place has the potential to work as a tourist product, in the first place. Once that decision has been made, the next step is to identify the right types of tourist before transforming the core product into a tangible one and promoting consumption. Every potential cultural tourism product should have a well-defined message that the asset manager wishes to convey to tourists. With this clear message, target tourists are then identified for subsequent stages of cultural tourism development, including product development, which actualises the asset's ability to provide tourists with the experience that site managers wish to confer, and the management of the experience.

6.4. A Three-Stage Framework

The three frameworks introduced by Smith (1994), du Cros (2001), and Jansen-Verbeke and Lievois (1999) are informative, but collectively they are limited for they consider only the first stage of the product life-cycle, the initial development of the product. They assume a blank slate where no tourist occurs. In reality, most cultural tourism products are already offered in the marketplace with very few new products being developed. Most of them also emerged as tourist attractions spontaneously, without deliberate planning and management. While interesting, the models fail to consider existing assets and problems that may occur at them, which, as stated, is the far greater concern. As such, they have limited usefulness. Any assessment tool must be able to diagnose existing products as well as new cases to determine where they work well or do not work well. As a result, the candidate is looking at developing a framework that tries to address these deficiencies, and in doing so helps bridging the gap between theories and practice in sustainability.

Based upon the three product levels introduced in Chapter Five, the candidate proposes a three-stage qualitative assessment framework for developing sustainable cultural tourism products from existing and potential cultural tourism products, as shown in Figure 6.3.

Figure 6.3 Cultural Tourism Product Development Framework



The framework consists of three stages as follows:

1. <u>Stage One – Asset Assessment</u>

This stage is grounded in an evaluation of the existing tangible asset and existing uses, which then frame the opportunity and type of core product that could be developed, identify possible uses and inform the transformation process. In this way, the chance of a mismatch between the core values of the asset and the market can be minimised. Stage One represents the initial evaluation stage that determines the ability of the asset to perform as a tourism product by knowing:

- Whether the asset has any market appeal;
- Its ability to cope with an increased number of visitors; and
- If traditional owners and current users want tourism.

It determines if tourism is possible and if so, informs the evaluator about possible core product development, market identification, desired organisational goals, etc.. Importantly, it recognises that not all cultural resources are suitable for tourism development due to a variety of reasons, including lack of market appeal, fragility, lack of stakeholder support, and unresolved stakeholder issues. The decision to enter cultural tourism requires careful consideration and an honest evaluation of opportunities and likely problems. Formal steps and procedures need to be carried out to assess the potential of each valuable asset, identify suitable ones, and abandon the tourism transformation of unsuitable ones.

A positive outcome in Stage One means that the asset possesses certain tourism potential and is likely to lead to a sustainable product development whereas a negative outcome will not because of some fundamental issues. The positive outcome will inform the transformation process by identifying the core product, its market appeal, including volume and type of visitors and where the attraction sits in the attractions hierarchy, whether tourism should be the main or secondary objective and other opportunities or limitations. A negative outcome identifies fatal flaws, such as limited market appeal, low robusticity or unresolved stakeholder issues, which will make it impossible to develop a viable and sustainable tourism product.

2. <u>Stage Two – Asset Transformation</u>

Stage Two builds on the findings of Stage One to actualise the tourism potential by:

- Assessing target market;
- Developing management plan and policy;
- Assessing people, skills, and financial resources;
- Identifying stakeholders' interests; and
- Determining proper site modification.

For existing cultural tourist attraction, Stage Two may be used to evaluate how well Stage One outcomes have been incorporated to transform the core product into tangible experience to be consumed by the target tourists. The candidate recognises that much of the tourism transformation process in cultural tourism occurs in a spontaneous and unplanned manner. Again, not all potential cultural products are ready for immediate tourist consumption. Often, little thought is given to the core product and market appeal of the asset (as identified in Stage One).

To be sustainable cultural tourism products, heritage sites may require modest or considerable inputs of infrastructure and management so that they are suitable for tourism purposes. Jansen-Verbeke and Lievois (1999) note that transformation and integration into the tourism system are essential for formulating appropriate development strategies for cultural tourism. The transformation process may also be used to protect the resource from damage by tourists or natural forces, such as erosion and weathering.

The amount of transformation required and the costs associated depend on the nature of the asset in question. A cultural theme park, built primarily for commercial purposes by attracting both local residents and tourists to visit, is easier to transform and incorporate into a destination's cultural tourism setting due to its recreational purpose and lesser intrinsic cultural value compared with a thousand-year-old temple. Likewise, museums can be considered as purpose-built assets where the transformation process is inherent in the design. Existing structures not purposely built for tourism like ruins and temples will require more care because the transformation process can damage the intrinsic values being presented. Available option may be building a visitor centre next to the assets.

The framework provides an opportunity to re-evaluate, or to consider for the first time, these issues. Stage Two then provides the opportunity to assess whether the tangible product delivered matches these opportunities or works within the limitations identified. A positive outcome informs Stage Three while a negative outcome identifies issues that need to be resolved, either at the transformation stage or by reconsidering Stage One issues. If issues are found to be unresolvable at both Stage One and Two, development of this asset for cultural tourism may not be an option for the time being.

3. Stage Three – Experience Management

Stage Three is mostly neglected in reality for site management and tourism practitioners generally believe that assets become product when they are promoted in tourist brochures. With core product identified in Stage One, target market identified and proper transformation done in Stage Two, Stage Three is concerned about:

- Managing site capacity including demand and supply;
- Managing tourists; expectation before visits; and
- Managing tourists' experience during their visits.

The purpose of Stage Three, experience management, is therefore to assess how well the experience reflects the core product. It also considers augmented product elements relating to the expectations set prior to visits. Visitor management is an integral part of cultural tourism management as heritage attractions serve as service providers (Shackley 1999). The visitor experience stresses that a visit to a tourism destination is a composition of several different components, including transportation, accommodation, attractions and other facilities. The experience of a visit to a heritage site consists of different stages to which attention should be paid to manage the visitor experience successfully:

1. Before the visit
2. During the visit
3. After the visit

Cultural tourism products may have a clear core product and be transformed suitably, but if the tourist experience is not managed, or if tourist behaviour is not managed, then it will not work effectively as a product. Actions taken by tourism organisations play a critical role in shaping the right image and conveying the right messages for attracting and educating potential target tourists. This concurs with the comment by the Organization for Economic Co-operation and Development (OECD) on sustainable development, 'consumers should be provided with information on the consequences of the consumption choices and behaviour, so as to encourage demand for environmentally friendly sound products and use of products' (cited in Miller 2001). The tourism sector, therefore, cannot manipulate the process, as site managers are the ones who know the site best. They know what the acceptable behaviour is and what the best way to consume the heritage site is and therefore should be involved in the promotion function. Only then, will the image and messages be produced consistently to the market and will the potential tourists be well educated before their visits.

By managing demand and supply, overuse and under-use of assets can be avoided. Shaping expectation before tourists' visits helps to elicit desirable target tourists who are pursuing compatible cultural experience while managing on-site experience help to create mindful tourists and ensure successful delivery of cultural experience.

For existing tourist attraction, this stage examines how demand and supply are controlled and how effectively the experience is presented and managed to actualise the core benefits. It focuses on features as expectations created prior to the visit, appropriateness of information and interpretation and compatibility with other uses. Again, a positive outcome can be interpreted as a successful tourism product whereas a negative outcome identifies problem areas that need to be resolved to make the asset function well as a tourism product.

6.5. Application of the Framework

Using a set of indicators, which will be introduced and discussed in Chapter Seven, site management and tourism practitioners could follow the three stages sequentially for developing new cultural tourism products and evaluating existing cultural tourism products. The framework is a progressive framework. A positive outcome indicates that the asset has met the criteria for that stage and can then be evaluated at the next stage. It also defines the criteria by which the subsequent stage will be evaluated. A negative outcome, on the other hand, identifies critical problems or deficiencies that preclude the sustainable use of the asset. These weaknesses must be rectified before other stages can be considered. They may also represent fatal flaws that preclude the asset from ever performing as a viable cultural tourism product.

Thus, to be sustainable, a product must satisfy each stage of the framework. Failure at any stage is indicative of an unsustainable product, either in terms of the appropriateness of tourism as a management option (Stage One), the development of the tangible product (Stage Two) or the delivery of a quality experience (Stage Three). Stage One issues must be resolved before Stage Two can be effective.

Likewise, Stage Two issues must be resolved before Stage Three can work.

The failure of the asset at any stage of the framework requires a re-evaluation by going back to previous stage or consideration if the asset is not suitable for tourism use due to various constraints. It must also be noted that latent problems inherent at earlier stages may not appear until later stages. Thus, for example, a Stage Three failure may be attributed to Stage Two or Stage One problems. The framework, therefore, enables the assessor to identify a problem and then work back through a systematic assessment process to identify its root cause and to rectify it. In some cases, the cause may be easy to find. However, in others, the candidate suspects the root cause can be attributed to a Stage One deficiency that relates to a poor decision to pursue tourism in the first place.

In short, the candidate asserts that many cultural tourism products are not sustainable because if assets are transformed and promoted without considering if the asset possesses the necessary attributes needed to work as a product, the transformation process fails and the experience is deficient. The application of the framework addresses the following causes of unsustainability:

- The failure to assess the tourism potential;

- The failure to identify the core product, market and desired experience of the target tourists;
- The failure to transform the core product into a viable tangible product;
- The failure to communicate with the market the expected experience gained from the visit to the assets;
- The failure to deliver the core experience; and
- The failure to manage the tourist behaviour.

In addition, the framework guides the development of cultural tourist attractions from identifying potential market, assessment of tourist needs, and effective communication with tourists, to management of visitor behaviour.

6.6. Broad Applicability

The framework and its associated evaluation indicators have wide applicability to cope with different types of heritage assets, different types of products, different types of tourists, products of differing hierarchy, varying importance of tourism to the asset and the spontaneous nature of tourism. Each is discussed briefly below.

A diversity of heritage assets exists, ranging from purpose-built assets (like museums), adaptive reuse of facilities, slightly modified original assets (like heritage trails) to unmodified places (abandoned villages). It is far too simplistic to consider all cultural tourism products as being the same, for each has its own unique context, setting and requirements. Besides, different types of assets may also be at different stages of the product life cycle, requiring different management actions. This diversity has been examined by sampling a range of different types of heritage assets. Details of the types of assets and the use of Hong Kong as a case study to answer the research question:

Can the adoption of a product approach and the use of marketing principles serve as a means to achieve sustainable cultural tourism development?

will be examined in detail in Chapter Seven.

As discussed in Chapter Two, the cultural tourism market is also diverse. Different segments may be motivated by varying degrees of interests in the cultural heritage and seek different types of experience. Stage One of the framework helps to identify what kind and depth of experience that the assets can offer to the tourists and Stage Two uses the findings of this to match the destination tourist profile. In this sense, the framework identifies the types of cultural tourists expecting experience compatible to the core product of the assets and thereafter transforms the assets and shapes the experience accordingly.

A clear hierarchy of tourism products exists, as different places have different levels of appeal. Leiper (1990b) defines a hierarchy by the degree of compulsion the tourist feels to visit. Some will be of great interest and hence draw many visitors from great distances. Others will have limited appeal and attract a smaller number of visitors, and many will have no real appeal. Swarbrooke (1995) defines primary attractions as those that are the main reason for taking a leisure trip. Visitors will spend many hours to enjoying all their elements to obtain value for money. Secondary attractions are those places visited on the way to and from the primary attractions. Their role is usually to break a long journey, to provide an opportunity for refreshments, or to give the trip some variety. Tertiary attractions are those sites where tourists will spend only a few minutes to take a rest. The framework needs to take into account their different drawing powers.

The importance of tourism to assets will also vary. It will represent the major use/user group at some places, where at others, tourists represent an incremental opportunistic use/user group. Its importance will influence how it is developed.

Finally, the candidate recognises that cultural tourism is rarely a pre-planned activity incorporated in a formalised heritage asset management plan. Indeed, many cultural assets visited by tourists spontaneously and have no proactive product development from assets to tourist attractions. More often than not, visits occur spontaneously with the tourist or tourist operators discovering the attractiveness of a site. Slowly, visitor interest grows and numbers increase. Problems often arise only after a threshold is crossed where tourist visits start to impact on other uses. The framework enables both new and existing cultural tourism products to be evaluated. It can be used as a:

1. Proactive development framework for new cultural tourism products
2. Reactive remedial management tool for existing cultural tourism products

The framework can be used for new or emerging products in a top-down manner to define the core product and subsequent development priorities. It can be used for existing attractions in a bottom-up approach to begin the evaluation at the point where problems are felt to occur and then to work upwards or downwards from there. If the assets fail to meet the criteria for one stage, assessment should immediately go right back to the previous stage. For instance, if the transformation process is not suitable, the assessment of the asset should go back to the evaluation stage. In other words, using product terminology, if the tangible product does not perform well, the asset's core product should then be assessed to find out why.

6.7. Chapter Overview

This chapter introduced and described the assessment framework model for sustainable cultural tourism development. Building on the three levels of a product, i.e. core product, tangible product, and augmented product, and the nature of cultural tourist attractions starting at tangible product, a three-stage framework was developed in responding to the three key steps in turning assets into attractions, i.e. assessing tourism potential and identifying core product; modifying tangible assets for tourists' consumption; and managing tourists' experience. The framework addresses the importance of a systematic assessment of asset's tourism potential before transforming the assets into attractions. By focusing on the core values offered and managing tourists' experience, sustainable cultural tourism product could then be realized. The following chapter describes the key considerations in each Stage and hence the indicators used in the evaluation.

Chapter 7 Evaluation Indicators

7.1. Introduction

Chapter Two to Five conclude the key factors affecting sustainable cultural tourism which leads to the framework proposed for sustainable cultural tourism product development in Chapter Six, this chapter is concerned with the development of a set of qualitative evaluation indicators that apply to each of the three stages of the framework discussed in the previous chapter. The indicators are subdivided into three sections to correspond with each Stage. The indicator set provides criteria to assess how well the assets perform at each Stage and what actions, if any, are needed to improve performance against those criteria.

Validity is prerequisite for any vigorous research, Chapter Seven and Eight hence form the foundation of the methodology used to develop, apply and operationalise the framework including the indications in assessing the performance of cultural tourist attractions.

7.2. Developing the Set of Indicators

Literature review (Chapter Two to Six) shows that there are little research on sustainable cultural tourism and even fewer of them provide practical frameworks on how sustainable cultural tourism products are developed. The candidate has chosen a variety of cultural tourism indicators from the literature closely related to this study as the basis to develop the indicators for sustainable cultural tourism product development. Three chosen indicator sets are developed by McKercher and du Cros (2002), McKercher, Ho and du Cros (2004) and McKercher and Ho (2006). They are summarised in Tables 7.1 – 7.3.

Built upon du Cros' (2000) market appeal – robusticity matrix as explained in Section 6.2, McKercher and du Cros (2002) suggested four sub-indicators in assessing the tourism potential of any heritage assets, namely market appeal, product design needs, cultural significance and robusticity (Table 7.1). The four sub-indicators are the major criteria in assessing assets' suitability in developing as tourist attractions. The first and second sub-indicators, i.e. market appeal and product design needs, represent the perspective from the tourism sector to assess the attractiveness of the asset to tourists and the considerations in product development. Market appeals comprises the drawing power of the assets to tourists, including its ambience and setting; popularity among tourists; whether it is an icon of the destination; whether it can tell a 'good story'; uniqueness among nearby attractions; appeals to special needs or uses; complementary to other tourism products in area; tourism activity in the region; destination image; and political support. Product design needs include access to asset's features; high accessibility to asset; proximity to other heritage attractions; and amenities on sites. The third and fourth criteria, i.e. cultural significance and robusticity, represent the cultural heritage management perspective. Cultural significance stresses on the types of values evoked from the asset, namely aesthetic value, historical value, educational value, social value, and scientific value, and its importance including rare or common and representativeness. Robusticity means the ability of the asset to cope with increasing visitation, namely fragility of the asset; stage of repair; management plan or policy in place; regular monitoring and maintenance; potential for ongoing involvement and consultation of key stakeholders; potential for negative impacts of frequent visits; and potential for modifications to have negative impacts. These indicators have been tested by Li and Lo (2006) and found to be useful and effective in assessing the potential of heritage assets as tourism products. However, the deficiency of using a quantitative study is that rating tends to cluster around the mean and

The strength of the McKercher and du Cros framework lies in the identification of four key areas that

must be considered when assessing sustainable tourism potential. Empirical tests (du Cros, 2000; Li & Lo, 2004) also demonstrate its efficacy as a preliminary assessment

tool and its ability to provide insights into future management strategies.

But the model also has some shortcomings that relate principally to the adoption of a quantitative framework. The subjective nature of the indicators means some scores must be applied in an arbitrary nature based on the assessor’s feelings and not on objective criteria. It is difficult, for instance, to quantify items like ‘ambiance’ or ‘social value’. Further, test results show assets tend to be clustered in or close to the middle of the matrix. The reason is that the two dimensions that combine to form each axis may be mutually exclusive. A review of the Li and Lo (2004) paper, for example, reveals that a number of the assets scored relatively highly on one dimension (usually product design and robusticity) and relatively low on the other (usually market appeal and cultural significance), consequently producing aggregate scores that trended to the mid point. Finally, the model gives equal or near equal weight to all indicators. The auditor may see a fatal flaw, but cannot give it the importance it deserves in the final assessment.

Table 7.1 Cultural Heritage Tourism Sub indicators (Source: McKercher and du Cros 2002:191)

Tourism
<u>Market Appeal</u> • Ambience and setting • Well-known outside local area • National icon or symbol • Can tell a 'good story' – evocative place • Has some aspect to distinguish it from nearby attractions • Appeals to special needs or uses (pilgrimages, festivals, sports) • Complements other tourism products in area/region/destination • Tourism activity in the region • Destination associated with culture or heritage • Political support
<u>Product Design Needs</u> • Access to asset's features • Good transport/access to asset from population centres • Proximity to other heritage attractions • Amenities (toilets, parking, pathways, refreshments, availability of information)
Cultural Heritage Management
<u>Cultural Significance</u> • Aesthetic value (including architectural value) • Historical value • Educational value • Social value • Scientific value • Rare or common (locally, regionally, nationally) • Representativeness (locally, regionally, nationally)
<u>Robusticity</u> • Fragility of the asset • State of repair • Management plan or policy in place • Regular monitoring and maintenance • Potential for ongoing involvement and consultation of key stakeholders • Potential for negative impacts of frequent visits on ➢ Fabric of the asset(s) and ➢ Lifestyle and cultural traditions of local community(ies) • Potential for modifications (as part of product development) to have negative impacts on ➢ Fabric of the asset(s) and ➢ Lifestyle and cultural traditions of local community(ies)

McKercher, Ho and du Cros (2004) adopted a qualitative research to investigate 16 popular cultural attractions in Hong Kong and come up with five important attributes of popular cultural tourist attractions, i.e. product, experiential marketing, cultural, and leadership. These are the elements which make the attractions successful in drawing tourists' visitation among all cultural places in Hong Kong.

Table 7.2 Attributes of Popular Cultural Tourist Attractions (Source: McKercher, Ho and du Cros 2004)

Category	Attribute
Product	• site • setting • scale • access • purpose-built or extant facility • complementary adaptive re-use
Experiential	• uniqueness • relevance to tourist • ease of consumption • focus on 'edutainment'
Marketing	• position • does the asset have tourism potential? • identification of viable market segments • place in attraction's hierarchy • product life cycle stage and ability to rejuvenate product life cycle
Cultural	• local vs. international social values
Leadership	• attitude to tourism • vision • ability to assess tourism potential realistically • ability to adopt a marketing management philosophy to the management of the asset

After investigating popular cultural attractions, McKercher and Ho (2006) conducted another qualitative research on smaller cultural heritage attractions to develop and test an alternative assessment framework. Disaggregating du Cros'

(2000) market appeal – robusticity model into its four constituent dimensions, namely cultural, physical, product and experiential values, a number of indicators were identified as shown in Table 7.3.

Table 7.3 Cultural Tourism Assessment Indicators (Source: McKercher and Ho 2006)

Cultural Values

1. Do the stakeholders want tourists/tourism?
2. Can the asset withstand visitors without damaging its cultural values (tangible and intangible)?
3. Does the asset reflect a unique cultural tradition (living or extinct)?
4. Is the asset of local, regional or international cultural significance?
5. Does a visit create an emotional connection between the individual and the site?
6. Is the asset worth conserving as a representative example of the community's heritage?

Physical values

1. Can all areas be accessed (if not, what can be done to rectify this)?
2. Does the site represent potential hazards for visitors (if so, what can be done to rectify this)?
3. What is the physical state of repair (any wear and tear) and will its authenticity be damaged after repairs are made?
4. Can it be modified for use (legally, practically)?
5. Is both the site (inside its physical boundaries) and the setting (its surrounds) appealing to tourists?

Product Values

1. Is the site big enough to attract and retain tourists for a long time?
2. Is the effort required by tourists to get to it too difficult to make a visit worthwhile (time, cost, effort)?
3. Is it near other attractions (similar or different types)?
4. Is sufficient information about the site available (magazine, website, etc.)?
5. Does the site have tourist market appeal?

Experiential Values

1. Does this asset have the potential to offer interesting experiences to tourists?
2. In what ways is this asset capable of providing a participatory, engaging and/or entertaining experience?
3. Is this asset capable of meeting different tourists' expectations?
4. How authentic would general tourists perceive the experiences offered by asset to be?
5. Is good quality interpretation currently available and if not, how can it be provided?

Indicators can be assessed on a binary (yes or no), likert scale (1 to 5) or unscaled basis. However, since most of the indicators are qualitative in nature and the suitability of imposing a quantitative score has been questioned (McKercher and Ho 2006), the researcher adopted a qualitative approach in making the framework operational. McKercher, Ho and du Cros's (2003) study of popular cultural tourism products and McKercher and Ho's (2006) study of less popular place support that a qualitative framework is most appropriate, with each dimension assessed holistically. Indicators provided guidance about what to consider but were not treated as discrete sub-elements to be assessed in their own right as in the du Cros' model.

As a pioneering work to look at the gap between theories and practices for sustainable cultural tourism product development, the candidate consolidates the factors for sustainable cultural tourism product development from various sources and developed a three-stage framework to be tested for guiding the development of cultural tourism products from existing heritage assets. The candidate developed a modified set of indicators for this study based on the indicators employed from McKercher and du Cros (2002), McKercher, Ho and du Cros (2004) and McKercher and Ho (2006) with additional indicators from the vast array of factors introduced by preceding chapters.

It is needed to propose a comprehensive list of indicators including as many as possible any factors affecting sustainable cultural tourism products development derived from the literature as well as the candidate's observation. It is the aim of the candidate to put in all relevant indicators at this stage and tighten the framework by screening out critical indicators affecting sustainable cultural tourism product development. This strategy reduces the chance of error of omission and enables the candidate to bring in indicators from other sources. There are different factors affecting the success of each stage in the framework and each factor contains a number of indicators to be assessed.

The major indicator categories shown in Table 7.4 are discussed below. Sections 7.2.1 to 7.2.6 prescribe factors in each stage of the proposed framework. Sections 7.2.1, 7.2.3 and 7.3.5 details the goals of each stage, and how the site is assessed against the indicators. Sections 7.2.2, 7.2.4 and 7.3.6 look into the outcomes of the assessment process. The 11 factors and 22 indicators identified enable the candidate to apply the framework systematically and holistically.

Table 7.4 Sustainable Cultural Tourism Indicators

STAGE ONE – ASSET ASSESSMENT

Factors	Indicators	Sub-indicators
Market Appeal	Cultural values	♦ Types of cultural values evoked: aesthetic value (including architectural value), historical value, educational value, social value, scientific value
		• Ability to present the values in a short time-frame that tourists can consume the values explicitly and gain general knowledge about the asset during their visits
		• Competitive position – i.e., the asset is attractive enough to draw a particular type of tourist and make values relevant to them
	Cultural significance	• Representativeness/importance (locally, regionally, nationally)
		• Uniqueness (locally, regionally, nationally)
		• Intactness – i.e., that the historical background is complete
	Size and scale	• Size and scale of asset
		• Critical mass of assets – i.e., the site has several spots/there are several assets nearby
		• Ability to bundle assets – i.e., the spatial distribution of the asset and the nearby assets allow them to be packaged/bundled together on a tour route
	Physical setting within the region	• Compatibility with surrounding facilities and structures – i.e., the asset is situated harmoniously in its surrounding environment, which may enhance the tourist experience (including cleanliness)
		• Compatibility with other tourism activities and infrastructure in the region – i.e., the tourism activities and infrastructure in the region may facilitate the consumption of the asset
	Accessibility	• Location with regard to the central tourist areas or landmarks of the destination – i.e., distance and availability of transportation

		• Proximity to other assets – i.e., distance and availability of transportation
		• Ease of access – i.e., availability of transportation and if there is any restriction on access
Robusticity	Asset quality	• State of repair – i.e., how much and how well is the asset maintained?
		• Integrity – i.e., how much of its physical structure is still intact?
	Carrying capacity	• Physical – i.e., level of visits withstood without any physical destruction of the asset
		• Psychological – i.e., level of visits withstood without any negative impact on the experience of tourists or the local community
		• Ability to increase carrying capacity – i.e., whether there is any method to increase carrying capacity (expanding the site, etc.)
	Multiple uses	• Compatibility of multiple uses for different groups – i.e., ability to satisfy different groups of users at the same time – locals vs. tourists, similar vs. different experiences
Stakeholder issues	Asset ownership and management	• Type of ownership and management – i.e., who owns the asset (private vs. public/profit vs. non-profit) and management structure
		• Presence/absence of management regime – i.e., whether there is any management plan and policies to follow
		• Willingness to manage the asset as a tourism product – i.e., whether the site manager is willing to manage the asset as a 'product'
		• Attitude towards tourism – i.e., positive, negative or neutral
		• Willingness to collaborate – i.e., whether the site manager wants to collaborate with the tourism industry
	Stakeholder interest in tourism	• Types of stakeholders – i.e., who are the major stakeholders?
		• Interest in tourism – i.e., do they support or oppose tourism?

STAGE TWO – ASSET TRANSFORMATION

Factors	Indicators	Sub-indicators
Target market assessment	Market Profile	• Compatibility with destination image and market profile – i.e., whether the target segment(s) is/are compatible with the destination market profile
		• Tourist profile of individual segments – e.g., demographic, travel behaviour, benefits sought, etc.
		a.) Segmentation effectiveness – i.e., measurability, accessibility, substantiality, actionability
		b.) Segment structural attractiveness – i.e., competitors, substitute products, ability to keep the tourists returning for repeat visits
	Tourism Uses	• Compatibility of uses among different target markets
		• Level of authenticity with regard to tourism uses
		• Compatibility of tourism uses with asset's current uses, cultural values and core message – i.e., whether the needs of the target market are compatible with the current use, cultural values and core message of the asset
Develop management plan and policy	Set Management goals and objectives	• Core message(s) offered to different target segments
		• Management priorities guiding the site operations. Examples include: - Conservation - Accessibility - Education - Relevance - Recreation - Financial concerns - Local community - Quality

People, Skills, and Financial Resources	Resources	• Resource availability for product transformation – i.e., financial, human, etc.
	People	• Sufficient expertise and skilled human resources for the asset transformation.
		• Motives for involvement – i.e., compatibility of the motives among various parties involved in the transformation process
Stakeholder Issues	Stakeholders' interests	• Compatibility of stakeholders' interests for achieving common objectives
		• Power balance among stakeholders – i.e., ability of stakeholders to communicate on the same ground
		• Stakeholder consultation – i.e., whether there is stakeholder consultation and in what form it has been undertaken
Site Management	Modification	• Types of modification needed/done on assets to turn the site into a successful visitor attraction, including: - Facilities/infrastructure - Services - Image
		• Compatibility with surrounding facilities and structures
		• Compatibility with other tourism activities and infrastructure in the region
		• Possible impacts imposed by asset modification on: - Cultural values - Lifestyle and cultural traditions of local community(ies)

STAGE THREE – EXPERIENCE MANAGEMENT

Factors	Indicators	Sub-indicators
Capacity Management	Ability to manage demand	*Short- to medium-term* • Ability to manage short- to medium-term demand – examples of strategies include: - partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for season tickets - Pricing strategies - Promoting off-peak demand - Developing complementary services
		Long-term • Ability to manage long-term demand with reference to the product life cycle – examples of strategies include: - Demarketing – e.g., stopping promoting the site, promoting substitute products, closing up part(s) of the site, and additional charges for part(s) of the site - Enhancing or rejuvenating the market appeal by: ♦ Positioning ♦ Bundling - Heritage trails - Precincts - Festivals and events ♦ Redevelopment of new product

	Ability to manage supply	*Short- to medium-term* • Ability to manage short- to medium-term supply – strategies may include: - Use of technology - Visitor participation - Managing queues - Extending service hours
		Long-term • Ability to manage long-term supply – strategies may include: ♦ Increasing carrying capacity - Redesign of layout - Expansion of existing or additional facilities
Managing Expectations	Pre-arrival Tourist Information	• Ability to create and convey realistic expectations to tourists – strategies may include: - Availability of prior information - Expected experiences/benefits gained from the assets - Expected uses of assets - Compatibility with asset's core message - Accuracy and consistency of information
Managing Experience	Ability to create mindful tourists	• Ability to utilise on-site design to create mindful tourists who are sensible to the asset's values – strategies may include: - Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.) - Effective interpretation (interactive exhibits, language, guided tours, physical orientation, etc.) - Control over the tour guides' interpretation (message, accuracy and consistency) - Potential disturbance to local community(ies)

	Nature of experience for different target groups	• Ability to match experience with expectations - Authenticity - Types of experience (education vs. entertainment) - Depth of experience (shallow vs. deep)

7.2.1. Stage One Indicators

The major goal of Stage One is to determine if an asset has potential to function as a sustainable tourist attraction, and if so, what that potential is. From the literature review in preceding chapters, it can be concluded that sustainability has three main elements: sufficient market appeal to attract enough tourists to warrant capital investment and other improvements to the asset; an asset that is sufficiently robust tangibly and intangibly to cater to more or different types of visitors; and support for tourism from traditional owners, managers and the local community. An asset may have high tourist potential because of its scale and proximity to surrounding facilities and structures, but if it is too fragile to accept a large number of visitors or, if the local community does not support tourism, then it can never be sustainable until these issues are resolved. Likewise, robust places may be able to withstand large numbers of visitors, but if they have no market appeal they cannot succeed as attractions. Unresolved stakeholder issues must be addressed, regardless of the market appeal of the asset.

The framework can be applied to determine assets' relative level of both market appeal and robusticity which will also indicate whether the asset has the potential to be a primary, secondary or lower order attraction, an indication of its attractiveness to the tourist markets (Swarbrooke 1995). Some assets may have unique, but limited, appeal and may be appropriate to attract a niche tourist market. In this way, the framework should be able to avoid common problems of places being overwhelmed by unexpected large numbers of visitors or struggling with too few visitors.

Market Appeal

Not all cultural heritage assets are suitable for tourism and those that may be suitable have differing levels of attractiveness. The potential market appeal of the asset needs to be evaluated systematically and realistically, to avoid the type of over- or under-use problems as explained in Chapter Two.

The market appeal indicators include consideration of such elements as the asset's cultural values, cultural significance, size and scale, physical setting with the region, and accessibility. Cultural values and significance relate to the uniqueness and potential appeal of the attraction. Places that are culturally significant and unique will probably have more potential appeal than places that are common and of little perceived significance. The remaining indicators relating to size and scale of the asset, its physical setting and accessibility will influence whether the asset has the ability to attract and retain visitors and whether or not a journey to the asset is worth the likely experience received. Simply stated, if tourists are not interested in visiting, or if the perceived costs of visiting as measured in time, effort and money outweigh the perceived benefits, then the place can never succeed as a tourist attraction. One thing that site managers and tourism marketers need to be aware of is that assets that appeal to the local residents may not necessarily possess the same level of market appeal for tourists. Collectively, Stage One assessment will determine if the place has appeal, the likely level of appeal and situational factors that may influence its place in the attractions hierarchy.

Robusticity

Robusticity, as introduced by du Cros (2001), relates to the state of repair, physical integrity and the ability of the asset to withstand incremental visits. Indicators in this category include asset quality, its carrying capacity and its ability to cope with multiple uses. While other factors have been addressed in du Cros' market-robusticity matrix, one factor that has not been addressed is carrying capacity, or what some may call limit of acceptable changes, a certain optimum visit level of a site (Shackley 2001). The concept includes two elements – physical carrying capacity and psychological carrying capacity of the tourist experience. Assessment of robusticity will determine the maximum number of individuals who can visit the place at any one time without compromising its physical or psychological values. It will also identify whether and what type of site strengthening activities may be required if larger numbers of visitors are expected. While market appeal assesses interest, robusticity assesses capacity.

Stakeholder Issues

Few evaluation methods explicitly evaluate stakeholder issues as a core factor of a sustainable cultural tourism product. Yet, sustainable tourism is impossible without the consent of owners, managers and traditional users. Moreover, the types of tourism activity permitted may be limited by conditions identified in management plans, where they exist. This set of indicators seeks to understand the cultural heritage management context surrounding the use of the asset and also seeks to determine the level of non-tourism stakeholders' interest in developing the asset for tourism use. The key issue is to avoid the situation where tourism is imposed on the asset rather than welcomed by asset managers and custodians, because support from, and consensus among, stakeholders is very important. Measurements include asset ownership and management and stakeholder consultation.

7.2.2. Stage One Outcomes

Silberberg (1995) classifies cultural tourism products along a willing-ready-able continuum which is in fact the outcomes of Stage One. At one end are cultural tourism products that are not currently attracting tourists, but have established this as a goal. In the middle are those not only 'willing' but also 'ready' to make commitments to tourism consumptions. At the other end are those 'able' to attract tourists with attention paid to eight points:

- Perceived quality of the product;
- Awareness;
- Customer service attitude;
- Sustainability;
- Extent to which product is perceived as unique or special;
- Convenience;
- Community support and involvement; and
- Management commitment and capability.

The candidate suggests an additional outcome, which is those assets that should not enter the tourism sector, or that are unable to do so. Therefore, it is suggested that the continuum be extended to include an 'ignore/avoid category.

The outcome from Stage One helps to set the scene for Stage Two, asset transformation, by defining the core product, deciding the types and volume of tourists likely to come and that can be accommodated, the asset's position in the attraction hierarchy with regard to the likely visitors and the obstacles that can be foreseen. Alternatively, the valuation can also identify critical issues that need to be addressed before successful transformation can occur. Importantly, it can also identify fatal flaws, such as lack of market appeal, the asset being too fragile or lack of stakeholder consensus, which will lead to the recommendation of not pursuing tourism.

7.2.3. Stage Two - Asset Transformation

Stage One identifies places with some tourism potential and screens out those with little or none or where tourism is an inappropriate use for a variety of reasons. It also informs us about what type of experience is most suitable for the place. Stage Two evaluates how effectively the asset can be transformed for new product development and has been transformed for existing cultural tourist attractions. The challenge thus lies in how to bring the assets from Silberbergs's (1995) 'ready', 'willing' and 'able' stages (referred to Section 3.2) to the point where they work effectively as products with few adverse impacts.

Stage Two indicators relate to five broad aspects of asset transformation. The first focuses on the consumer to determine if existing visitors are compatible with the outcomes identified in Stage One and also to determine if their behaviour is appropriate for the desired types of use. The second concerns the core message that site owners and managers seek to convey to the visitors as well as management's priorities. The third and fourth evaluate the ability of asset owners and managers to transform the asset. The last factor assesses the physical transformation itself.

The Market

The matching of supply with the market is paramount. This aspect of the evaluation examines the compatibility of the existing tourist market with the core product identified as an outcome of Stage One, in relation to the nature and volume of visitors and expectations sought. A mismatch between current visitors and the core product can result in a wide range of problems relating to visitor satisfaction and asset management. A mismatch can easily occur between the asset's core values and the expected experience of different types of tourists. Target market assessment therefore aims to evaluate the market profile of the current set of visitors and their level of satisfaction with the outcome identified in Stage One. By doing so, site owners and managers will then have a realistic idea of how the existing visitor profile matches the core product of the assets, how substantial the intended target market is and from where they can communicate with them. The major goal of this matching is twofold:

1. To assess how well the asset actualises its identified preferred potential in attracting compatible visitor groups. As most of the assets have no marketing plan in reality, visitors are drawn to the sites without deliberate target marketing efforts.
2. To identify any intended visitor market that the asset is able to attract and the visitor profile of the segment for appropriate asset transformation plan. This

is particularly needed for new product development as well as repositioning of existing cultural tourist attractions.

Cultural heritage management should accept that understanding market realities and matching them in the process of product development is essential for the conservation of cultural heritage assets (Jamieson 1994). Marketing should not be confined to commercial tourism operators; the non-profit cultural heritage sector should also understand the importance of marketing in achieving its management objectives, i.e., education and conservation.

As the cultural tourism market is diverse (referred to Chapter Three), understanding the tourists' profile and preferences for activities and places to visit will enable marketers to better understand their potential target segment and develop proper management strategies to incorporate the components of the tourist attractions. As such, one of the key indicators in Stage Two is to analyse if there is any potential market for the site, the tourist profile of individual segments and its competitors. If target marketing has been done, the assessment will also involve evaluating the effectiveness of the segmentation.

It is also an essential task to match the core product offered by the assets with the destination market profile. For any type of resource, there must be a (potential) demand before it can be utilised for production (Zimmermann 1972). At the same time, there are restrictions limiting the consumability of different resources by different types of consumer (Aronsson 2000). Therefore, before any heritage asset is developed into a tourism product, the need to understand market demand for that particular type of asset is extremely important. When considering who visits, two issues arise:

1. Compatibility of the type of tourists with the core message of the site; and
2. Compatibility of the market size and the carrying capacity of the site, i.e., whether the site is too large, too small or just right for the number of potential tourists.

A second objective is to determine if the existing visitor is using the asset in a manner that is compatible with the identified core product. The transformation process should not come at the loss of cultural values, authenticity and other users. More than one segment may visit the site, so it is important to assess how each uses it. It is also important to examine if different tourist groups are compatible in terms of benefit sought, visiting behaviour and level of experience gained. Different types of visitors may have different expectations that may be in conflict with others. The chance is higher here where the visitor population can include tourists and locals. The level of authenticity is another important factor in transforming the site. Commodification of the site for tourism uses should be limited to maintain the authenticity.

Management Plans and Policies

Whether the type of current tourism use is compatible with the overall management plan and policy must be considered next. In some cases formal management plans may exist, but in other instances they are likely to be informal or perhaps nonexistent. Regardless, du Cros (2001) contends that conservation and commoditisation are not mutually exclusive. They can be linked along a continuum. Heritage assets can be positioned according to the prescribed management objectives formulated after the assessment of market appeal and robusticity. For instance, some assets may require strict attention to minimise visitor impact, while others that may absorb heavy visitation with high tourism appeal will be placed near the commoditisation end. Therefore management plans and policies is one factor to consider in Stage Two to examine if tourism use is compatible with the overall plan for the asset.

While the framework can be used in a proactive manner for new product development, it is most appropriate as a reactive tool to assess existing cultural tourism products where problems have arisen. The assessor may want to start at this stage to understand what type of conflict or incompatibility may exist between current and desired uses and then work progressively through the framework to seek solutions. In some cases, it may be a downstream matter of poor experience management issues in Stage Three. In other cases, it may be a more upstream issue reflecting Stage One deficiencies.

In cases where no formal management plan exists, an option might be to set management goals and objectives for they will address who will be the target tourists from whom exchanges (admission charges, respect of local culture, appreciation of heritage values, etc.) are elicited through the marketing efforts, i.e. product, price, place and promotion. Knowing the management priorities, site managers may then determine the level of site modification in the transformation process.

People, Skills and Financial Resources

Sufficient people, skills and financial resources are needed to ensure sustainable use of the site and the power balance between stakeholders. This aspect of the evaluation determines if the current management structure (if one exists) and resources available are sufficient to both transform the asset into the desired type of tourism product and then manage it effectively.

Stakeholder Issues

Stakeholder interests have to be addressed in Stage Two as well as Stage One. Stage One determines their interest in, and support for, tourism. Stage Two examines the effectiveness of the relationship between stakeholders and tourism. McKercher, Ho and du Cros (2005) identified a number of relationship styles that existed between cultural heritage management and tourism stakeholders. Partnerships are ideal, but occur rarely. Instead, parallel relationships, in which cultural heritage management and tourism sectors have little communication and work separately in developing and promoting the site, were found most commonly in Hong Kong. In some cases, these worked well, while in others they were not particularly functional. Other relationships, including imposed co-management and unbalanced power relationships reflected by denial or unrealistic expectations resulted in problems arising. A positive relationship helps to foster shared visions and compatible goals among all stakeholders. However, it may not happen easily in reality. Very likely, attitudes towards one another, tension and power struggles among key stakeholders may result in deviating objectives and, sometimes, hostile relationships among the stakeholders. In Stage Two, the nature and effectiveness of the relationship between cultural heritage management and tourism sectors is examined.

Site Management

Modifications to the physical asset are, perhaps, the most visible evidence of transformation of a heritage asset to a tourism product. Some places may require minor modifications, while others may require extensive work. The level and type of modification has to be compatible with the core product, the market demand and the asset's own unique characteristics. Whatever modifications occur must be compatible with Stage One outcomes. To be sustainable, compatibility of the modifications with the asset's cultural values, its surrounding environment and its potential impacts on the local community should also be clearly assessed to maintain authenticity and minimise negative impacts. As such, the indicators here determine if site management is appropriate in relation to:

- Types of modification (i.e. facilities, infrastructure, and services)
- Compatibility with surrounding facilities and structures
- Compatibility with other tourism activities and infrastructure in the region
- Potential for modification to have negative impacts on cultural values of the asset and lifestyle and cultural traditions of local communities

7.2.4. Stage Two Outcomes

Assessing a cultural tourism site using the indicators in Stage Two allows site managers to review how affectively transformed tangible assets match the outcomes identified in Stage One. Success here indicates that the market demand and constraints on resources have been identified. If problems are found in Stage Two, the site manager will have to resolve them.

It must also be appreciated that Stage Two represents an intermediate step between the identification of potential and delivery of a successful, sustainable product. Most problems at existing cultural tourism attractions will appear to be of a Stage Two nature. Overcrowding, stakeholder conflict, inappropriate use, insufficient revenue, incompatibility with existing management plans, etc., are typical of unsustainable practices. Practical solutions may be identified in some instances. But it is likely that the causal factor of Stage Two problems rests with the failure to consider Stage One issues. Rectification may require going back to the beginning of the assessment process.

7.2.5. Stage Three: Experience Management

Stage Three assesses the quality of the experience provided. Asset managers may need to further shape and manage the expectation and experience of the tourists as well as monitor the demand and supply on a continuous basis. The major goal of this stage is to ensure that a quality experience is provided that matches the tourist's expectations. Three factors are identified: capacity management, managing expectations and managing the experience.

Capacity Management

This set of indicators evaluates how effectively current use levels are managed.

Even at robust sites, demand and supply must be well managed to ensure that the site is not overwhelmed by tourists or, alternatively, empty at other times. These indicators evaluate the effectiveness of a range of practical marketing tools and management activities, including pricing, product bundling, promotion and the management of visitor movements. It also examines whether and how effective demarketing may be to shift demand from peak periods to off-peak periods.

Managing expectations

Tourists generally arrive with some type of predetermined expectation about what the product will offer and how to behave. Incompatibility and reduced satisfaction may exist when tourists expect different types of experiences from those that are provided. Evaluation here assesses what types of expectation are created in promotional media and their compatibility with the actual or desired experience provided.

Managing the experience

The final set of indicators assesses how well the experiences are delivered, particularly through interpretation, guide services, etc. The purpose is to determine if the delivery of the experience is appropriate for tourists mostly with lesser knowledge of the destination than the local visitors, and compatible with the core product, reflects and respects the wishes of the cultural heritage community and traditional stakeholders, is presented at the right level and depth of experience for the likely visitor and is authentic. As suggested by Moscardo (1996), interpretation is the last but most important task in controlling the experience and behaviour of tourists to avoid unsustainable uses of the heritage sites.

7.2.6. Stage Three Outcome

Assets passing Stage Three are deemed to be sustainable, for they must also satisfy Stage One and Two before the experience is analysed. Like the previous stages, problems found in this stage will have to be fixed. If they cannot be resolved, the site manager must go back to previous stages to tackle the problems again.

7.3. Chapter Overview

The greatest challenge facing sustainable tourism is how to move effectively from theory to practice (Campbell 1996). A variety of models have been identified to encourage sustainable use, but most have been criticised as being difficult to make operational. This dissertation proposes a practical framework to assess tourism potential at three different stages of the product development process. This chapter has identified a series of indicators that can be used to evaluate how effectively assets perform. By applying the marketing concept in the context of sustainable cultural tourism, a successful cultural tourism product is neither determined solely by the number of visitors nor the revenue generated from tourism consumption. The key issue really lies on the optimal mix of tourism and cultural heritage management, which both the tourism sector and heritage site management agree upon.

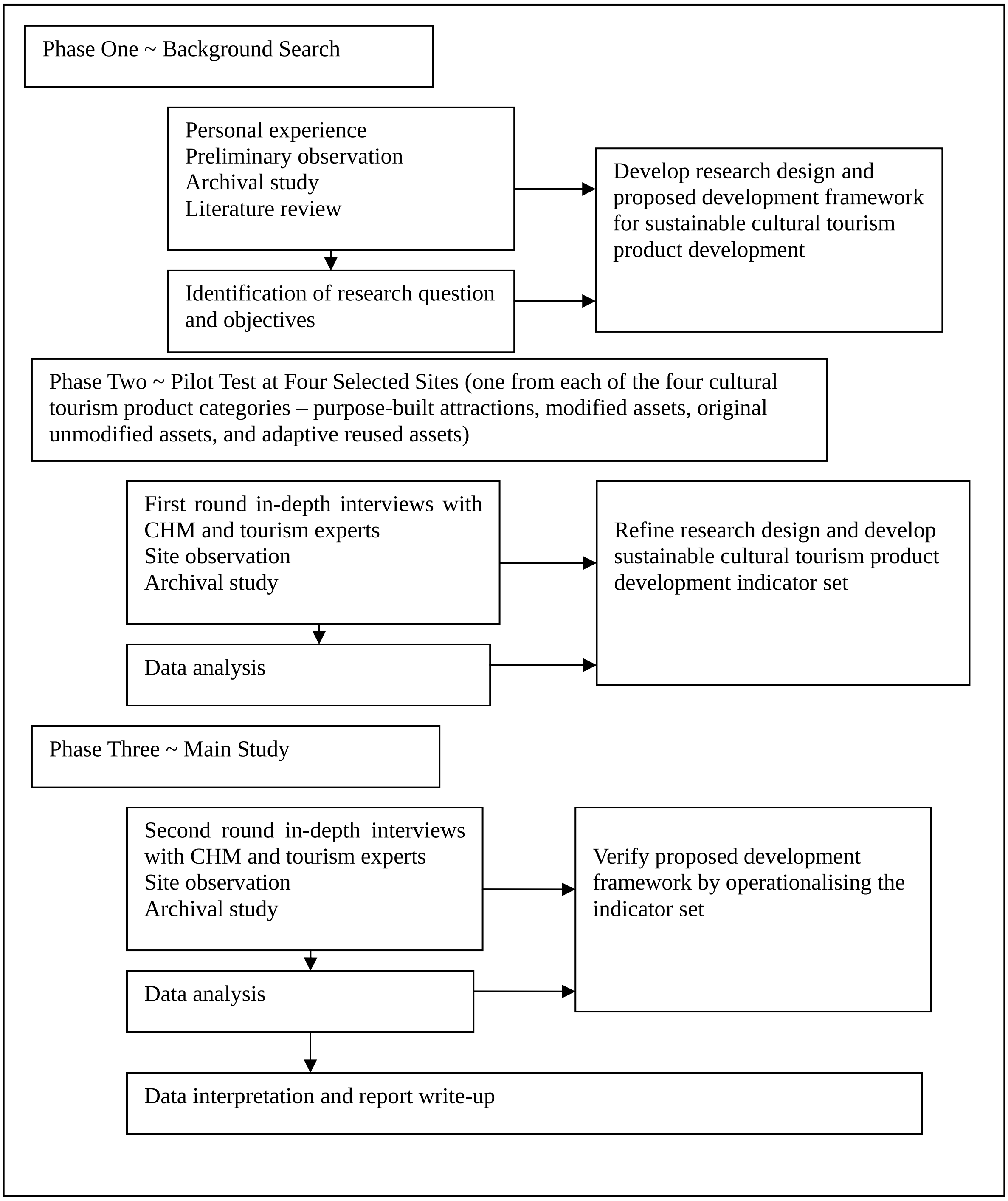
Any successful cultural tourism product must clearly identify the core benefits offered by the assets, transform these benefits into a tangible product and offer a quality visitor experience. These preconditions apply equally to large and small attractions. As such, even a small, locally based heritage site can be regarded as a successful cultural tourism product as long as the heritage site management and the tourism industry can realistically understand its limited market appeal, modify the asset accordingly to satisfy the secondary tourist market and hence bring in reasonable income. A heavily visited heritage site may not be deemed as successful if it does not satisfy the criteria identified in the framework. This is an important concept to be made clear in the beginning of this chapter for it sets the scene for the upcoming data analysis and discussion of findings. The next chapter focuses on the method and research design of the study. Detailed operationalisation of the framework into the selected cases is provided.

Chapter 8 Research Design and Method

8.1. Introduction

The framework and indicators were discussed in detail in the previous two chapters. This chapter describes the research design and method used to test the merits of using such a framework. Figure 8.1 illustrates the overall research process, which consists of three phases and the respective tasks and objectives, namely background search, pilot test at four selected sites, and the main study.

Figure 8.1 Research Framework



This chapter begins by discussing the research design, focusing on the selection of specific attractions as a means of testing various elements of the framework. Justification for adopting a qualitative instead of quantitative research design follows. The chapter then describes the variety of data collection methods that have been adopted to ensure the rigour and validity of the research. Triangulation to verify the research findings will also be elaborated on to support the findings discussed in Chapters 9 and 10. The identification of representative cases will also be explained to give readers an idea of how each case was selected to test the proposed framework and a justifiable reason for its inclusion will be given.

(Note: This study was embedded initially in a large-scale Competitive Earmarked Research Grant, or CERG, project funded by the Hong Kong SAR Government. The focus of the CERG project was largely on a quantitative market-driven analysis of cultural tourism in Hong Kong. This research has produced a number of papers. Those that the candidate is involved in are included in Appendix 3. The researcher was involved in the project from the beginning and has used some of the results and data sets for this study.)

8.2. Research Design – Adopting a Qualitative Approach

This study is exploratory in nature, since no previous effort has been made to examine if the adoption of a product approach and the use of marketing management tools can achieve sustainable cultural tourism development. As such, an inductive approach using qualitative methods is deemed to be most suitable because of the nature of the research question, the complexities involved in considering different settings and contextual environments and the need for a research design that is flexible enough to reveal unforeseen matters and to cope with the changing environment and circumstances. In addition, qualitative research has proven to be more effective than quantitative research in previous attempts to examine this issue (McKercher and Ho 2006, MckKercher, Ho, and du Cros 2004, du Cros 2001, Li and Lo 2004).

Quantitative research methods focus on 'what', 'who' and 'when' type research questions. Qualitative research methods focus on 'how' and 'why' type questions. Some may argue that quantitative research methods are most suitable to find causal relationships between variables ('how' type questions), but its use tends to concentrate on effects rather than process. Quantitative methods are suitable to understand variables, e.g., B changes when variable A changes. Qualitative research, on the other hand, concentrates on the process, examining how variable B reacts to variable A's changes (Maxwell 1996; Denzin and Lincoln, 1998). As Denzin and Lincoln (1998:xii) recognise, 'the who and what of qualitative studies involve, cases, or instances of phenomena and/or social process'. As such, a qualitative approach may be more suitable to verify how the adoption of a product approach and a marketing management philosophy can result in enhanced sustainability, and, equally as important, to identify causes and possible remedial action to rectify the situation if the site is not operating at its optimal level.

Jamal and Hollinshead (2001:67) describe qualitative research in the field of social science as '[resting] on a departure from static, quantitatively measurable knowledge towards and focus on understanding and expressing that aspect of being which is dynamic, experienced and elusive of the positivist researcher'. In spite of their widespread use, qualitative studies have often been dismissed by non-qualitative researchers as being unscientific. A study conducted by Riley and Love (2000), revealed that the four major tourism journals (Journal of Travel Research, Annals of Tourism Research, Tourism Management and Journal of Travel and Tourism Marketing) predominantly published papers that used a positivist quantitative research design. However, as the authors suggest, a majority of the most influential papers in tourism used qualitative research, but were published in non-tourism journals. They attributed this observation to the fact that early qualitative research methodologies in tourism were not as rigorous or sophisticated as today. Some researchers have now started to question quantitative research's inability to address fully the questions of understanding and meaning.

Perhaps, the two most significant questions about the method relate to validity and the ability to generalise. How can you prove that the data you have obtained are objective enough to reflect the truth and how can one believe one researcher's observations are valid (Maxwell 1992; Kvale 1994; Lincoln & Guba 1985)?

Alternatively, how can a small sample reflect the whole? In addition, methods of analysis are not well formulated, while there are clear conventions that quantitative researchers can follow (Miles 1979 cited in Miles & Huberman 1994).

But, these concerns have also been addressed by qualitative researchers. Lincoln and Guba (1985:14) observe 'the concept of truth is an elusive one' … what we have seen in research is the 'phenomena from the researchers' eyes'. Maxwell (1992) adds that we cannot step outside the real world to make observations and obtain information that we are actually part of. Elsewhere, Maxwell (1996) comments that validity is not something that can be purchased with methods, but rather it depends on the relationship of the research conclusions to the real world. No method can ensure that you have grasped accurately the truths of the world. Instead, Wolcott (as cited in Maxwell 1992:281) suggests that understanding is far more fundamental for qualitative research than validity.

However, the preceding comments do not mean that qualitative research can abandon validity. On the contrary, it still deserves attention in order to make the study more convincing. Maxwell (1992) developed a typology of validity categories based on the concept of 'understanding' that reflects various aims of qualitative research, including descriptive validity, interpretive validity, theoretical validity, generalisability, and evaluative validity. The framework and the indicators help to overcome the problems to ensure an objective and rigorous study. In addition, rigorous interviewing procedures, including recording and transcribing the interview, triangulation of sources and methods, and member checks can overcome the five threats to validity.

The issue of ‘generalizability’ also warrants some discussion., for it too has often caused concerns among quantitative-oriented scholars (Farrar & Janson 1998; Maxwell 1992; Lincoln & Guba 1985). They argue that qualitative research findings cannot be generalised based upon the small sample size and subjective judgement from a single researcher. However, most qualitative research makes no attempt to generalise findings to a wider population. But, as Becker (cited in Maxwell 1992) argues, generalisation in qualitative studies usually takes place through the development of a theory or a model that does not only apply only to a particular setting or individual, but also shows how the same theory or model leads to different results in different settings or objects. The purpose of this research, for example, is to test whether the proposed framework works within a sophisticated urban tourism setting, Hong Kong, and how it may result in more sustainable cultural tourism products for achieving both sets of goals from the two stakeholders.

The analysis of 14 cultural tourist sites, described below, enables the research to borrow from case study methodology, although, strictly speaking, the research has not conducted case studies. The use of case studies has long been recognised as a prevailing research strategy in conducting tourism research. It is not a research method, but employs a combination of methods to study a phenomenon (Yin 1994). It is suitable when dealing with different types of heritage assets. To enhance the credibility of the research, multiple examples of each type of asset have been included. This method is similar to a snapshot approach in which each site represents a particular type of asset at a particular development stage that, together with other sites, reflect the commoditisation process of heritage assets at various stages. While a longitudinal study may limit the researcher to examining only one or two cases, a snapshot approach represents a holistic approach to identify insights from various types of cultural tourism products.

8.3. Selection of Sites

The purpose of this study is to test the appropriateness of using a three-stage assessment framework to identify the causes of unsustainable practices and possible solutions. A representative sample of cultural tourism products in Hong Kong is used to test the framework. Purposeful sampling was used initially to examine different categories of assets (purpose-built, adaptive reuse, etc.). The selection of sites also enabled different elements of the framework and different stages in the framework to be studied.

Maxwell (1996) explains the four major goals of using purposeful sampling. The first is to obtain a representative typical setting, participant or activity. The second is to identify the opposite to these typical cases, i.e., heterogeneity, and ensure ‘reality’ has been well covered. The third is to select cases that are critical or extreme to the theory or framework developed by the researcher through induction. The last is to illuminate reasons for the differences between cases and thereby make comparisons. All of these goals help to illuminate the ability to make operational the set of indicators and hence the development framework.

Fourteen heritage sites representing a cross-section of four types of cultural tourism products were selected. These places represent examples of purpose-built cultural attractions, modified assets, original unmodified assets and adaptive reused assets.

Purpose-built cultural attractions	- Hong Kong Museum of History - Heritage Museum - Hong Kong Museum of Arts - Big Buddha
Modified assets (with significance site modifications, e.g. visitor centre, museums, etc.)	- Kowloon Walled City Park - Lei Cheng Uk Han Tomb Museum - Law Uk Folk Museum - Sam Tung Uk Museum
Original unmodified assets	- Wong Tai Sin Temple - Chi Lin Nunnery - Ping Shan Heritage Trail - Lung Yeuk Tau Heritage Trail
Adaptive reused	- Western Market - Murray House

The sample covers a wide range of heritage assets in Hong Kong. Each site contributes to the examination of one or more critical issues in the development framework. Each site stands alone, but also combines with all others to test the framework. The site selection also enables pairs or trios of assets sharing similar characteristics to be compared. Each site is described in detail in Chapter 10 and the aspects of the framework that relate to it are discussed in Chapter 11. The 14 assets facing similar issues are grouped as follows:

- Hong Kong Museum of History / Heritage Museum – identification of target market
- Big Buddha - well managed example for all three developmental stages
- Hong Kong Museum of Arts – well managed example for all three developmental stages
- Wong Tai Sin / Chi Lin Nunnery – illustrate the issue of stakeholders' will and inability to manage experience for the tourist market

- Lei Cheng Uk Han Tomb Museum / Law Uk Folk Museum / Sam Tung Uk Museum – limitation of market appeal overcome by asset transformation
- Ping Shan / Lung Yeuk Tau Heritage Trails– issue of transformation
- Kowloon Walled City Park – unmatched expectations and experience
- Western Market / Murray House – contrasting cases of tourism appeal and asset transformation

8.4. Data Collection

Various data collection methods were used in this study, including in-depth interviews, site observations, and the use of a variety of secondary data sources. Before data collection could begin, the likely validity of the assessment framework and indicators had to be verified. A pilot test was undertaken at four different sites representing each of the four types of cultural attraction studied:

- Purpose-built cultural attraction – Hong Kong Museum of History
- Modified asset - Lei Cheng Uk Han Tomb Museum
- Original unmodified asset - Lung Yuek Tau Heritage Trail
- Adaptive reused asset - Western Market

The pilot test suggested that the indicators were appropriate to test the main factors associated with each stage, with minor modifications.

8.4.1. In-depth Interview

Two rounds of in-depth interviews were carried out during 2001 to 2003. Semi-structured interviews were used. Interviews were conducted with the assets' site managers and tour operators. Interviews with representatives of the Tourism Commission and Hong Kong Tourism Board were also conducted to verify the development focus of the Hong Kong cultural tourism market and the relationship between the two sectors. A total of 14 individuals were interviewed and the complete list is included in Appendix 2. Each interview lasted for one to two hours. It was tape-recorded and later transcribed into data script. Transcripts were sent back to interviewees for checking and to rule out the possibility of misinterpretation of the meaning of what they mentioned during the interview and the perspectives they had on sustainable cultural tourism product.

The main objective of the interviews was to seek professional views from both cultural tourism heritage management and tourism experts, who are a powerful source of data in qualitative research. Interviews with heritage site managers also offered insights into the historical development or evolution of tourism, whether or not it was planned in advance. The relationship between the cultural heritage management and the tourism sectors and the management challenge of treating cultural heritage assets as tourism products was also addressed.

Insights into the tourist markets, management focuses and objectives and information on stakeholder issues were also gathered. Information about the tourist market including tourist preferences and behaviour were provided in detail by tour operators. Major cultural tourist attractions were also recommended by them in selecting representative cases for investigation. Their views also helped to provide insights into how large the cultural tourist market is in Hong Kong.

8.4.2. Site Observations

The researcher also conducted a number of site observations with two goals in mind: 1) to evaluate the site directly using the indicator sets; and 2) to verify the evidence provided by the interviewers. Detailed site evaluation notes were taken and later transcribed into the indicator framework. Informal chats with tourists at sites were also made to furnish more information about the cases under investigation. The researcher filled the checklist and wrote memos for each of the observations. Appendix 1 contains the completed site evaluation forms.

8.4.3. Secondary Data

Secondary data, including archival and library searches were used to provide more comprehensive and enriched information about the heritage sites management. Secondary data sources included official statistics (government and private), articles from newspapers and popular magazines; government, business and other administrative records; personal diaries, letters and on-line information. All of these are complementary – together they provide a comprehensive source of data (primary, secondary and support literature); they are each unique (methodologically or historically or administratively); they provide a good source of longitudinal data; they provide a highly reliable data source which can be easily re-checked by others.

8.5. Data Analysis

> *'Analysis is a breaking up, separating, or disassembling of research materials into pieces, parts, elements or units. With facts broken down into manageable pieces, the researcher sorts and sifts them, searching for types, classes, sequences, processes, patterns, or wholes. The aim of this process is to assemble or reconstruct the data in meaningful or comprehensible fashion.' (Jorgensen 1989:107)*

The early stages of qualitative data analysis usually concentrate on gaining entrée, developing and sustaining field relations, participating, observing, and gathering information while tentatively starting to analyse and theorise (Jorgensen 1989). This approach was followed. Initial interviews were introductory in nature, familiarising the candidate with the asset in question and identifying issues to focus on in the site inspection. As the research question in this study became more clearly defined, the candidate focused subsequent research on data collection and analysis by using in-depth interviews, site observations, and secondary data. Analysis also revealed where additional information was needed.

Analysis is largely empirical and descriptive. The conceptual validity of the framework was demonstrated largely from a review of the background literature and assessment of other studies conducted elsewhere. Likewise, the intuitive validity of the indicators came from their use in other studies attempting to analyse cultural tourism assets and from the preliminary indications from the pilot studies. Thus, data analysis focused on the empirical application of the framework and analysis of the results. From here it was possible to work back to determine whether the framework worked in practice and, by extension, to determine its conceptual and theoretical validity. An additional section reflecting on the results and validity of the framework is in Chapter 12

8.5.1. Operationalising the Framework

Each stage in the assessment framework includes a number of key factors for developing a sustainable cultural tourism product. Each factor contains a list of indicators essential to the success of the factor and each indicator is further divided into sub-indicator. As most of the indicators and sub-indicators are qualitative in nature, examples are given to explain what are examined under the respective sub-indicators so as to ensure objectivity and validity. Examiners could base their investigations on the criteria to gauge how well the site satisfies the sub-indicators. Sub-indicators will then be assessed holistically rather than individually to reflect on the performance of the site on that particular indicator. In reviewing the performance of relevant indicators, a conclusion of the key factors with respect to each stage may then be drawn.

Failure in one indicator does not immediately lead to failure of the overall factor if there are other indicators that can counterbalance the weakness. As will be discussed in the findings, the result of the overall assessment of Lei Cheng Uk Han Tomb’s cultural values, cultural significance, size and scale, physical setting within the region and accessibility help to draw an overall conclusion that the market appeal of the site is low to moderate. Although its size and scale, physical setting and accessibility do not fit as an attractive option for mass tourists, its cultural value and uniqueness in Hong Kong allow the site to appeal to a small market of serious cultural tourists who are keen to explore the culture and history of Hong Kong. In the same vein, robusticity of a site is determined by the asset quality, carrying capacity and the ability to accommodate different user groups. Factors in Stage One may then dictate the market potential of the site, which sheds light on how the site can best perform as a cultural tourist attraction and what core product it is able to deliver to the market.

Failure in one sub-indicator does not automatically mean the site fails in an indicator as long as there are other sub-indicators to help mitigate the effect, for example the bundling a number of attractions may counterbalance the deficiency of a small sit. Similarly, failure in one indicator may be overcome by success in other indicators. An example is the Big Buddha. Its low accessibility can be resolved by its large scale and uniqueness because tourists still find it worthwhile to spend a half-day at the site even if they have to travel a long distance. However, the more the sub-indicators/indicators fail, the higher the chance a respective indicator/factor fails. All factors must be satisfied for a site to pass the assessment of a particular Stage. Otherwise, it will lead to unsustainability, necessitating that the site manager work back to identify and solve any problems or the site may not be developed for tourism.

Triangulation and Verification

The validity of any conclusion from any heritage sites depended on verification from multiple sources. Thus, triangulation played a critical role in the overall analysis process. Data from the three sets of sources, i.e. in-depth interviews, site observations, and secondary data, were used to develop a comprehensive evaluation of each of the site studies, and to confirm information gathered from each separate Stage. Similar to the concept of ‘the qualitative researcher as brioleur’ (Denzin and Lincoln, 1998), as the research question emerged and evolved in this study, a number of research tools and methods emerged and were identified as the major means of data collection. The author came up with three major data collection methods after the pilot study, on which first-round in-depth interviews, observations and secondary data were based. These three methods helps to assess the selected assets as tourist attractions, following the assessment framework. The data collection process was geared towards the application of the framework. Apart from gathering as much information related to the sites as possible, triangulation of data sources can also minimise the threats to validity. By using a variety of methods, triangulation ‘reduces the risk of chance associations and of systematic biases due to a specific method and allows a better assessment of the generality of the explanations that the [researchers] develop’ (Maxwell, 1996:93). But as Fielding and Fielding (cited in Maxwell 1996) suggest, triangulation does not always help to reduce threats to validity as some data collection methods may have the same biases. Therefore, the key point for the qualitative researcher is to be aware of the fallibility and type of validity that different data collection methods may have and combine methods that may complement one another and address each of the sources of error specifically.

8.6. Research Limitations

The followings are the limitations for this research study:

1. This study started in July 2000 with data collected in 2002 and 2003. As such,

the research findings are benchmarked to the situation in 2003. It is appreciated that in some instances the situation has changed since then. Updates have been made where possible with materials available. The study, however, is based on the research environment from 2001 to 2003.

2. Site observation is used to understand the consumption of the heritage attraction. However, the date and time of observation may impact on the evaluation of the tourist flow and pattern. To cope with this issue, observations were conducted in both low and peak season so as to maintain a fair assessment of the sites.
3. For the in-depth interviews, qualitative findings might be limited by the skill, experience and understanding of the interviewer in asking the questions and eliciting answers. This might influence responses and perhaps bias the result.

8.7. Chapter Overview

This chapter explained the research design and method of applying the framework. The reasons for adopting purposeful sampling as well as the data collection methods were explained. The next chapter outlines the legislative context of heritage and tourism management systems in Hong Kong. This helps to familiarise readers with the constraints of cultural tourism development in Hong Kong.

Chapter 9 The Legislative Context of Cultural Heritage and Cultural Tourism Management in Hong Kong

9.1. Introduction

Before presenting the findings and analysis of the study, this section briefly reviews the legislative context of heritage management in Hong Kong. Understanding the overall management structure of heritage assets helps to give readers some idea of how problems with cultural tourism products, as discussed in subsequent chapters, emerge. Hong Kong, like many other developed countries, is fortunate in having a well-developed and sophisticated government structure and an abundance of legislation that focus on heritage conservation and tourism development. But, the ideals of heritage conservation must be balanced with a limited supply of land and constant development pressure.

With reference to the legislative context in Hong Kong, it is not difficult to discover the fragmented and piecemeal structures in both tourism and cultural heritage management. As discussed in this chapter, the lack of a balanced and centralised management mechanism makes it difficult to coordinate the two stakeholders in the development of cultural tourism.

9.2. Heritage Conservation

Rapid development has imposed a pressing need to cope with the challenge of fast disappearing cultural heritage in the city. Hong Kong has been under great pressure to redevelop its existing architectural structures and neighbourhoods, owing to limited usable land and a rapidly expanding population. As such, many of the city's old buildings and traditional areas have been replaced by modern structures in the past 30 years (Holland 1997). Much of what is left is under threat. The not-for-profit Civic Exchange, a think-tank headed by a former legislative councillor, stated that heritage conservation had neither been considered important by the public nor had it fuelled public debate and participation until recently (Chu and Uebergang 2001). Traditionally, advocacies and efforts for heritage conservation usually arose from local voluntary green groups fighting for the protection of Hong Kong's historical and natural environment instead of initiated by government officials.

Figure 9.1 Simplified Organisation Chart of the HKSAR Government Involved in Cultural Heritage Conservation (Adopted from HKSAR, 2003)

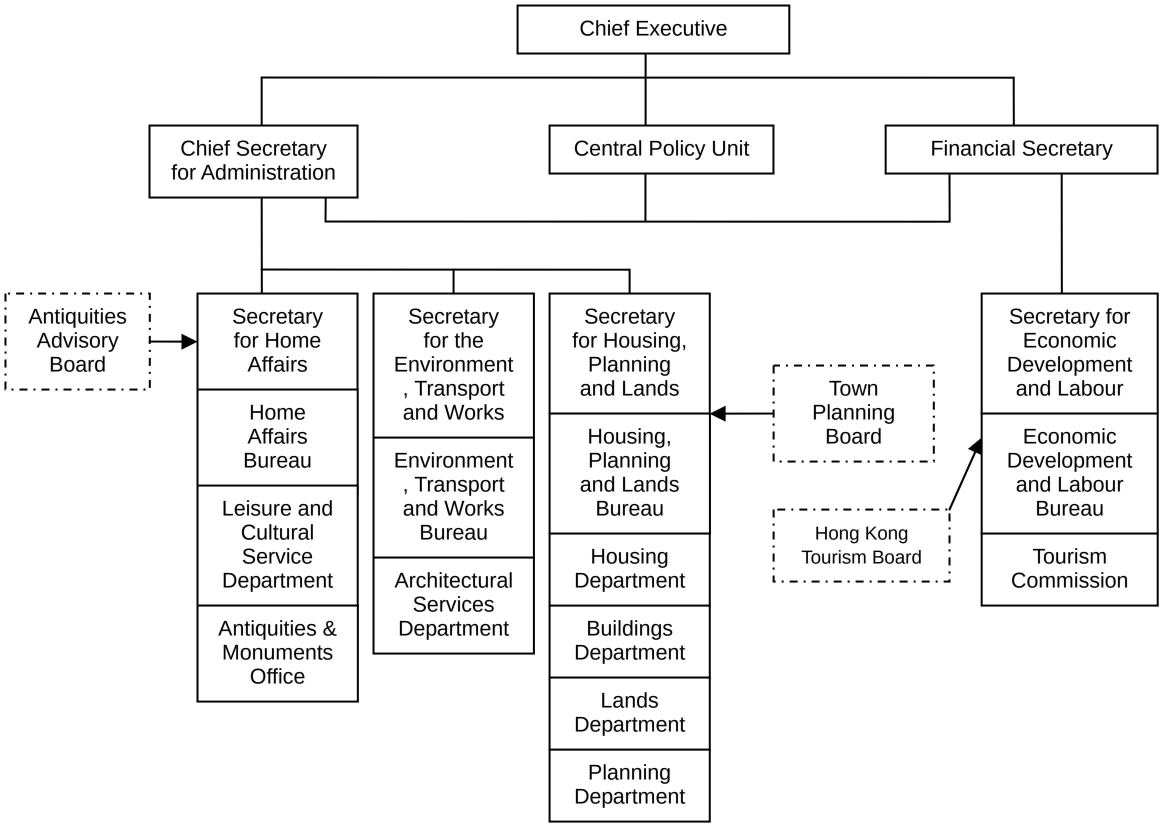


Figure 9.1 is a simplified organisation chart of the Government of Hong Kong Special Administrative Region, which highlights the government bodies involved in cultural tourism development. Departments involved in cultural heritage management are spread under various management units and do not have balanced power in coordination and negotiation.

9.2.1. Antiquities Advisory Board and Antiquities and Monuments Office

The Antiquities and Monuments Office (AMO) and the Antiquities Advisory Board (AAB) were established in 1976. These two government organisations are the main bodies involved in conserving Hong Kong's architectural heritage. The

AMO serves as an administrative and executive division under the Leisure and Cultural Services Department (LCSD) of the Home Affairs Bureau (HAB), and the AAB serves an advisory role to the Secretary for Home Affairs on any matters relating to antiquities and monuments and the implementation of the Antiquities and Monuments Ordinance. The AAB also advises the Antiquities and Monuments Office on any work regarding heritage conservation.

The work of the Antiquities and Monuments Office (AMO, 2003) consists mainly of:

1. Identifying, recording and researching buildings and items of historical interest; organising and coordinating surveys and excavations of areas of archaeological significance;
2. Maintaining and developing archives of written and photographic material relating to heritage sites;
3. Organising the protection, restoration and maintenance of monuments;
4. Assessing and evaluating the impact of development projects on heritage sites, as well as organising appropriate mitigation measures; and
5. Fostering public awareness of Hong Kong's heritage through education and publicity programmes, such as exhibitions, lectures, tours, workshops and the setting up of heritage trails, etc.

Heritage conservation legislation was first introduced with the enactment of the Antiquities and Monuments Ordinance in 1976. It remains the foremost statute to protect cultural heritage. A territory-wide audit exercise for historical buildings was undertaken in 1997. The study, coordinated by the AMO, was undertaken by eight research teams, led by university professors and historians. It revealed that more than 9,000 pre-1950 structures still remained in Hong Kong (AMO, 2003). Although the results seem impressive, many people commented that it was too late for Hong Kong to conserve the cultural heritage, compared with other countries (Lung 1999).

Although the Hong Kong SAR Government is statutorily empowered to repossess sites or buildings with high heritage values, this power is seldom used. The AAB is unable to influence conservation policy as it has only a limited advisory role. Placing the AMO under the LCSD as only an administration and executive arm also undermines the importance of heritage conservation. Together with the lack of in-house technical resources, the AMO finds it difficult to conduct practical heritage conservation work as well as coordination among various government departments (Lung, 1999).

Hong Kong lacks an explicit and holistic heritage conservation policy to guide cultural development. This has been identified as the most critical hurdle for conservation work (Culture and Heritage Commission, 2003). Heritage conservation in Hong Kong tends to be in a form of crisis management rather than a proactive management approach. Very often, rescue excavation is carried out after a private developer has planned the usage of the land and before the project begins. The Penny's Bay Archaeological Excavation for the development of Disneyland is one of the examples relating to tourism development. Within the short lead-time before the commencement of the development project, findings from the rescue excavation are usually very limited. This reactive management system lacks the foresight to create and implement long-term conservation strategies. When it comes to the trade-off between development and conservation, heritage conservation, very often, is the one to go.

In addition, while the Antiquities and Monuments Ordinance is, or should be, the main heritage legislation, it is in fact subservient to three other related ordinances, namely the Town Planning Ordinance, the Environmental Impact Assessment Ordinance and the Urban Renewal Authority Ordinance. Under the Town Planning Ordinance, some zoning categories have been designed to conserve the natural environment. These include Coastal Protection Areas (CPAs), Sites of Special Scientific Interest (SSSIs) and Green Belts (GBs). However, there is at present no zoning category particularly designed for heritage protection. When issues of cultural heritage conservation arise, decisions are made by the Planning Department.

9.2.2. Government and Quasi-government Agencies with Some Responsibility for Heritage

Leisure and Cultural Services Department

The main management agency for cultural heritage conservation in Hong Kong is the Leisure and Cultural Services Department (LCSD). The LCSD is responsible or providing leisure and cultural services. These range from organising cultural events, to conducting excavation projects and conserving sites and structures of significant heritage value through acquisition (LCSD, 2003). All the museums in this study were managed by LCSD. Currently, the AMO is currently under the management structure of the LCSD at an operational level.

Culture and Heritage Commission

The Culture and Heritage Committee (CHC) was established on 1st March, 2000 by the Government to formulate a set of principles and strategies to promote the long-term development of culture in Hong Kong, to be implemented by the relevant government departments and statutory bodies. All members of the CHC are appointed by the Chief Executive of the Hong Kong SAR Government. Four working groups have been formed to review various cultural issues, including culture and arts education; West Kowloon reclamation development; libraries; and museums. The CHC focuses on four issues: heritage, cultural facilities, resources and cultural exchange. A Policy Recommendation Report was published in March 2003. However, it mentioned little about the long term strategies on heritage conservation but instead only niche focus on cultural programmes and facilities management like museums and libraries.

Housing, Planning and Lands Bureau (HPLB)

The Housing, Planning and Lands Bureau (HPLB) is led by the Secretary for Housing, Planning and Lands. The HPLB's major responsibility is to look after all planning and lands matters. It influences heritage conservation and tourism development through the work of its various departments and advisory boards, particularly the statutory zoning plans for all districts in Hong Kong.

Architectural Services Department

The Architectural Services Department (ASD) provides professional services and advice for procuring and maintaining all government buildings. Working with the Electrical and Mechanical Services Department, the ASD helps to maintain the physical structure of some historical buildings.

Urban Renewal Authority

Established on 1st May 2001, the Urban Renewal Authority (URA), which is neither a government body, nor agent, replaced the former Land Development Corporation (LDC). Its mission is to regenerate run-down parts of Hong Kong through a combination of redevelopment, revitalisation and rehabilitation. Unlike the former LDC, the URA is charged with the responsibility of identifying and preserving buildings, sites and structures that are of significant historical, cultural or architectural interest. It is also empowered to acquire or hold land for development and to 'alter construct, demolish, maintain, repair, preserve or restore building, premises or structures'. The Urban Renewal Strategy Consultation Paper recommends that the URA should keep in close contact with the Antiquities and Advisory Board (AAB), the Culture and Heritage Committee (CHC), the Home Affairs Bureau (HAB) and the Leisure and Cultural Services Department (LCSD) to coordinate any heritage conservation efforts (Chu and Uebergang 2002).

Chinese Temple Committee

Set up in 1928, the Chinese Temple Committee (CTC) is a non-government body with responsibility to administer the activities of all Chinese temples in Hong Kong. Under the Bill of Chinese Temples, Clause 153, all Chinese temples in Hong Kong must register with CTC. CTC is also responsible for the management and deployment of the Committee Trust Fund made up of income from all its subsidiary temples.

9.3. Organisation of Tourism Bureaucracy

9.3.1. Tourism Commission (TC)

The Tourism Commission operates under the Economic Development and Labour Bureau. It was established in 1999 to formulate tourism-related policy. A Tourism Strategy Group (TSG) was also formed in October 1999 under TC to 'adopt a top-down approach to draw up a strategic plan for the future development of tourism in Hong Kong' (Tourism Strategy Group, 2000). Under the TSG, a heritage and culture sub-group was formed in 2000 to 'identify institutional issues which should be addressed by the Government in taking forward heritage tourism projects'.

9.3.2. Hong Kong Tourism Board

The Hong Kong Tourism Board (HKTB) was constituted on 1st April 2001 out of the old Hong Kong Tourist Association. The HKTB serves as the marketing arm of the TC to promote Hong Kong as an attractive tourist destination, including the production of tourist information, such as brochures, leaflets, travel kits, and advertisements. The six statutory objectives of the HKTB (HKTB 2003) are:

1. To endeavour to increase the contribution of tourism to Hong Kong;
2. To promote Hong Kong globally as a leading international city in Asia and a world-class tourist destination;

3. To promote the improvement of facilities for visitors;
4. To support the Government in community promotion of the importance of tourism;
5. To support, as appropriate, the activities of persons providing services for visitors to Hong Kong; and
6. Make recommendations to and advise the Chief Executive [of the Hong Kong Special Administrative Region] in relation to any measures that may be taken to further any of the foregoing matters.

The HKTB organises a variety of heritage and culture related itineraries, such as the self-guided Heritage and Architecture Walks, Guided Architecture Tour, Echoes of Hong Kong Tour, and Healthy Life Style the Chinese Way. The theme of the HKTB for Hong Kong tourism is 'East meets West', stressing the blend of traditional Chinese and Western culture in Hong Kong. The slogan for the HKTB's recent campaign is 'Hong Kong: Live it. Love it!' With many variations, this theme is repeated in all promotional material.

Relationship between the HKTB and the TC has been obscure to the tourism industry and the public since the establishment of TC in 1999. Although these two organisations are operating at arm's length, they have no clearly delineated roles.

9.3.3. Heritage Tourism Task Force (HTTF)

A Heritage Tourism Task Force (HTTF) was established in 1998 under the then Hong Kong Tourism Association. It is responsible for developing and promoting Hong Kong heritage tourism. The members of the HTTF include representatives from the Government, the tourism industry and professionals with expertise in

Hong Kong’s heritage. It is responsible for formulating a strategy for developing and promoting heritage tourism, including the following key components:

1. To take stock of, and identify, distinctive heritage elements that may have tourism potential. Such elements may include buildings, archaeological sites, museums and traditional Chinese festivals;
2. To identify and recommend new initiatives that incorporate heritage to promote tourism;
3. To review existing initiatives that incorporate heritage to promote tourism; and
4. To review and improve existing marketing efforts in respect of heritage tourism.

However, the demise of the Hong Kong Tourist Association also led to the demise of the HTTF. It has been inactive for many years.

9.4. Constraints affecting Sustainable Cultural Tourism Development

The overview of the management system of heritage conservation and tourism the Hong Kong SAR Government (Figure 9.1) demonstrates that there are a number of constraints affecting cultural tourism development. No formal link exists between tourism and heritage conservation functions in the government hierarchy. Hong Kong has a sophisticated government and legislative structure on paper, but suffers from a lack of leadership in developing cultural policies, including cultural tourism. Horizontally linked government departments (e.g. TC and AAB) are tasked with different and, often, defined duties. Their work is often discrete, independent, and they have limited contact with one another. Duplication of effort often arises.

The lack of integrated effort is demonstrated by the HTTF, which was once commented by the media as nearly invisible and had achieved little (Sinclair, 2001). Like the CHC, the HTTF has no statutory status or power to implement any action in the government bureaucracy. The Tourism Commission (TC) is supposedly the only government body that responsible for liaising with various government departments on related tourism projects, while the Hong Kong Tourism Board (HKTB) is the executive arm of Tourism Commission (TC). Nonetheless, their statutes are confused, leading to some situations where neither leads. Similar ambiguity can be seen in the relationship between the Antiquities and Monuments Office (AMO) and Antiquities Advisory Board (AAB) (Lung, 1999).

Interviewees from the cultural heritage management sectors, including museum curators, site managers and government officials, in this study said they seldom had contact with one another. Even if they did, it related to trivial operational issues, like checking out the site information to be included in the travelling brochure (pers. comm.3, 2001; 5a 2002; 9a, 2003). Heritage conservation is an economic land issue inseparable from the land development and town planning functions of a city (Lung 1999). This is especially important in Hong Kong, where scarcity of land is a pressing issue. Conservation of heritage and development therefore should not be mutually exclusive. Any heritage conservation effort cannot be detached from various related government departments, including the Planning and Lands Bureau (HPLB), the Architectural Services Department (ASD) and the Economic Development and Labour Bureau under which the Tourism Commission (TC) operates. Ideally, heritage conservation, as well as cultural tourism development, involves many government and non-government bodies and pieces of legislation. However, this is seldom the scenario in Hong Kong. While all related bodies are supposed to work together on formulating and implementing long-term cultural tourism development strategies, their efforts are, instead, often parallel, based upon their own agendas with minimal consultation with one another.

9.5. Chapter Overview

The chapter provides background knowledge on how heritage is conserved and tourism is promoted in Hong Kong. The candidate summarised the major deficiencies in the legislative context and the government structure in Hong Kong which hinder the successful development of cultural tourism. Building upon this information, the next two chapters detail the analysis and findings. Chapter 10 introduces the assessment of the 14 sites, while Chapter 11 discusses the sites in relation to the framework and research problem.

Chapter 10 Findings and Analysis

10.1. Introduction

Fourteen cultural heritage assets were analysed in this study. The assets were selected to reflect a representative sample of the four categories of cultural tourism products: purpose-built; original unmodified; modified; and adaptive reuse. They also reflect different size, location and popularity attributes. These assets were used by the candidate to test the assessment framework. This chapter introduces the assets and presents a brief description and analysis of each according to the framework provided. Each cultural heritage asset is introduced in Section 10.2. For ease of analysis, cultural heritage assets are grouped by key issues that arise in the application of the framework. Section 10.3 provides a sample application of the framework. Detailed in-depth analysis and key findings are discussed in Section 10.4.

10.2. Introduction and Description of assets

Figure 10.1 shows the locations of the 14 cultural heritage assets under examination. Each is described briefly in Table 10.2.

Figure 10.1 Map of the 14 Sites

1. *Hong Kong Museum of History*
2. *Hong Kong Heritage Museum*
3. *Murray House*
4. *Western Market*
5. *Ping Shan Heritage Trail*
6. *Lung Yeuk Tau Heritage Trail*
7. *Lei Cheng Uk Han Tomb Museum*
8. *Law Uk Folk Museum*
9. *Sam Tung Uk Museumt*
10. *Kowloon Walled City Park*
11. *Wong Tai Sin Temple*
12. *Chi Lin Nunnery*
13. *Big Buddha*
14. *Hong Kong Museum of Art*

Tsim Sha Tsui - Central Tourist Areas on Kowloon

Central and Admiralty - Central Tourist Areas in

Table 10.1 Description of the 14 selected heritage sites examined in this study

Name	Type of cultural tourist attraction	Location	Brief description	Ownership
1.Hong Kong Museum of History	Purpose-built	Tsim Sha Tsui, Kowloon	Established in 1975 when the City Museum and Art Gallery were split into the Hong Kong Museum of History and Hong Kong Museum of Art. It was moved to its present premises in Tsim Sha Tsui in 1998. There are three branch museums: the Hong Kong Museum of Coastal Defence; the Lei Cheng Uk Han Tomb Museum; and the Law Uk Folk Museum.	The Museum is owned by the HK SAR Government. Its operations are subsidized and managed under the Leisure and Cultural Service Department. While the management wish to focus on the mainland tourist market, few mainland tourists are interested to visit
2. Hong Kong Heritage Museum	Purpose-built	Shatin, New Territories	The museum is charged with the responsibility of providing comprehensive exhibitions on history, art and culture. It has a strong visitor-oriented focus aiming to offer a diverse range of dynamic and interactive exhibitions and programmes to engage visitors in enjoyable and educational experiences.	The Museum is owned by the HK SAR Government. Its operations are subsidized and managed under the Leisure and Cultural Service Department. It differentiated itself from the Museum of History by focusing on contemporary local culture.
3. Murray House	Adaptive reuse	Stanley, Hong Kong Island	The 150-year old Murray House was built in 1844 and used as barracks by the British army. The building became the Japanese army's headquarters during World War II. It was dismantled in 1983 and the building components were stored at Tai Tam until 1998 when the Government decided to re-erect this historical monument at Stanley, a popular tourist area.	Located at the Stanley seaside, Murray House now houses the Hong Kong Maritime Museum and a number of restaurants. It is a popular dining place for both locals and tourists due to its location at a popular tourist area with complimentary tourist facilities nearby
4. Western Market	Adaptive reuse	Sheung Wan, Hong Kong Island	Originally called the Harbour Office, it was built in 1906 on the west end of the Hong Kong Island as an Edwardian-style building. It later became a food market before closing in 1988. In 1990, it was declared a historical monument, renovated and then re-opened as the Western Market in 1991.	The Western Market is now converted into a shopping mall. Shops on the second floors formerly located in old alleys in the heart of Central, which sold all manner of cloth. The top floor is home to the Grand Stage, a Chinese restaurant popular among dance lovers.

Name	*Category of cultural tourist attraction*	*Location*	*Brief description*	*Ownership*
5. Ping Shan Heritage Trail	Original unmodified	Yuen Long, New Territories	Ping Shan has one of the longest recorded histories among Hong Kong's districts. Supported by Hong Kong Jockey Club and the Lord Wilson Heritage Trust, the trail showcases the history of the Tang clan, one of the "Five Great Clans" in the New Territories, and can be traced back to the 12th century. It is the first heritage trail in Hong Kong and was inaugurated on 12th December, 1993.	The Tang clan still live in the Ping Shan area and owned the assets along the trail. However, management of the trails as well as provision of docent services are responsible by the Antiquities and Monuments Office under the Leisure and Cultural Service Departments. The trail is opened to public.
6. Lung Yeuk Tau Heritage Trail	Original unmodified	Fanling, New Territories	It is the second heritage trail in the New Territories set up in 1999 to facilitate the appreciation of local culture and historical developments. Situated in the north of the New Territories, Lung Yeuk Tau has been the settlement of the Tang clan since the Southern Song dynasty more than seven hundred years ago. It consists of 12 historical buildings, structures and sites reflecting the early history and lifestyle of the earliest inhabitants.	The Tangs still live in the area and owned the assets along the trail. However, management of the trails as well as provision of docent services are responsible by the Antiquities and Monuments Office under the Leisure and Cultural Service Departments. The trail is opened to public.
7. Lei Cheng Uk Han Tomb Museum	Modified	Sham Shui Po, Kowloon	A conserved tomb from the Han Dynasty (AD25-AD220) and a small museum displaying artefacts unearthed when the tomb was discovered in 1955. Located in a public housing and light industrial area.	The Museum is a branch of the Hong Kong Museum of History owned by the HK SAR Government. Its operations are subsidized and managed under the Leisure and Cultural Service Department. Few tourists are interested to visit because of its remoteness and small scale
8. Law UK Folk Museum	Modified	Chai Wan, Hong Kong Island	A conserved Hakka village house dating from the late 1700s and the last building of its kind on Hong Kong Island. Declared a historic monument in 1989 and opened as a museum in 1990, displaying rural furniture and farm implements.	The Museum is a branch of the Hong Kong Museum of History owned by the HK SAR Government. Its operations are subsidized and managed under the Leisure and Cultural Service Department.

Name	*Category of cultural tourist attraction*	*Location*	*Brief description*	*Ownership*
9. Sam Tung Uk Museum	Modified	Tsuen Wan, New Territories	A fortified Hakka village built in the 18th century, declared a monument in 1981 and converted into a museum showcasing the development of the local district. A classic example of geomantic village design that adheres to the principles of feng shui. It includes two rows of side houses, an ancestral hall and four period houses.	The Museum is a branch of the Hong Kong Heritage Museum owned by the HK SAR Government. Its operations are subsidized and managed under the Leisure and Cultural Service Department.
10. Kowloon Walled City Park	Modified	Kowloon City	A garrison town originally built by the Qing Government in 1847. After Hong Kong was ceded to Great Britain in 1898, by treaty, the fort remained nominally Chinese. Demolished in 1995, the site was transformed into an urban park. The foundations of the south and east gates were preserved as was one ancestral hall.	The Park is owned by the HK SAR Government. Its operations are subsidized and managed under the Leisure and Cultural Service Department.
11. Wong Tai Sin Temple	Original unmodified	Wong Tai Sin, Kowloon	Established in 192, Wong Tai Sin is a renowned temple for local worshippers as well as tourists. Located in a densely populated district, the temple covers a large area (180,000 sq. ft). The temple was constructed according to the five elements in geomancy: Bronze Pavilion: Metal; Archives Hall: Wood; Fountain: Water; Yue Heung Shrine: Fire; Wall Partition: Earth.	Wong Tail Sin Temple is owned and managed by Sik Sik Yuen, a local charity. It is a living heritage where tourists can experience the daily customs of the locals. The management see tourists as part of their market and therefore manage the site accordingly.
12. Chi Lin Nunnery	Original unmodified	Diamond Hill, Kowloon	This is a Buddhist nunnery completely rebuilt in 1999 in the distinctive Tang Dynasty style using only wood and stone and no nails. Large (30,000 m^2) and architecturally stunning, the complex consists of a Hall of the Celestial King, gardens and ponds, as well as residential areas.	The Nunnery is owned and managed by Chi Lin, a local charity. Management of the Nunnery do not want the site to be a tourist attraction. However, Buddhist philosophy prohibits turning people away. To control crowding, most of the temple complex, apart from the gardens and main hall, is closed to public access.

Name	Category of cultural tourist attraction	Location	Brief description	Ownership
13. Big Buddha	Purpose-built	Lantau Island	Situated at the Po Lin Monastery, the Big Buddha is at Ngong Ping on Lantau Island. The seated Buddha is 34 metres high, was cast in China and took 10 years to complete. The statue is the world's largest, seated, outdoor, bronze Buddha statue, attracting over one million visitors per annum.	The Big Buddha is owned and managed by the Po Lin Monastery. It is a popular site for local and regional worshippers and tourists
14. Hong Kong Museum of Art	Purpose-built	Tsim Sha Tsui, Kowloon	Situated in the main tourist area, the museum was established in 1962 to preserve and promote art with a local focus. In support of the exhibitions, educational programmes are run to enhance interest in art among the general pubic.	The Museum is owned by the HK SAR Government. Its operations are subsidized and managed under the Leisure and Cultural Service Department.

For ease of analysis, the 14 cultural heritage assets have been grouped, where appropriate, to reflect either common types of assets or common issues that arise from the application of the framework. The grouping with the key issues emerged from the analysis shown are listed as follows:

- Hong Kong Museum of History / Heritage Museum – identification of target market
- Wong Tai Sin / Chi Lin Nunnery – illustrate the issue of stakeholders' will and inability to manage experience for the tourist market
- Lei Cheng Uk Han Tomb Museum / Law Uk Folk Museum / Sam Tung Uk Museum – limited market appeal that can be overcome by asset transformation
- Ping Shan / Lung Yeuk Tau Heritage Trails– issue of transformation
- Kowloon Walled City Park – unmatched expectations and experience
- Western Market / Murray House – contrasting cases of tourism appeal and asset transformation

- Big Buddha - well managed example for all three developmental stages
- Hong Kong Museum of Arts – well managed example for all three developmental stages

10.2.1. Hong Kong Museum of History and Hong Kong Heritage Museum

These two museums were paired as they exemplify the importance of identifying the appropriate market and realistic volumes of visitors for successful cultural tourism product development based upon a complete market appeal assessment (Stage One).

The Hong Kong SAR has two large history museums. The Museum of History is located in Tsim Sha Tsui, a major tourist area in Kowloon (Fig. 10.) while the Hong Kong Heritage Museum is located in the suburb of Shatin less than 15 km away. Both museums are managed by the Leisure and Cultural Services Department (LCSD) and both opened within a few years of each other. The fact that there are two museums promoting history is a legacy of the old Regional Council policy.

Hong Kong Museum of History

The Hong Kong Museum of History was established in 1975 to preserve the local cultural heritage through acquisition, conservation and research of cultural objects, and to promote the public's understanding of, and interest in, the development of Hong Kong and its unique cultural heritage through the Museum's collections, exhibitions and education and outreach activities (LCSD 2003). It was moved to its present location at Tsim Sha Tsui, Kowloon in 1998 – a new museum building occupying a total area of 17,500 square metres (Photo 10.1 and 10.2). The Museum consists of 8,000 square metres for exhibitions, including a 1,000-square-metre Special Exhibition Gallery for changing exhibitions and eight Permanent Exhibition Galleries of about 7,000 square metres. The permanent exhibition, entitled 'The Hong Kong Story', portrays the historical development of Hong Kong from a small fishing village to an international modern city for educational and entertainment purposes (pers. comm. 9c, 2001).

Photo 10.1 The Hong Kong Museum of History

Located in the main tourist node with a total area of 17,500 sq. metres, the Hong Kong Museum of History is designed as a museum complex together with the Science Museum

Photo 10.2 Lobby of The Hong Kong Museum of History

The Hong Kong Museum of History is located in Tsim Sha Tsui (Photo 10.1), near to hotels and other attractions and adjacent to the Museum of Science, making it accessible to tourists (refer to Appendix 1 for further assessment details). The Hong Kong Tourism Board describes it as a museum that 'showcases Hong Kong's broad and dynamic history with great efforts made in collecting, conserving, processing, studying and displaying cultural objects (HKTB 2004)'. The 'The Lonely Planet' (2000) guidebook says that a visit is 'almost essential for anyone who hopes to gain a deeper understanding of Hong Kong'.

The Hong Kong Heritage Museum

The Hong Kong Heritage Museum, on the other hand, is located at Shatin, a densely populated area in the New Territories some 10 to 15 km from the tourist hub of Tsim Sha Tsui. A visit requires either a train ride or a long taxi ride. Access to the Museum from the railway station is poorly signposted. It takes a 15 to 20 minute walk from the nearest station.

Construction began in 1995 and it opened in 1999. The Hong Kong Heritage Museum too is a large purpose-built museum with a similar objective of preserving and interpreting the cultural heritage of Hong Kong. The museum curator said that their major task is to preserve and present the contemporary culture of Hong Kong for education and entertainment as well as to serve educational and recreational purposes (pers. comm. 13, 2002).

It has a special focus on providing educational services to the public and has been designed to provide comprehensive exhibitions on history, art and culture (LCSD 2003). The design of the museum complex is adopted from a traditional Chinese courtyard architectural style (Photo 10.3a & 10.3b). It is described as 'a highly visitor-oriented museum that offers a diverse range of dynamic and interactive exhibitions and programmes to engage visitors in enjoyable and educational experiences as they appreciate the valuable artefacts on display' (LCSD 2004). Occupying a gross floor area of 28,500 square metres, the Hong Kong Heritage Museum is the largest of its kind in Hong Kong (Hong Kong Heritage Museum 2003). A range of facilities has been introduced into the museum, including six permanent exhibition halls, six temporary exhibition galleries, a 400-seat theatre, education studios, seminar rooms, cafe and car park.

Photo 10.3 a and 10.3 bThe Hong Kong Heritage Museum at Shatin, New Territories

The traditional architectural design of the Hong Kong Hong Kong Heritage Museum enhance together with the harmonious environment provides a good place for a day out for the local residents.

The Hong Kong Tourism Board says a visit provides a chance to 'explore the intriguing heritage and culture of Hong Kong [and]...to picture Hong Kong life of days gone by' (HKTB 2004). The museum’s website promotes visits to its galleries, which cover different aspects of Hong Kong’s history, culture and arts, giving

Hong Kong a sense of identity (La Salle College Cyberfair Webpage 2003). As shown in Photo 10.5, the Chinese opera section is the most popular exhibition among the visitors for the Hong Kong Heritage Museum.

Photo 10.4 Lobby of the Hong Kong Heritage Museum

Photo 10.5 The most popular exhibition - Chinese opera

Understanding the limitation of the remoteness, the Hong Kong Heritage Museum aims at the local market in the product development

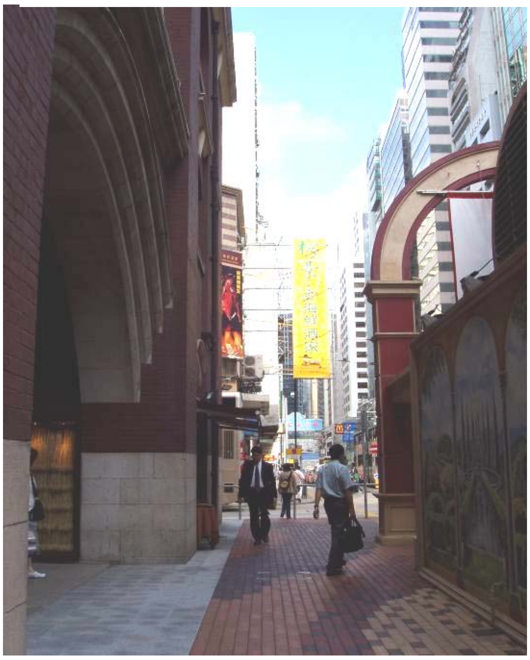
Section 10.4 will discuss on the Hong Kong Museum of History and the Hong Kong Heritage Museum to illustrate Stage One issues relating to the contrasting decision to pursue tourism and the impact of targeting appropriate market and establishing realistic volume expectation for successful cultural tourism product development

10.2.2. Murray House and Western Market

Representing two different approaches to adaptive reuse and attempts at transformation of heritage assets into appealing cultural tourism products, Murray House and the Western Market reflect contrasting cases in successful balance between conservation and commercialism. Murray House is an extreme case of adaptive reuse, where the building in Admiralty, the central business district of Hong Kong, was demolished and relocated to Stanley, the southern part of Hong Kong Island, to become the hub of an established tourism spot (Hong Kong Maritime Museum 2005). The Western Market, on the other hand, represents the conservation of a remnant building in situ, which is located in a non-tourism space, but has tried to develop tourism uses with limited success (Photo 10.6a to 10.6b).

Photo10.6 a to b The Western Market surrounded by old buildings

Surrounded by old residential areas, the journey from the subway station to the market looks shabby and gloomy. Packed in numerous old, small buildings and grocery stalls, the surrounding environment of the market is poor. The entrances are small and one of them is blocked by a ventilation tower.



Murray House

Murray House was built in 1843 to serve as the official quarters for the British army. The three-storey building was originally in Garden Road, Admiralty on Hong Kong Island, where the Bank of China located now. It has a rich history. It began life as a respite from tropical disease and unbearable living conditions on Hong Kong Island shortly after the area was taken over by the British. The building was occupied by the Japanese army in World War II as its military police headquarters and later served as the Hong Kong Government's Office for Rating and Valuation Department (Shui On Group 2003).

Photo 10.7 Murray House

Stanley - a popular tourist spot as well as local recreational

Rapid urban development in the 1970s and 1980s resulted in the replacement of all other buildings in the area by high-rise office and residential complexes. Murray House stood as an odd building among the modern high-rises. A decision was made to demolish the building and redevelop the site as the home of the Bank of China. However, many people objected to the demolition of such a historic site and after much public controversy, the Government decided instead to demolish the building and relocate it to a new locale to be determined later. The building was dismantled in 1980 into more than 3,000 stones, which were stored for more than a decade. Finally in 1998, a new home was found for it on a piece of reclaimed land in the tourist shopping and dining hub of Stanley on the south coast of Hong Kong Island (Photo 10.7). The reconstructed building, opened in 2000, houses a number of restaurants and in 2005, the privately owned Maritime Museum was established on its ground floor. (Hong Kong Maritime Museum 2005)

Murray House is now a popular tourist spot and the focal point of Stanley. It is a must-see sight for not only overseas, but also mainland, tourists (in part because people believe it is haunted, which was observed by the candidate during the site observation and informal conversations with local tour guides). The HKTB (2004) promotes it as:

‘a nostalgic reminder of the Colonial-style architecture…After remaining near forgotten in storage for those many years, the carefully numbered blocks of stone that made up the graceful old building were painstakingly reassembled at Stanley to create this charming reminder of old Hong Kong. Besides shops and restaurants, the interior holds valuable relics of the building's rich past.’

The establishment of the Hong Kong Maritime Museum, on the ground level of Murray House, in the summer of 2005 complements the sense of history associated with the edifice. It also adds another product to the asset, enhancing its market appeal. Tourists can spend a half-day or more in the precinct, shopping and sightseeing (pers. comm. 1, 2002).

Many visitors believe the new, artificial setting is the original location of the building. While its removal and reconstruction in a tourism centre may have resulted in the conservation of the physical fabric of the asset, it has been a controversial decision and condemned by cultural heritage managers as being a loss of both the intangible values of the site as well as its historical setting. As one of the interviewee, chief curator of the Antiquities and Monuments Office said:

'it is no longer is a heritage [site] at all. The method of deconstruction, relocation and reconstruction is the least preferred option as cultural values will be damaged much when the building is not at the original location. Moreover, much modern construction materials had been put into the structure of Murray House when it was reconstructed. It lost its meaning.' (pers. comm. 4b, 2001).

Local cultural heritage managers cite this case as an example of a cross-purpose relationship between tourism and cultural heritage management where the conservation of the tangible heritage asset was justified on tourism grounds, but this same justification also led to the complete loss of intangible values (McKercher, Ho and du Cros, 2005). It is viewed by many in the cultural heritage community as simultaneously a partial victory and a partial loss in the history of heritage conservation in Hong Kong.

Western Market

Western Market, another site of adaptive reuse in Hong Kong, has retained its original site. It is a four-storey, red-brick Edwardian edifice, built in Sheung Wan in 1906 to serve as a local wet market selling fresh meat, poultry, fish and vegetables. The market building became vacant in 1989, but political pressure was mounted to conserve it. It was then listed as a declared monument in 1990 and converted into a shopping mall by the then Land Development Corporation (LDC) (pers. comm.3, 2001). The façade and the architectural features of the building (10.8a and 10.8b) were retained, while the interior was converted into a series of specialty shops selling goods featuring 'old Hong Kong' (pers. comm.3, 2001). It was hoped the revitalisation of Western Market would turn the building into the hub of a larger district-wide urban renewal project. However, this has not happened.

Photo 10.8 a to b Western Market

Located at the end of the subway line, the remote location of Western Market makes it difficult to be accessed and bundled with other tourist attractions in the major tourist nodes.

Redevelopment attempted to create something unique from the original asset. Each floor was designed to have its own theme and shops were then selectively tendered out to sell traditional Chinese handicrafts and collectibles (Hong Kong Street 2006 and pers. comm.). But this decision was driven by politics as much as market factors. For example, the second floor is a replica of 'Cloth Street'. As the interviewee of the then LDC explained, when they started renovations, *‘the government also had plans to demolish the old “Cloth Street” nearby to make way for new buildings. However, “Cloth Street” was very popular with tourists. And there was a very strong petition against the demolition. As compensation, the Government imposed that it would only approve [this] proposal if “Cloth Street” was relocated inside the Western Market’ (pers. comm. 3, 2001).*

The strategy has not met with commercial success. Tenants have changed repeatedly over time and, as shown in Photo 10.10) many of the shops are vacant. Most ground floor businesses are catering outlets while shops on the upper levels sell inexpensive merchandise including fake goods easily found in other markets in Hong Kong. One of the reasons is that the theme shops represented dying industries. People seldom buy cloth any more and those that do are older. It also has little appeal for tourists for, as another interviewee of the Urban Renewal Authority states, ‘*it’s not that often you see tourists buy cloth*’.(pers comm. 3, 2001).

The Hong Kong Tourism Board tries to encourage visitors, by describing the Western Market as ‘stylishly refurbished’ and featuring a variety of retail outlets’ (HKTB, 2003). It is also ‘one of the few old buildings to escape being knocked down in the development boom. This is a market like no other in Hong Kong’, says an on-line promotion agency (Hong Kong Street 2006).

Unlike Murray House, which is located in a tourist hub, Western Market is located on the edge of the downtown area in the suburb of Sheung Wan, at the end of the subway line. It is a remnant building that stands forlorn among office towers.

These two cultural heritage assets showed how contrasting levels of market appeal and accessibility can influence the viability of a cultural tourism product. They also show how suitable transformation can influence viability of a product.

10.2.3. Ping Shan and Lung Yeuk Tau Heritage Trails

Two heritage trails were established in the northern New Territories to conserve declared monuments and to encourage Hong Kong residents to discover their own history. The story of the development of the Ping Shan and the Leung Yeuk Tau Heritage Trails reflects different approaches to community consultation in Stage One. The idea of heritage trails was initiated by the Antiquities Advisory Board to reflect a distinctive Hong Kong cultural identity that is different from the Chinese culture of the Mainland (Cheung 1999). The trails were established to link up prominent heritage assets to showcase the history and development of various districts in Hong Kong with the support of charitable organisations, local communities, district councils and various government departments.

Ping Shan Heritage Trail

The Ping Shan Heritage Trail was the first trail established in Hong Kong and it opened in 1993. It links 10 traditional Chinese buildings and structures along a one-kilometre walkway that reflects the traditional livelihood of the Tang clan. It represented the first attempt at collaboration between the government and the indigenous villagers to preserve and promote heritage in an organised and planned manner. However, the concept of the trail was imposed on the local community in exchange for about HK$17 million (equivalent to US$2.1 million) for needed repairs to historic buildings.

Moreover, a number of other actions by government officials created hostility between indigenous villagers and the Antiquities and Monuments Office. This issue came to a head in August 1995, when the government decided to move two ancestral graves to make way for the construction of a landfill project (UNESCO 2001). In response, the clan started to lock up all the trail attractions. After protracted negotiations, an agreement was finally reached in 2001 to reopen most of them. However, two prominent buildings, a study hall and a guesthouse remain closed. Today, the trail seems to exist in name only. The candidate found that some buildings remain closed and little support by locals is evident. Few people visit even on weekends and public holidays (Photo 10.9).

Photo 10.9 Study hall at the Ping Shan Heritage Trail - closed excepts prior approval from the asset owner.

Lung Yeuk Tau Heritage Trail

The Lung Yeuk Tau Heritage Trail was the second of its kind in Hong Kong showcasing pre-colonial history of the HKSAR. It opened in December 1999. The trail is located at the northeast of Luen Wo Hui in Fanling, New Territories. The name 'Lung Yeuk Tau' derives from the legendary saying that there was once a dragon leaping in the area (Antiquities and Monuments Office 2003). It is similar to the Ping Shan Heritage Trail, in some respects, as both belong to the Tang clan. This branch of the Tangs originated from Jishui in Jiangxi Province in China and has the strongest claim to the royal descent among their fellow clansmen for they are the descendants of the eldest son of the princess of the Southern Song dynasty (1127 – 1279). Many traditional Chinese buildings and structures along the trail still retain their historic outlook, bearing testimony to the historical and social developments of the area over the past few centuries (Antiquities and Monuments Office 2003).

The key difference is that the Antiquities and Monuments Office engaged in significant public consultation before the Lung Yeuk Tau Heritage Trail was established. As a result, local residents support the trail. It remains open and is a popular spot for elderly residents. It is also often included in the itineraries of one-day tours for the locals.

The Hong Kong Tourism Board (2003) promotes it as follows:

'Many traditional Chinese buildings and structures, such as the Tang Chung Ling Ancestral Hall, the Tin Hau Kung and Shek Lo, together with the walls and entrance gates and even the residences in some of the walled villages (such as Lo

Wai), have remained unchanged for centuries, and are excellent examples of historical and social developments in the area over the past centuries.' (Photo 10.10a and 10.10b)

Photo 10.10a and b Ping Shan Heritage Trail

Heritage Trail showcasing the legacy of the Tang Clan - the most affluence and largest clan having the longest history among the five clans in Hong Kong

10.2.4. Lei Cheng Uk Han Tomb Museum, Law Uk Folk Museum and Sam Tung Uk Museum

Lei Cheng Uk Han Tomb, Law Uk Hakka House and the Sam Tung Uk walled village have all been converted into museums with differing levels of success as tourism products. They were grouped together because all these three cultural heritage assets suffer from low market appeal because if deficiency in either the size and scale, physical setting or low accessibility. However, Lei Cheng Uk Han Tomb Museum and Sam Tung Uk Museum can be classified as partial successes, while Law Uk Folk Museum is a failed attraction.

Lei Cheung Uk Han Tomb Museum

Lei Cheng Uk Han Tomb Museum is located in a residential and light industry area of Kowloon. It comprises the remains of an Eastern Han dynasty brick tomb and an exhibition hall. The tomb was discovered accidentally in August 1955 during the construction of the former Lei Cheng Uk Resettlement Estate when the government was levelling a hill slope. The pottery, bronze objects and tomb structure all provided evidence that the tomb belonged to the Eastern Han period (AD25-220) of around 2,000 years ago. A total of 58 pottery and bronze objects were found in the tomb, including food containers, jars and bowls (Hong Kong Museum of History 2003). It was declared a monument in 1988, as the only intact Han tomb found in Hong Kong and the oldest heritage site with up to 2,000 years' history apart from rock carvings (pers comm.c, 2001).

The tomb itself is sealed off and visitors can glimpse it through a window. A small site museum was opened adjacent to the tomb in 1957 (Leisure and Cultural Services Department 2003) to display pottery and bronze ware excavated from the tomb. It consists of two rooms with a total area of around 70 square metres. In addition to the objects, it is mentioned on the Leisure and Cultural Services Department website (2004) that 'texts, graphics, photos, maps, aerial photos and models are used to introduce the geographical situation, discovery and structure of the tomb. The exhibition also explains how to date the tomb according to its structure, inscriptions and tomb finds. Visitors can also learn [about] the culture of the Han dynasty'.

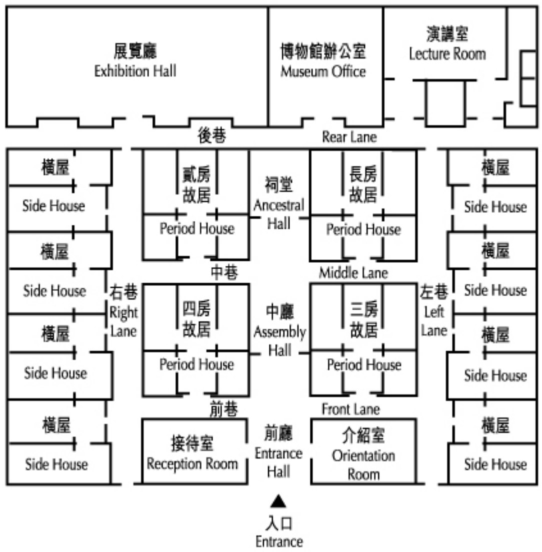
The Lei Cheng Uk Han Tomb Museum is described as '[providing] visitors with a glimpse of the lifestyle of ancient Hong Kong residents from the unearthed objects and patterns on the walk' (Civil Service Bureau 2006), while Fodors' says it is worth a look "for its age alone" (Fodor's 2000).

Sam Tung Uk Museum

Sam Tung Uk Museum is one of the oldest and best-preserved Hakka walled villages in Hong Kong. It is also the largest of the three museums in this cluster. Sam Tung Uk is a typical example of Hakka dwelling. It was built in 1786 by the Chan clan. The name 'Sam Tung Uk' literally means 'three-beamed dwelling' as a reference to the three-roofed halls that form the central axis of the village (http://chwu.uhome.net/Wah/Project/spot/c_samtungmuseum.html). It resembles a checkerboard with symmetrical layout consisting of an Entrance Hall, Assembly Hall and Ancestral Hall (Figure 10.2) (http://hk.geocities.com/lts_5a/). Another row of village houses was subsequently added on both sides and at the back of the original structure (Sam Tung Uk Museum leaflet). It was declared a monument in March 1981 and converted to a museum, which opened in 1987.

The main exhibition hall contains a static display, which has been showed for years, entitled 'A Kaleidoscope – Tsuen Wan Then & Now', which features the history of the district over the last 50 years, 'from a cluster of pre-War villages to an industrial and textile centre and now as a new town (exhibition brochure).

Figure 10.2 Layout of Sam Tung Uk Museum



The Hong Kong Tourism Board describes it as '[providing] an authentic and fascinating insight into the lifestyles of villagers in the New Territories before modern development completely transformed this once entirely rural area' (Hong Kong Tourism Board 2003). The Lonely Planet (Hong Kong, Macau, and Guangzhou - Lonely Planet 1999) also recommends a visit as it is 'genuine, different from the commercial representation of what normally passes for Chinese culture in Hong Kong'.

Law Uk Folk Museum

Law Uk Folk Museum, is the smallest of the three museums, at about 120 square metres. It is a remnant Hakka village house, which was named after the original owner, over 200 years ago old. It was declared a monument in 1989, and is preserved as the sole remaining architectural example of its kind in Chai Wan

(LCSD 2003). In 1990, the house was converted into a museum and now displays some selected village furniture, utensils and farming implements (Home Affairs Department 2006). The Hong Kong Tourist Board (2003) promotion states that Law Uk is 'the only original village house left intact in Chai Wan. Built about 200 years ago, it is a typical medium-size Hakka village house'. Fodor's travel guide notes 'it's worth the trip…to see this 200-year-old house' (Hong Kong Fodor's 2000).

10.2.5. Kowloon Walled City Park

The Kowloon Walled City Park is an interesting example of the retention of an important place name (Kowloon Walled City), accompanied by the total destruction of the original locale and its replacement by an urban recreation area (park), hence the Kowloon Walled City Park. It is an example of transforming a heritage asset into a tourism product, however, unable to reflect the core product and therefore lost the market appeal. The Kowloon Walled City was built as a garrison town by the Qing government in 1847. It contained a city wall, six watch towers and four gateways. The sovereignty of the Walled City was unclear for it existed within the land controlled by Britain, but was usually considered as a Chinese outpost. As such, it became a shelter for illegal immigrants, activities and businesses, making it renowned as the 'City of Darkness' (Lambot and Girard 1999). The original walls were demolished by the occupying Japanese in World War II to extend the Kai Tak airport. During the post-war period, it was virtually a lawless area and slum that featured as the central theme in a number of Japanese novels (Photo 10.11 and 10.12). In 1987, the Hong Kong Government announced that the area would be cleared and replaced with a park.

Photo 10.11 The Kowloon Walled City before the Demolition in 1995

Photo 10.12 The City of Darkness

The Kowloon Walled City Park opened in 1995. It covers an area of 31,000 square metres and is divided into eight landscaped areas (Environmental Campaign Committee 2006). The design of the park stresses the architectural style of traditional Chinese Jiangnan landscape. It was done in part to remove any vestige of the history of the old walled city according to the on-site interpreter. One of the objectives of this urban redevelopment project was to eradicate the collective memory of this place from contemporary Hong Kong.

The demolition of the old residential area revealed some archaeological finds, including the foundations of the original South and East Gates. The two stone plaques bearing the characters 'South Gate' and 'Kowloon Walled City' of the original South Gate were also found and are now preserved together with the foundations. In addition, the façade of the 'Yamen' building (the office of a Chinese official in the Qing Dynasty) was retained. This building houses some historic photos taken from a distance outside the Walled City that make the area look like any other crowded residential area. But otherwise, the park now is typical of most large residential parks, with sitting out spaces, landscaped gardens, water features and public space. The Hong Kong Tourism Board (2003) states the area ‘houses some interesting relics that were unearthed during demolition of the old city’, but it makes no mention of its original function as a garrison town.

10.2.6. Wong Tai Sin Temple and Chi Lin Nunnery

Wong Tai Sin Temple and Chi Lin Nunnery represent contrasting examples of original unmodified cultural heritage assets that have adopted different approaches to tourism and have had, consequently, different experiences as attractions. Both are popular, but Wong Tai Sin encourages visitors, while Chi Lin tolerates them.

Wong Tai Sin Temple

The Wong Tai Sin Temple is popular with both worshippers and tourists. Located in the heart of urban Kowloon, the temple commemorates the famous monk, Wong Tai Sin, who was born around AD 328 and became a ‘deity’ at Heng Shan (Red Pine Hill) in later life. Unlike other temples in Hong Kong espousing only one philosophy, Wong Tai Sin Temple combines three traditional religions - Taoism, Buddhism and Confucianism. It is managed by Sik Sik Yuen, a charitable organisation providing a range of community services.

Photo 10.13a and b Wong Tai Sing Temple - a popular religious site for locals and mainland tourists

The temple has long been featured as one of the 'must-see' tourist attractions in Hong Kong. The Hong Kong Tourism Board (2003) describes it as 'an excellent example of a traditional Chinese temple and features red pillars, a golden roof adorned with blue friezes, yellow latticework and multi-coloured carvings'. Others suggest that it is 'a scenic attraction full of beautifully ornamented traditional buildings' (http://hk.geocities.com/gap_project2002/index13.html).

The management board is supportive of tourism for, among other reasons, tourists represent a significant source of income for its charitable operations. According to the Deputy Executive Secretary, the temple managers have viewed their involvement as a tourist attraction for a long time. She added that 'the website of Sik Sik Yuen introduces the temple as 'one of the most famous temples as well as a popular tourist spot in Hong Kong' (pers.comm. 8a, 2002).

Tourists represent an important secondary market. Tourism considerations influenced the development of the adjacent site. Again, the Deputy Executive Director noted:

'the adjacent park (從心園) (Photo 10.13a and 10.13b) obviously is not for religious purposes but [was designed] as a recreation area for visitors either the local public or tourists. This project was conceived in the 1980s and finished in 1990 [giving] a hint of the role tourism plays in our plans' (pers. comm. 8a, 2001).

Tourist infrastructure has been built to cater to large numbers of visitors and the temple management work closely with tour operators and bus companies to spread demand throughout the day. Promotional brochures are produced in different languages to provide necessary information to the tourists and, signage, guiding services and bilingual information are provided on site.

Chi Lin Nunnery

The Chi Lin Nunnery was founded in 1934 as a Buddhist monastery that welcomed nuns from all quarters and educated them. Over the years, Chi Lin established a school, orphanage and a home for the aged. Apart from the school and home for the aged, which receive subsidiaries from government, the nunnery is basically a self-sustaining organisation relying on donations and premium selling (pers comm.11, 2001).

Photo 10.14a and b Chi Lin Nunnery - Famous for its architectural design without using a nail

The current temple complex was built in 1990. It is an imposing timber structure built in the Tang dynasty style and is the largest timber construction in China, built without using nails. The complex now consists of residential areas, gardens and a number of halls. Its imposing style and aesthetic appeal make it very appealing to tourists and a must-see item on many visitors' itineraries. It has also been included in a number of local tour itineraries. The Hong Kong Tourism Board (2000) highlights its unique architecture by describing it as a magnificent structure. Fodor's (2000) adds that it is "a truly marvellous architectural achievement".

The Chi Lin Nunnery is run by teams of volunteers where decisions are made collectively among team members (pers. comm.11, 2001). There is no one rigid management structure and no chief decision maker. Members are all religious people and there are no professional businesspeople as full-time staff members. Although management indicates no desire for the temple to become a tourist attraction, the tourism industry continues to promote the site and ignore the will of the site management. As a result, the site is open to being exploited by the travel and tourism industry.

10.2.7. Big Buddha

The Big Buddha is a purpose-built tourist attraction and one of the icons of Hong Kong tourism. Situated on Lantau Island, where the Hong Kong International Airport and Hong Kong Disneyland located (Figure 10.1), it is a successful cultural tourist attraction for its high market appeal, successful identification of market, experience offered, and, most importantly, the awareness and consent from the site management in serving the tourist market. The Big Buddha is the world's largest seated, outdoor bronze Buddha (Photo 10.15). It was purpose-built to attract visitors (South China Morning Post 2001). It is 26.4 metres high and weighs 220 tonnes. Construction took 10 years to complete and it was unveiled in 1993.

Photo 10.15 The Big Buddha on Lantau Island, New Territories

Interviews done by the candidate show the site management's attitude towards tourism is positive and it was stated in their response to the interviewing questions that tourists were welcome to visit the site. Indeed, tourism is one of its key objectives. Temple managers informed the candidate it aims to:

1. Establish the symbol of Buddhist culture in Hong Kong;
2. Attract Buddhists as well as tourists to visit the site and Lantau Island;
3. Attract more foreign tourists.

Although Lantau Island is remote from the major tourist areas in Hong Kong, the Big Buddha has become a core attraction of Hong Kong and the foundation attraction for developing the island as a major tourism node. A one-way trip by ferry and bus from Central takes around 2.5 hours. Although it is less accessible than many other cultural tourism attractions located near hotel areas, the Big Buddha's size and uniqueness make a visit worthwhile. Tourists can enjoy a two-to-three-hour stay at the Big Buddha and the attached Po Lin Monastery (Photo 10.16). Ancillary services, including the provision of vegetarian meals, also exist. The site is designed to cater for a high level of visitor flows and multiple uses, i.e. locals vs. tourists and worshipping vs. sightseeing, for different users at one time.

Photo 10.16 A corner of the Po Lin Monastery next to the Big Buddha - Authentic experience managed in a sustainable way

The Hong Kong Tourism Board (2003) promotes the site as a must-see tourist attraction that attracts Buddhists from all over Asia, but is also "a magnificent figure with its compelling presence almost instantly transforming the remote Po Lin Monastery with its devout monks into a must on tourist schedules' (HKTB 2004). It is also promoted by an on-line travel company as a 'monumental achievement' that tourists must a visit (HeliExpress 2006).

The site is large and robust and can cater to 10,000 visitors per day or more (South China Morning Post 2001). The Mainland tourist market, accounting for almost half of the tourist arrivals, is particularly important as many of them regard a visit to the Big Buddha as a must in their Hong Kong stay (McKercher and Chow 2001).Some people have observed that the site is more like a commercial tourist attraction, rather than a religious site and that it seems too commercial (Fodors 2000). However, it still provides an authentic experience for a large number of Mainland tourists who may either come for religious reasons or simply for enjoyment.

10.2.8. Hong Kong Museum of Art

The Hong Kong Museum of Art is located in Tsim Sha Tsui, the major tourist and hotel hub on the Kowloon peninsula, adjacent to the Space Museum, the Star Ferry and the Avenue of Stars. This ideal location greatly enhances the appeal of the museum to tourists (Photo 10.17). Located in the heart of the tourist centre, there are a range of tourist facilities including shopping malls, hotels, promenade, and catering outlets nearby. The museum was established in 1962 and relocated to its present purpose-built premises in 1991. It houses 13,000 art exhibits, including Chinese paintings and calligraphy works, antique Chinese treasures, paintings of historical significance and creations by local artists (LCSD 2004) in its five permanent and two special exhibition galleries spread over a gross floor area of 17,530 square metres. The curator says it has also been ranked as one of the four best Asian museums selected out of all the Asian cities in the ‘International Heritage’ and ‘Financial Times’ magazines (pers. comm.5a, 2002).

The Hong Kong Tourism Board promotes the Museum as ‘one of the city's largest museums and … the perfect place to wile away a few hours... The museum houses some of the world's finest examples of ancient Chinese art from the Han to the Ming and Qing dynasties’ (HKTB 2004). Frommer’s guidebook (1999) says ‘if you only visit one museum in Hong Kong, this should be it.’

Photo10.17 The Museum of Art enjoys an ideal location in the heart of Kowloon peninsular near major hotels and entertainment facilities

Museum managers have also strived to provide a quality experience for non-local visitors. Much information is provided through various travel guidebooks, leaflets, brochures, and the Hong Kong Tourism Board. Bilingual docent services are available upon request or during the regular schedule on public holidays. Self-guided tours are also available with MP3-based audio players, which provide pre-recorded commentaries on selected exhibits for users to enjoy at their own pace. Cantonese, Putonghua and English versions are available, and the rental charge for the audio player is HK$10.

The Hong Kong Museum of Art is an example of successful cultural tourism product.

10.3. Samples on the Application of the Framework

In order to show readers clearly how the framework is applied to the 14 cultural heritage assets, four sample cases have been selected to demonstrate how different products failed at different stages. The cases selected are as follows:

- Stage One failure – Law Uk Folk Museum
- Stage Two failure – Western Market
- Stage Three failure - Lei Cheng Uk Han Tomb Museum
- Successful cultural tourism product – Big Buddha

The following section illustrates how the tourism product development framework was applied to each stage to assess the cultural heritage assets. The findings presented here represent a summary of details included in Appendix 1. Detailed notes on the other 10 cultural heritage asses are included in Appendix 1 with the key findings summarised in Section 10.4

10.3.1. Stage One Failure – Law Uk Folk Museum

Stage One –Asset Assessment

Stage One assessment considers market appeal, robusticity and stakeholders issues

Market appeal

The market appeal factor determines whether the asset has the ability to attract and retain tourists. Indicators to be considered include cultural values, cultural significance, size and scale, physical setting, its location within the region and accessibility.

Law Uk is a small Hakka village house as the last of its kind in the edge of the Hong Kong Island, Chai Wan, a district which has been transformed by urban development in the last few decades. It was declared as a historical monument in 1989 and is preserved as the only remaining architectural example of its kind in Chai Wan (LCSD 2003). In 1990, the house was converted into a museum and now displays some selected village furniture, utensils and farming implements (Home Affairs Department 2006). The Hong Kong Tourist Board (2003) promotion states that Law Uk is 'the only original village house left intact in Chai Wan. Built about 200 years ago, it is a typical medium-size Hakka village house'. Fodor's travel guide notes 'it's worth the trip…to see this 200-year-old house' (Hong Kong Fodor's 2000).

Owing to the limitation of size of about about 120 sq m, there found to have nothing to see except a tiny Hakka house which can be finished in five minutes. Local tours only stopped by for a while for tour members to go to the washroom. In terms of physical setting, there are also no tourist facilities or attraction nearby as Chai Wan is basically an industrial area. There were trucks blocking the museum and factories around.

In terms of accessibility, Law Uk is also distant from major tourist areas and central business districts. Visitors can only go by subway. There is also very few signage for direction.

Overall, the market appeal for the site is very limit.

Robusticity

Robusticity assess the asset's ability to withstand visitation. Indicators include asset quality, carrying capacity, and multiple uses.

The Hakka house is small and can only accommodate up to a maximum of 20 visitors comfortably at one time (observation). There is a spacious open area outside the building with a few exhibition panel introducing the site.

Overall the asset is deemed to be robust.

Stakeholders Issues

Stakeholders issues measure the level of support by asset owners and managers.

Indicators to be considered include stakeholder consultation, ownership and management.

Stakeholder issues are not relevant here, for the site is owned and managed by the local government with a subsidy level up to 90% (similar to other government owned museums in Hong Kong).

Outcome from Stage One

Stage One assessment shows that the cultural heritage asset is robust and has no outstanding stakeholder issues. However, its small size, incompatible surrounding and remote location limit its appeal to the general tourist or local populations. The curator also believes the site has no tourism appeal at all (pers. comm. 9c, 2003). The assessment shows that Law Uk Folk Museum failed in Stage One and has no tourism potential for further development.

10.3.2. Stage Two Failure – Western Market

Stage One –Asset Assessment

Market appeal

Western Market was converted into a shopping mall by the then Land Development Corporation (LDC) (pers. comm.3, 2001). The façade and the architectural features of the building were retained, while the interior was converted into a series of specialty shops selling goods featuring ‘old Hong Kong’ (pers. comm.3, 2001). The architectural style of the building is very unique (pers. comm. 3, 2001) but its market appeal is limited by its remoteness and lack of surrounding tourists facilities and attractions.

The accessibility of the site is low as it is located at the end of the subway line, a tired residential area isolated from major tourist areas and facilities. A one-way trip from the Tsim Sha Tsui tourist hub in Kowloon by subway takes 30 minutes and the nearest other tourist attractions are located in Central, the central business district on the Hong Kong Island, 20 minutes' walk away.

Robusticity

The building is well maintained and conserved reflecting its unique architectural values. It can withstand a moderate level of visitation. Robusticity is not an issue here.

Stakeholders Issues

The then LDC had taken the initiative and responsibility to develop and manage the Western Market. The only condition required by the government was that all tenants on the nearby Cloth Street should be accommodated on the second floor. There was no other stakeholder issue emerged.

Outcome from Stage One

Remoteness, small size, poor environment, isolation from other tourist attractions, and are the major obstacles limiting the tourism potential of Western Market. To develop the site as a cultural tourist attraction, unique new function has to be imposed to enhance the drawing power of the site.

Stage Two –Asset Transformation

Stage Two assesses whether and how well the asset has been transformed into a tangible product, given the findings of Stage One, Stage Two considers target market assessment; management plan and policy development; people, skills and financial resources; stakeholder issues; and site management.

Target Market Assessment

Target market assessment reflects whether the size and scale of the potential market that would visit the asset are in accordance with the tourist profile of the destination. Indicators to be considered include market profile and tourism use.

Currently, the majority (50%) of inbound tourists to Hong Kong are from the mainland. Unlike the western tourists, mainland tourists are keener to visit icon attractions and shopping instead of learning the local culture in depth (refer to Section 3.5 on the Hong Kong cultural tourism market). As a shopping mall inside a historical building, Western Market possesses potential to be a preferred attraction among mainland tourists who love shopping as well as those western tourists who are interested in the 'old' Hong Kong. However, its low accessibility and isolation from major tourist areas makes the site difficult to be bundled with other popular tourist attraction.

Management Plan and Policy Development

This indicator assesses whether and if suitable management plans exist or are needed. The then LDC clearly indicated that the management priority of Western Market was a balance between conservation as well as revitalization of the district.

People, Skills and Financial Resources

People, skills and financial resources evaluates if there is sufficient resrouces for site transformation. Resources was well supported by the then LDC.

Stakeholder Issues

A survey of 500 respondents from the nearby community was conducted to consolidate their views on the site modification of Western Market. Majority of them indicated that they wanted to see something special reflecting Hong Kong. No major stakeholder conflicts was found

Site Management

Site management evaluates whether the asset is or can be or is modified at a sustainable level. The site was developed as a shopping mall with tenants carefully selected. It was hoped that shops selling goods which reflect the history of Hong Kong could enhance the uniqueness and attractiveness of Western Market. However, it was found that most of the tenants were selling souvenir types goods which could be found in popular tourist places like Big Buddha and the Peak. Owing to the changing social life, tenants on the second floor selling cloth also found it hard to operate. The candidate could only find a few tourists wandering around during her site observations.

Outcome from Stage Two

Lack of uniqueness in product offerings (retail shops) together with the limitation on size, scale, accessibility and physical setting make Western Market hard to draw tourists as well as locals to visit the site.

Overall Result

The new function is critical to adaptive-reused assets. The lack of uniqueness and market appeal make Western Market a failed project. Unless new function is considered and the Sheung Wan District is revitalized, Western Market would likely to have few tourist visitation.

10.3.3. Stage Three Failure – Lei Cheng Uk Han Tomb Museum

Stage One –Asset Assessment

Market appeal

The Lei Cheng Uk Han Tomb is a conserved tomb from the Han Dynasty (AD25-AD220). A small museum displays artifacts unearthed when the tomb was discovered in 1955 during construction of a new town. The tomb was declared as a gazetted monument in 1988 and is preserved permanently thereafter. The tomb is culturally significant in Hong Kong as it is the only intact Han tomb found here and is one of the oldest heritage assets (LCSD, 2003). Similar heritage assets of a larger scale can be found in the Guangdong Province cross the border (pers. Comms 4a, 2002). The site itself is small. The exhibition hall is around 65 square meters. Observation indicates that most visitors spend 15 minutes or less in the hall and take a glimpse of the interior of the tomb through the Perspex at the entrance passage. Its physical setting is also not ideal, it is surrounded by lower class residential area and abandoned factories

In terms of physical setting, the asset is located in Sham Shui Po in the Kowloon peninsula. Sham Shui Po is mainly a residential area and wholesale place for clothes and computer wares visited by the locals (observation).

Overall, the market appeal for the heritage site is very limit except that it is one of the oldest heritage assets in the territory, some uniqueness that may have very little appeal to tourists who are serious culturalists seeking deep cultural experience, i.e. researchers.

Robusticity

The tomb itself is small and fragile. Visitors are not allowed to enter but can look at it through covering Perspex wall (LCSD, 2003;, pers. comm. 4b, 2001). The exhibition hall, on the other hand, is purpose-built. It can accommodate to a maximum of 20 visitors comfortably at one time (observation).

Overall the asset is deemed to be robust.

Stakeholders Issues

Stakeholder issues are not relevant here, for the tomb is owned and managed by the local government with a subsidy level up to 90% (similar to other government owned museums in Hong Kong).

Outcome from Stage One

Stage One assessment shows that the cultural heritage asset is robust and has no outstanding stakeholder issues. However, its small size and remote location limit its appeal to the general tourist population. The curator also believes the bomb has very limited tourism appeal and do not promote the tomb as a tourist attraction (pers. comm. 9c, 2003).However, its cultural values and uniqueness appeal to a small market of serious cultural tourists who are keen to explore the culture and history of Hong Kong. Thus, overall it can be said passed Stage One, but only for a limited market.

Stage Two –Asset Transformation

Target Market Assessment

Currently, the majority (50%) of inbound tourists to Hong Kong are from the mainland. Unlike the western tourists, mainland tourists are keener to visit icon attractions and shopping instead of learning the local culture in depth (refer to Section 3.5 on the Hong Kong cultural tourism market). Only a small portion of the inbound tourists are seeking a deep cultural experience when choosing Hong Kong as the destination. The size Lei Cheng Uk Han Tomb and museum are suitable for the small number of visitors likely to make the effort to travel for long distance from the central tourists area in Tsim Sha Tsui or Causeway Bay to seek for unique and deep experience.

Management Plan and Policy Development

The curator indicated that the management priority is on conservation rather than tourism (pers. comm. 9c, 2001). It seems appropriate.

People, Skills and Financial Resources

Both resources and people are well supported by the local government with high subsidy level.

Stakeholder Issues

No conflicts exists among stakeholders

Site Management

The tomb is shielded by Perspex from humidity and physical damage. To provide visitor with more information on the values of the heritage asset, a small exhibition hall was built next to the tome. Site management is appropriate.

<u>Outcome from Stage Two</u>

Overall, asset transformation is appropriate for Lei Chen Uk Han Tomb Museum. The focus on conserving the site has led to a management practice that preserves this fragile site, while allowing the heritage asset to be visited.

Stage Three – Experience Management

Stage Three considerations include capacity management, managing expectation and managing experience. Stage Three evaluate the quality of the experience. Again, building on Stage One and Two findings, this phase seeks to ascertain if the experience provided is suitable for the market and asset.

Capacity Management

Capacity management assess if the supply and demand is properly managed. In general, this is not an issue for the Lei Cheng Uk Han Tomb has limited demand. During the candidate's site observation, less then 10 visitors were there at the museum or outside the tomb. Its capacity is suitable and moreover, its isolation means demand will likely to be unchanged.

Managing Expectation

This factor assesses the market of the asset to determine if the actual experience is compatible with pre-arrival expectations. A large gap was noted. Pre-arrival information was found on major tourist guidebook and brochures published by the Hong Kong Tourism Board and Leisure and Cultural Services Department sets the expectation of visiting a large and magnificent tomb in an attractive setting. Yet, in reality, visitors are confronted with a small inaccessible tomb locate in an industrial park. The Lonely Planet (2000) guidebook felt it was "a long way to travel for an anticlimactic look through Perspex".

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Managing Experience

This factor assesses whether proper interpretation and facility are managed to offer a satisfactory experience. Visitors are surprised when arrived at the small entrance of the heritage asset. Moreover, the exhibition content has not been modified since the opening of the museum in 1957.

Stage Three Outcome

Overall, expectations created prior to the visit are not met by the experience offered on site, resulting in an ultimately less than gratifying experience.

Overall Result

The Application of the framework on the Lei Cheng Uk Han Tomb shows that the heritage asset is robust, but due to a number of factor, it has limited market appeal. Its management is suitable, but the experience was found to be lacking. The case therefore represents an asset that satisfies Stage One, with some conditions. As such by good fortune and good planning, it passes Stage Two. Good fortune comes from its remote location, limiting demand, so that the asset scale is appropriate. But it is deficient in Stage Three, for the quality of the experience does not match the pre-visit expectations. The overall assessment thus is that the asset does not work as well as it could as a cultural tourism product. Fortunately, Stage Three failures are the easiest to resolve for the essential building blocks of a robust asset, no stakeholder issues, a realistic assessment of market appeal and be mostly suitable transformation already exists. Asset managers must now focus on creating realistic expectation of the size and scale of the asset and in future modernizing the display. They would also be encouraged strongly to maintain visitation at current levels, for any increase could exceed the capacity of the site.

10.3.4. Successful Cultural Tourism Product – Big Buddha

Stage One –Asset Assessment

Market appeal

Being the world's largest seated, outdoor bronze Buddha, the Big Buddha is one of the most popular tourist attraction in Hong Kong and the Southeast Asia region. It is located at the Lantau Island, a less dense recreational area at the far end of Hong Kong and requires one-way travel of up to 2 1/2 hours. The Big Buddha is build next to the Po Lin Monastery and located harmoniously with the surrounding environment at the top of the hill overseeing the island. Although it is remote from the city centre, the size, scale and the variety of activities available on site as well as the opportunity to see vestiges of rural Hong Kong make it appealing. As the government had planned to develop the area as a major tourism node, new tourist facilities and attractions were established including the AsiaWorld-Expo convention centre, Hong Kong Disneyland and Ngong Ping 360 cable car. These helped to further enhance the drawing power of the area as a full day excursion choice for tourists.

Robusticity

The site is robust and caters for the tourists' needs, making it capable of withstanding high visitation levels.

Stakeholders Issues

Tourism is endorsed strongly by the asset management, the Po Lin Monastery. The site was purpose-built for visitation and to enhance the attractiveness of Hong Kong among worshippers.

Outcome from Stage One

The tourism potential of Big Buddha lies on its uniqueness as one of the kind in the region. Although Big Buddha suffers from the location deficiency, its size, scale, uniqueness and physical setting overcome the problem. The surrounding environment together with the nearby tourist facilities and attractions synchronizes the attractiveness of the area as a preferred itinerary for tourists.

Stage Two –Asset Transformation

Target Market Assessment

Being a popular religious and recreational site among worshippers and the locals, the Big Buddha is also a must-see attraction for tourists visiting Hong Kong. The site was found in most itineraries of the inbound tour operators covering different market segments from mainland China to overseas markets. There is also no similar attractions in Hong Kong which may compete with the site. The scale of the site allows different user groups including pilgrims and general visitors.

Management Plan and Policy Development

The management explicitly indicated that their support to tourism. Their perceived roles in tourism are to:

- Establish the symbol of Buddhist culture in Hong Kong;
- Attract the Buddhists to visit the site; and
- Attract more tourists to Hong Kong

(pers. comm. 10, 2002)

People, Skills and Financial Resources

Resources are well-supported by the Po Lin Monastery.

Stakeholder Issues

There once existed a tension between the site management and the local government because of the proposed cable car and nearby development project (i.e. the Ngong Ping 360 now). The management was afraid that commercial development will damage the religious value of the site. Negotiation has been undertaken and agreement has been reached between the local government and the site management. In general, the site management is still supportive to tourism.

Site Management

As a purpose-built asset, visitors' needs have been considered starting from the beginning of the construction process. A variety of facilities and services have been provided to cater for various levels of tourist flows. Spacious halls and open areas were designed to accommodate large volumes of visitors particularly in pubic holidays and festive seasons.

Outcome from Stage Two

The transformation of market potential to tangible product has been found to be successful. The site management is willing to serve tourists and hence proper site modifications have been done to receive tourists. Although there was struggle between the site management and the local government, compromise has been sought to ensure proper level of commoditization of the asset.

Stage Three – Experience Management

Capacity Management

In general, the demand for visitation to the Big Buddha is high. As the site management is proactive towards tourism, proper site management has been applied to control the capacity. At the beginning, all exhibition halls and galleries were opened to visitors. Owing to the high visitation, the site management has subsequently decided to restrict access to the second and third floors of the exhibition galleries. This crowd control mechanism is undertaken to ensure the conservation of the asset.

Managing Expectation

Relevant visitor information was found to be available not only on the asset's website, pamphlets, and publications of the Hong Kong Tourism Board, but also in major guidebooks and even tour operators' itinerary. Visitors were well informed of the significance and cultural values of the Big Buddha, its symbol to the religion as well as expected behaviour on-site.

Managing Experience

Signage and announcement to foreign visitors are provided on-site. Guided visits are also available with advanced reservation. As the Po Lin Monastery and the Big Buddha are popular among local worshippers, tourists find the experience interesting and authentic to understand the culture of Hong Kong. Tourist flow was well-managed particularly on peak days.

<u>Stage Three Outcome</u>

The experience management is found to be successful for the Big Buddha. Capacity, expectation and experience are well managed to ensure the quality of experience provided to the tourists.

<u>Overall Result</u>

The overall assessment shows that the Big Buddha passed all three development stages in the framework. Being a popular attraction in Hong Kong, the Big Buddha is also well maintained with proactive site management responding to tourists' needs. This could help to ensure that the asset can serve as a sustainable cultural tourism product and, at the same time, conserve its heritage values both physically and culturally.

10.4. Findings and Analysis

A similar evaluation has been completed at all other cultural heritage assets. The master tables are shown on Appendix 1. Space limitation, however, precludes the presentation of each case to such a detailed level. Instead, this section of the thesis highlights the key findings from the evaluation to illustrate key issues in turning heritage assets into tourism attractions. By evaluating the effectiveness of the framework through discussing key issues that emerge at each stage of the assessment process, findings and analysis here eventually address the research question set at Chapter One, which is:

Can the adoption of a product approach and the use of marketing principles

serve as a means to achieve sustainable cultural tourism development?

This section is structured according to the key stages of the framework, analyzing first, issues arising in Stage One of the framework, followed by issues that arise in Stage Two and Stage Three. Cultural heritage assets are discussed in the sections corresponding to the particular issue or range of issues that arise in each of the three stages of the assessment framework Table 10.2 summarizes the key issues to arise in each of the 14 cultural heritage assets.

The reader is reminded that application of the framework represents a past analysis of existing assets. The candidate was, clearly, not involved in the original planning and development stages of any of these places. However, the application of the framework provides valuable insights into why some assets perform better as sustainable cultural tourism attractions than others. It also provides insights into where problem areas occur, what remedial action may be necessary and how it can be carried out.

Table 10.2 Assessment Results of the 14 Cultural Heritage Assets

Asset	*Stage One Issue*	*Stage Two Issue*	*Stage Three Issue*	*Outcome*
Lei Cheng Uk Han Tomb Museum	Limited market appeal due to remoteness, isolation and small scale Robusticity constraint	Product designed for local residents	Expectation – experience gap due to misleading promotion in tourism literature Failed in this stage	Best serves as tertiary attractions
Sam Tung Uk Museum	Limited market appeal due to remoteness, isolation and small scale		Expectation – experience gap due to attempts to serve two exclusive markets	Best serves as tertiary attractions Decide if it is a tourism product or a local recreational attraction
Law Uk Folk Museum	No market appeal Failed at this stage	---	---	No tourism appeal
Kowloon Walled City Park	Poor core product identification Lack of tourism appeal after modification	Transformation did not take into consideration of its potential in tourism Name association does not reflect product development	Expectation-experience gap	No tourism potential
Hong kong Museum of History	Misjudged market appeal Failed	Identification of inappropriate target market Failed in this stage	---	Be proactive for non China market
Hong Kong Heritage Museum	Awareness of the limitation in serving tourist market	Asset managed primarily for locals	Expectation matches experience	A successful case - Decision not to pursue tourism
Western Market	Low market appeal due to isolation, physical setting and scale	Transformation – staying true to authenticity at a cost of poor product delivery Failed in this stage	---	No tourism potential

Asset	*Stage One Issue*	*Stage Two Issue*	*Stage Three Issue*	*Outcome*
Murray House	High market appeal after relocation due to new location in tourist area	Pursuit of tourists at expense of intangible heritage Market oriented – new use as tourist dining facility	New use as dining facility matches tourists expectation	Successful tourism product but failed cultural heritage asset from the conservation perspective
Ping Shan Heritage Trail	Stakeholder conflicts affecting market appeal Failed in this stage	---	---	No tourism potential
Lung Yeuk Tau Heritage Trail	Consultation, ownership and the imposition of tourism Remoteness dictating position in attractions' hierarchy	Minor transformation issue	Proper experience catered for serious cultural tourists	Successful lower order attraction
Wong Tai Sin Temple	High market appeal and stakeholder's will in pursuing tourism	Proper transformation response to increasing tourist demand	In response to increasing demand, site modification to increase carrying capacity	Successful - Pursue tourists as a core strategy and deliver products that appeal to them
Chi Lin Nunnery	High market appeal but unresolved stakeholder issues when tourism is imposed Failed in this stage	n.a.	n.a.	Cannot succeed until unresolved stakeholder issues addressed
Hong Kong Museum of Art	High market appeal due to ideal location in tourist area	Proper site management in response to tourists' need	Proper expectation and experience management	Successful specialist product in an appealing location
Big Buddha	Size, scale and uniqueness overcome issue of accessibility and other obstacles	Proper site management in response to tourists' need	Proper expectation and experience management	Successful icon attraction for different types of cultural tourists.

10.4.1. Analysis of Stage One – Assessing the Core Product

The purpose of Stage One of the assessment framework is to determine if the asset has the potential to be transformed into a sustainable cultural tourism attraction. Stage One considers three key issues: market appeal; robusticity; and stakeholder issues. Successful progression through Stage One should result in the identification, formally or informally, of appropriate use levels, the core product, its position in the attractions' hierarchy, the right target markets, the appropriate experience for both the asset and the target market and also offer insights into financial or non-financial objectives. Failure at this stage may mean there are unresolved stakeholder issues, a lack of market appeal or a misjudgement of core products, appropriate target markets or robustness. Three possible outcomes can emerge from Stage One:

1. The cultural heritage asset has no tourism potential and therefore tourism is not a recommended use. It may be conserved and preserved through the funding generated from the use of other assets as tourist attractions. Lack of potential may relate to a combination of fatal flaws or problems that are irresolvable.
2. The cultural heritage asset has limited tourism potential. The results may show that the asset has some potential to be a lower-order attraction or a niche product. The recognition should then drive Stage Two and Three in asset transformation and experience management. Unrealistic expectations will be gauged if the potential is misjudged. It is often the case that the tourism potential is over-estimated.

3. The cultural heritage asset has high tourism potential. In this situation, site management should strive to meet the potential in Stage Two and Stage Three.

Results of the application of the assessment framework summarized in Table 11.1 indicate that a number of assets failed at Stage One.

Market Appeal – Size, Scale and Uniqueness Limitation

Market appeal was a relevant issue for four of the 14 cultural heritage assets; namely: Lei Chung Uk Han Tomb Museum, Sam Tung Uk Museum, Law Uk Folk Museum and the Western Market. All have significant market appeal problem. In two cases, this represents fatal flaws, while in the other two, this represents market limit. Each reflects the importance of size, scale and uniqueness in offering tourists, temporary visitors to a destination, a compelling reason to visit forgoing other tourist options. While each has important cultural values and is worth conserving as a representative sample of Hong Kong's heritage, they do not work well as tourism product! Lei Cheng Uk Han Tomb and Sam Tung Uk Museum have also Stage Three problem.

The four assets share a number of features in common. They suffer from significant deficiencies in size, physical setting and locational isolation from recognised tourism areas and other tourist attractions. We first take a look at the three museums, i.e. Lei Cheng Uk Han Tomb Museum, Law Uk Folk Museum, and Sam Tung Uk Museum.

Some 79 declared monuments have been conserved since the introduction of legislation to protect important monuments and historical structures. Once declared, though, the real challenge is to find suitable uses for these structures. In the case of Law Uk Folk Museum, a small Hakka village house as the last of its kind in the edge of the Hong Kong Island, the deficiencies on small scale, physical setting as buried in industrial factories and isolated from other assets represent a fatal flaw that makes this museum have no tourism potential. The chief curator of the Museum of History described Law Uk's location as having a

'terrible environment. The trucks often block the building which is surrounded by many factories and we have tried our best to improve the situation but the transportation department just does not take any notice of it. We always complain about the hygienic condition, a lot of food stores outside the building, and again we cannot get anywhere…Compared to the original environment of the house, which faced the beach and was surrounded by many fruit trees, the environment of Law Uk has completely changed. Although it is only five minutes' walk from the MTR station, you won't be able to find the building unless you are actually standing in front of it.' (pers. comm. 9b. 2002) (Photo 10.18a to d). Lei Cheng Uk Museum and Sam Tung Uk Museum, reported earlier, also have similar locational challenge, but in their case, do not represent fatal flaws.

These museums have two other weaknesses. They are all small and their experiences can be consumed quickly.. Law Uk can be 'consumed' in five minutes, while Lei Chung Uk can be 'consumed' in 15 minutes or less. Visitors may be able to spend up to half an hour at Sam Tung Uk Museum. In addition, all are remote and isolated from other tourist attractions. A one-way trip from Central on Hong

Kong Island to any of the attractions takes at least 45 minutes.

Photo 10.18a, b, c and d Cars and trucks blocking the entrance of the Law Uk Folk Museum

The short time visit and dissatisfactory experience can hardly justified by the opportunity costs, including time, energy and chances to visit other attractions

Photo 10.19 a and b Law Uk Folk Museum

A five-minute visit to the Law Uk Folk Museum is what visitor would gain

But the unique cultural features of Lei Cheng Uk Han Tomb Museum and Sam Tung Uk Museum overcome this disadvantage to some extent, giving them some potential. Some people may fine the journey and the short experience worthwhile. But, the volume of visitors will be limited. Lei Cheng Uk Han Tomb possesses cultural values as the only one of its kind in Hong Kong. Sam Tung Uk Museum is a sizable fortified Hakka village converted into a folk museum showcasing the development of the local district, has limited appeal to tourists because of its location away the tourist area in Kowloon.

Although each asset has strong cultural values, its market appeal is limited; nowhere is this more evident than at Law Uk Folk Museum. It is just too small and the experience is too limited to worth a visit. The candidate joined a one-day local tour in which Law Uk Folk Museum was the last point. She observed that tour members got off the coach for five minutes to visit the washrooms and then got back on the coach without visiting the site. The consensus is that the site has little to offer the visitor.

Photo 10.20 Lei Cheng Uk Han Tomb Museum

A small entrance hard to be noticed

Photo 10.21 Walking to the Lei Cheng Uk Han Tomb Museum

Remoteness, poor setting and small-scale hinder the appeal of the museum

Photo 10.22 Lei Cheng Uk Han Tomb Museum

Exhibition has never been changed and updated since the Lei Cheng Uk Museum was opened

The Western Market will be discussed in more detail as an example of a Stage Two, transformation failure, but it also has significant market appeal constraint. As an Edwardian-style building originally built in 1906 as a local wet market converted into a shopping mall in 1991, the Western Market is culturally significant for its architectural values. But its major problem is its location. It is a remnant building, out of context with its surrounds and with no other tourist facilities nearby. On its own, it does not possess the drawing power to attract tourists, unless it can be transformed into something special and unique and there is nothing in its immediate surrounding to bundle it to create a precinct. Remoteness, small size, poor environment, isolation from other tourist attractions, and lack of uniqueness in product offerings (retail shops) are the major obstacles limiting the tourism appeal of Western Market.

The application of Stage One assessment suggests, therefore, that market appeal, including ease of access and the ability to engage visitors for a long period of time may be a more critical factor in determining tourism potential than historic significance, unless it is truly unique. These opinions were also reflected in interviews with cultural heritage managers and reported in an article co-authored by the candidate (McKercher, Ho, and du Cros 2004). Asset managers felt that cultural significance could warrant the conservation of heritage assets for the local community, but alone was insufficient to generate tourism demand.

Core Product Identification

The Kowloon Walled City Park does not work very well as a tourist attraction, failing at all stages of the assessment process. The discussion will focus on two issues, in particular, a Stage One failure to identify the core product, which also produces and a Stage Two failure relating to transformation. The continued use of the name "Kowloon Walled City" sends a message to visitors that they will be entering an important historic walled or fortified city and offered an experience of its dark and mysterious period. The name sets expectations about of a deep, historical core product appealing to visitors seeking to learn the mystery of the then lawless slum Walled city, the ‘City of Darkness’. In reality, the park has nothing reflecting the historic Hong Kong, and instead offers simply an urban leisure experience. The Government of the Hong Kong SAR has created a very pleasant urban park but, in doing so, has eliminated almost all evidence of the area's rich history. Therefore, the asset fails at Stage One, for it has limited market appeal. Changing the name to a more neutral title would convey a more accurate message to visitors.

Misjudging Markets

The identification of both the appropriate target markets and realistic volumes of visitors is one of the key features of Stage One assessment. The failure to do so can result in an over estimation of demand with resultant over capitalisation or an under estimation resulting in the capacity of the asset being exceeded. The Hong Kong Museum of History and the Hong Kong Heritage Museum provide contrasting examples of this feature. While tourists are welcome, the Hong Kong Heritage Museum made a strategic decision not to pursue tourists as one of tits target markets, instead it focuses on the recreational needs of the local community. Museum management has also resisted efforts by the HKTB to promote tourism. This decision was made in part our of the realisation that its relatively remote location would hold little appeal for short-stay, western tourists. This decision makes it a successful low-order attraction.

The museum management feel its main market is Hong Kong residents, not tourists. In fact, museum management has specifically not targeted tourists, partly because of the remote location of the museum. The chief curator stated during the interview:

'Location is one of the limitations. One of the 4 Ps is the location. You take trouble (30-40 minutes) to come here and another 30-40 minutes away. You stay here for two hours. That means you spend four hours here. As tourists, would they spend a day here? Or rather go somewhere else? … we don't specifically target the overseas tourist market….'(pers. comm. 9c, 2003)

Photo 10.23 School groups are one of the major visitor groups for the museums in Hong Kong

Photo 10.24 Are mainland Chinese tourists interested in the Hong Kong History?

One the other hand, Hong Kong Museum of History tried to target tourists, but made many errors about both its tourism potential and which groups of tourists would be most likely to visit. Decisions were based on a basic lack of understanding of tourism. Its appealing location in the heart of Tsim Sha Tsui tourist area in Kowloon peninsular prompted museum managers to believe it had large potential as an attraction. They chose to target the Mainland China market, the largest market for tourists visiting Hong Kong. The museum curator expressed during the interview that he observed:

'The percentage of tourists (visiting the museum) is around 0.8% and 70% are Westerners, even though the Mainland Chinese market is growing rapidly… We are very much concerned about the lack of Mainland visitors as this market grows fastest among all the tourist markets… As such, we have to aim at the Mainland market in order to maintain the visitation level in the long run. Once we have developed the Mainland market, lots of visitors will come… we are so eager to get into the tourist market.' (pers. comm. 9a, 2001)

Museum management has found it extremely difficult to tap into the Mainland market. As the curator explained in a follow-up interview conducted more recently:

'We find the task so difficult to achieve as the Mainland tourists usually come as tour groups… Mainland tour operators required rebate/commission that we cannot provide with such a low admission fee. We are under government control and unless we are separate from it, we don't have the flexibility to control the charge. Also it would not be fair to the local taxpayers (the subsidy level is 90%)' (pers. comm. 9c, 2003).

However, the reality is that Mainland Chinese tourists have little interest in Hogn Kong's history. Tourists from mainland China usually travel as a tour group and their travelling and spending patterns are also very different from western tourists. Most Mainland Chinese tourists visit for pleasure, escapism, shopping and general sightseeing. The cultural tourism survey discussed earlier in Chapter Three concluded that the participation rate in cultural tourism among Mainland Chinese visitors was low and that they joined tours largely for their entertainment and fun value (McKercher and Chow 2001). The long-haul, western tourists would be a more appropriate market as this group of visitors is found to be more interested in learning the Hong Kong culture as identified in various visitor survey (refer to Section 3.5). While smaller in size than the Mainland China market, they are a much more suitable target for a special-interest product like a heritage museum.

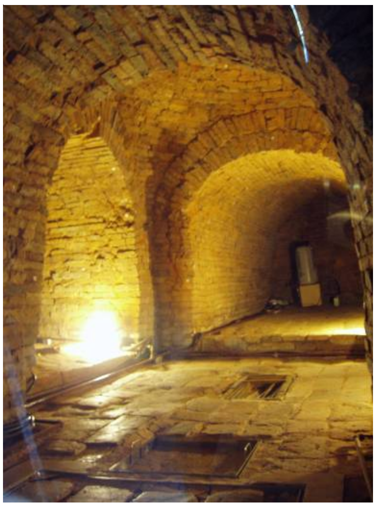
The consequence of identifying the wrong target market is the wasteful expenditure of resources at very little return. The Museum of History can be classified as an unsucessful cultural tourism product, although it may be a sustainable local leisure product. The failure to identify the right target market represents a Stage One fault that has sent the Museum on an unsustainable path. It also provides an example of the risks of identifying a market because of its size, without understanding the needs of that market or the core product offered. Instead, a better understanding of the product/market match would have led to the conclusion that the long-haul Western market was the appropriate tourist market to pursue.

Robusticity

Robusticity is another important concern, because any heritage asset needs to be capable of withstanding a certain level of tourist flow before it could be judged sustainable. Robusticity represents a significant constraint to Lei Cheng Uk Han Tomb Museum while it is relevant but in less of an issue at Sam Tung Uk Museum and Law Uk Folk Museum. Because the remains of the original tomb are extremely fragile and susceptible to rapid degeneration should it be open to the outside elements or subject to visitor contact, it has had to be encased in its own climate-protected environment. Tourists can only view the tomb through a Perspex window.

Likewise, the traditional agricultural and household goods presented in Sam Tung Uk Museum and Law Uk Folk Museum are also fragile and could be damaged easily through contact with visitors. The solution adopted by both museums is to rope off artefacts from the public or, alternatively, to manufacture copies of these artefacts. In all three cases, the separation of tourists from the artefacts is an understandable management action to ensure robusticity, but it also compromises the ability to deliver an authentic experience that is compatible with the age of the structure.

Photo 10.25a and b Fragility limited the experiential values offered to the tourists



Unresolved Stakeholder Issues

Hong Kong's experience in establishing heritage trails in the New Territories highlights the importance of resolving stakeholder issues. Local stakeholder consent is a key condition of any type of sustainable tourism development. The local community is much more likely to support tourism initiatives when it feels it has been involved in the process and has a sense of ownership over the development decision. By contrast, the imposition of a decision without consultation is a recipe for conflict. The contrasting cases of Ping Shan and the Lung Yeuk Tau Heritage trails reflect the importance of this issue as a Stage One consideration.

Ping Shan was imposed on the local community. The failure to consult, coupled with arbitrary decisions that ignored the will of the asset owners and villagers created conflict that resulted in the virtual closure of the trail. Although some local villagers capitalized on the opportunity to open shops and stalls selling snacks and beverages, the noise, disruption to lifestyle and pollution caused by tourists resulted in complaints. Even today, some 10 years after the dispute, the trail remains unsuccessful. Residents have also engaged in a number of tactics to discourage visitors, including tying vicious-looking dogs on long leashes at key strategic points along the trail.

The Antiquities and Monuments Office learned its lesson when seeking to establish the Lung Yeuk Tau Heritage Trial. It engaged in more, and more meaningful, consultation, resulting in local residents supporting the decision. Today, it is a popular trail amongst Hong Kong residents and intrepid tourists.

Shops selling traditional sweets and snacks have opened to serve passing traffic and one of the residences in the walled village of Lo Wai has converted his house into a museum for tourists. This individual has also succeeded in removing dogs from key villages.

Unresolved Stakeholder Issues and Desire to Attract Tourists

Wong Tai Sin and Chi Lin Nunnery represent contrasting cases where differing attitudes to tourism affect their sustainability. Wong Tai Sin welcomes tourists and sees them as an important source of visitors and income. Chi Lin has had tourism imposed on it by outside forces. While the nunnery's Buddhist philosophy makes it impossible to turn visitors away, they are tolerated at best. The exploitation by the tourism industry represents a potential source of conflict. Unresolved stakeholder issues here regarding the desirability of tourism represent a critical Stage One failure, even though the nunnery possesses many other attributes to make it popular. If the problem persists, tourists will not only cause disruption at the nunnery, but also their experience in visiting the site will be unsatisfactory. The case of Chi Lin Nunnery signifies the importance of clearly identifying the will of the asset owners before tourism is imposed.

Photo 10.26a and b Chi Lin Nunnery - Never wants to be engaged in tourism

The problem for Chin Lin Nunnery, from a tourism perspective, is that it does not see itself as a tourist attraction and does not wish to pursue tourism. The public relations officer from the Nunnery told the candidate,

'tourism has never been considered in our initial master plan, and our planning involves no business consideration and our management team consists of no businessman from the commercial sector." She added "tourism was not a consideration from day one… since we do not want to serve any commercial purpose.' (pers.comm 11, 2001)

However, their ability to discourage tourists is compromised by Buddhist philosophy, which states that no one can be turned away. As such, management is forced to accept tourists although they disturb the silence, peace and religious ideals. This continuous pressure from visitors has put great pressure on the daily operations of the Nunnery. It forced the site management to react to the crowds by changing their daily operations, closing some areas and adopting new programmes to control tourism activities. Classes are rescheduled and more cleaning is needed because of the disturbance by visitors. Although passively receiving the tourists, inherited stakeholder issues create dilemma to the site management and hence tourism potential could not be fully developed unless the issues are solved.

Wong Tai Sin Temple's proactive attitude, on the contrary, allowed the management conscious pursuer of the tourist market and hence implementation of compatible management strategy and actualization of its market appeal.

10.4.2. Analysis of Stage Two – Transformation

Stage One indicates whether the asset has tourism potential and to what extent this potential can be developed in a sustainable manner, the results therefore should provide guidance onto the transformation process. Stage Two analysis evaluates the effectiveness of transformation The candidate suspects that few cultural assets used for tourism have clearly and systematically been subject to a market potential assessment exercise before tourism was pursued. Instead, tourism seems to have been a spontaneous act rather than a deliberate choice. Very often, it is the tourism sector taking the lead in discovering, promoting and positioning the site in the tourist market and bringing in tourists; this is a common scenario identified by Ho and McKercher (2004). The asset manager and traditional owner, therefore, may have little to do with the transformation of the site and instead must cope with the adverse impacts. Assets manager see they can respond to the market need. This sense of passivity leads to overuse, under use and misuse problems. But it does not have to be the case.

Adaptive Reuse - Conservation vs. Commercialism

Adaptive reuse becomes a common strategy for the Hong Kong SAR Government to conserve cultural heritage assets in the territory. This study examines two adaptive-reused assets, Murray House and Western Market, in their performance in serving the tourist market. They represent contrasting examples of attempts to transform conserved cultural heritage assets into viable cultural tourism products. Murray House is a success, albeit at the cost of near complete loss of authentic values, while Western Market represents unsuccessful transformation, even though most of its tangible and intangible values have been conserved. Interestingly, while Murray House is a successful cultural tourism product, it is regarded as a failed conservation project by the cultural heritage management sector.

The relocation and transformation of Murray House from Admiralty, the central business district in the Hong Kong Island, to a restaurant complex and museum site at Stanley, a popular tourist area, makes it appealing to both tourists and locals. Although from a conservation perspective, dismantling the asset into pieces and rebuilding it at Stanley destroyed its authenticity and intangible cultural values it may have, the new location at a popular tourist area together with comprehensive infrastructure enhance the asset's market appeal to tourists. The newly imposed uses, i.e. restaurants and museum, are also compatible with the feel of a historical building. While this transformation has come at a great cost, which has been discussed earlier, it is beyond the scope of this dissertation.

Photo 10.27 The ideal location and new function imposed as a catering centre marks the success of the site

On the other hand, the Western Market, a wet market converted into a shopping centre located at the edge of the Hong Kong Island far away from the tourist areas, has not succeeded. Political pressure to recreate a “Cloth Street” when market forces indicated that this type of retail operation was in decline hindered its attractiveness. Likewise, efforts to find multiple small business tenants have resulted in a retail area that, both is neither unique, nor commercially viable. The matter in which it was transformed provides little incentive for tourists to visit. This asset may have succeeded as a tourism product, in spite of its locale, had other types of more appealing commercial, dining or retail uses been identified.

Photo 10.28a to b Inside of the Western Market

The lack of uniqueness suggests that tourists may wish to go to other shopping centres in the tourism areas rather taking a long trip to Western Market that sells

These two cases demonstrate the unusual relationship that can exist between tourism and cultural heritage management. On the one hand, the belief that old buildings automatically have tourism potential, and that the type of transformation or adaptive reuse they are submitted to is of little importance, can result in a number of poor decisions being made, as in the case of Western Market. On the other hand, the extreme case of moving a heritage building to a more appealing tourist locale, as in the case of Murray House, certainly is not a conservation strategy to be encouraged. Here, tourism as the prime or only justification for the conservation of historic buildings can result in irretrievable loss of heritage values.

Failure in Reflecting the Core Product

The Kowloon Walled City Park, a decent recreational park converted from the once shabby and mysterious Kowloon Walled City is another example of a Stage Two failure. The retention of the name sends a clear signal to potential visitors about what to expect, even though how the area has been transformed does not match the image created. The failure to include any meaningful material on the old city, either via the small on-site museum or the creation of an historic walking trail with site interpretation has resulted in the creation of a tangible product that has no meaning to the tourist and does not match the core product created.

Photo 10.29 The Remnant 'South Gate'

Photo 10.30 The Kowloon Walled City Park

Sam Tung Uk – Product Designed for Non-tourism Market

As one of the oldest and best-preserved Hakka walled villages in Hong Kong, the Sam Tung Uk walled village represents an interesting asset for tourists. While one would suppose the Sam Tung Uk Museum to reflect the traditional Hakka lifestyle from nearly 250 years ago, the experience offered however is targeted mostly at the needs of local residents and school groups who have a deeper knowledge of the development of the Tsuen Wan district. This case exemplifies the fact that most of the cultural asset managers have ignored the need for clear understanding and identification of viable tourist markets. Subsequently, there was a lack of consideration of how to make the core product tangible in Stage Two asset transformation and hence, manage tourist experience accordingly in Stage Three.

10.4.3. Analysis of Stage Three – Managing the Experience

Stage Three, experience management, focuses on three key aspects in managing tourist experience offered to tourists on site. Logically, success in Stage Three should evolves from Stages One and Two by ensuring the experience matches the physical layout of the asset (Stage Two) and reflects both the core product and target market's needs (Stage One). Most of the sites examined were quite passive in managing the experience.

Lei Cheng Uk Han Tomb Museum and Sam Tung Uk Museum- Expectations Not Met

As mentioned, Lei Cheng Uk Han Tomb Museum and Sam Tung Uk Museum face significant Stage One limitations that restrict their tourism potential to a small number of dedicated tourists who are likely to be interested in a deep cultural experience. However, this type of experience was not reflected in how the experience was presented, representing a Stage Three deficiency.

The disparity between the expectations created in tourism literature before a visit versus the reality of an experience is the key issue with Lei Cheng Uk Han Tomb Museum. Photographs in brochures and other promotional material give the impression that the visitor is going to be entering a large tomb with many chambers. The lighting used in photos gives the impression that it is, or could be, gold-plated. In fact, the tomb is quite small (about 1.5 metres from floor to ceiling). Moreover, tourists have difficulty engaging with it as their one vantage point is through a protective Perspex screen. The issue surrounding Lei Cheng Uk was discussed in Section 10.3 and need not be repeated here.

Sam Tung Uk has the challenge of satisfying two completely different and incompatible markets. The museum exhibits target the needs of local residents, in general, and school children, in particular. But, it also seeks to satisfy older tourists. The level of interpretation is aimed at pre-adolescent children and most of the rooms outside of the exhibition hall contain static displays or signboards that are segregated from visitors. Additionally, the emphasis on the local community's contemporary history (1950 to present) serves the local community well, but is incompatible with the setting of a reconstructed, authentic 250-year-old walled village. Overall, the expectation is that tourists will be offered a deep historical and cultural experience. But both the content and the manner in which the content is displayed do not match these expectations. Understandably, Sam Tung Uk's primary market is local children and its experiences are delivered effectively for them. However, it may not be appealing to tourists.

10.4.4. Analysis of Successful Cases

Hong Kong Heritage Museum – A Decision Not to Pursue Tourism

Ironically, the decision by the Hong Kong Museum of Heritage not to pursue tourism has resulted in it becoming a sustainable tertiary attraction. The decision to adopt a strategy whereby tourists are welcome, but represent an incidental, incremental group of visitors has resulted in a clear purpose and focus for this museum. Heritage managers interviewed for this study indicated that it was difficult to be relevant to both tourists and local residents, simultaneously, for each group visited for different reasons and consumed different experiences. The challenge of trying to cater to both markets emerged in Sam Tung Uk. It does not appear to be an issue here.

Museum of Art - a Successful Product in an Attractive Locale

The Hong Kong Museum of Art represents a successful cultural tourism attraction according to the assessment framework. The analysis showed that Museum of Art management have a realistic understanding of its core product, market appeal and preferred tourist behaviours. Its advantageous location, size and scale, and surrounding facilities also enable a large population of tourists to visit and engage it at different level. Stakeholder issues do not arise. The establishment of a purpose-built facility also addresses concerns about robusticity.

Museum management estimates that around 40% of visitors are non-locals, mostly affluent, well educated tourists interested in arts and culture. Senior managers also appear to have a fairly realistic understanding of the market situation and tourist travelling pattern allowing it to target the right type of audience for the core product offered by the exhibits. The chief curator claimed during the interview, *'[the tourists visiting the Museum of Art] are the ones who would arrive at the airport and stick with museums as the essential part of the package'* (pers. comm. 5b, 2001). This group of tourists is made up of serious cultural tourists who seek a deep understanding of the destination culture. She added further *'we have more from America and China. Surprisingly there is also a big market from Taiwan and Japan'*. Though the chief curator disagreed with the notion that the Museum was a tourism product in the classical sense, as the concept seemed too commercial to her, she did say that tourists were welcome and some special exhibits were established in part to appeal to tourists.

The advantage of a purpose-built facility becomes evident in Stage Two, where the potential has been transformed into a viable tangible product. The five permanent and two temporary exhibition spaces enable asset managers to create a space that both matches the core product and is suitable for high-use levels. It also provides flexibility to revitalize the product through temporary exhibits. Importantly, the provision of a variety of interpretive materials, including self-guided tours, also satisfies Stage Three conditions. The success of the museum does not lie in the number of tourists, but a realistic estimation of the market appeal with its exhibition contents, good location, size and scale, physical setting and uniqueness. The curator believes that the needs of the local market and tourists are compatible. She feels that if the local market is catered for successfully, the museum will attract the right tourists as well. As she explained, 'I don't see any conflict between the two, instead they are mutually productive to each other' (pers. comm.).

Wong Tai Sin temple - a Religious Site that Welcomes Visitors

Wong Tai Sin is an example of a successful cultural tourism attraction. Its size, high market appeal and high level of robusticity enable the temple to cater to large numbers of visitors. Although the surrounding environment is not very pleasant because it is in low-class residential area, because Wong Tai Sin is an old residential district, the uniqueness, size and scale, and the large number of worshippers overcome this barrier. Temple managers are also aware of the core product offered to tourists. They see it as "reflecting the ways of life (culture) of people in Hong Kong" (pers comm. 8a, 2002).

Photo 10.31a and b Knowing the market appeal of the site, the temple manager seeks to satisfy tourists and control their behaviour by park design and management.

It also offers quite different experiences that are attractive to both Western and Asian tourists. The uniqueness of combining three traditional religions makes the temple appealing to not only Western tourists, who are normally more interested in culture, but also Asian tourists, who might be worshippers as well. The site has been transformed well to cater for the needs of tourists and the experience offered is both authentic and matches expectations created by tourism promotion channels and guidebooks. Finally, the asset is managed, in part for tourism uses. Temple management has regular contact with the tourism board especially when familiarization tours for media from other countries are conducted.

Big Buddha - Scale and Uniqueness Overcome Remoteness

The Big Buddha is an example where scale and uniqueness overcome what would appear to be Stage One limitations. The complex is located in one of the most remote areas of Hong Kong and requires one-way travel of up to 2 1/2 hours. A visit, therefore, is a full-day excursion. Yet its uniqueness as being the world's largest example of a seated Buddha, coupled with the variety of activities available on site and the opportunity to see vestiges of rural Hong Kong make it appealing. Lesser attractions with similar locational deficiencies would not succeed. Additionally, tourism is endorsed strongly by the local stakeholders and the site is robust, making it capable of withstanding high visitation levels.

The transformation of market potential to tangible product (Stage Two) has also been successful. One advantage is that the Big Buddha is a purpose-built visitor attraction. Tourist infrastructure was established at the beginning of the construction process and a variety of facilities and services have been provided in anticipation of large volumes of visitors. One complaint may be that authenticity has been sacrificed in exchange for commercial considerations. But this decision was a conscious decision made by the asset managers themselves in the planning stages of the development process.

Photo 10.32 Big Buddha - enjoys a factor of a large size and scale which compensates its deficiency in accessibility.

Likewise, the experience has been managed effectively. For the most part, temple managers ensure consistency between the expectations and experiences. They have also tried to manage the asset in a sustainable manner by implementing a number of strategies to control visitor flows. Initially, all exhibition galleries were open to the public. However, two months later, site managers decided to restrict access to the second and third floor visitors, except for smaller groups of people who purchased vegetarian meal tickets. They also closed part of the exhibition galleries on the third floor to reduce visitor numbers and protect exhibits inside the exhibition areas.

10.5. Summary

Analysis of the 14 sites leads to the following summary of the application of the framework and its use.

Stage One

Assessing the core product based upon the market appeal, robusticity and stakeholder consensus is essential for developing a viable cultural tourist attraction. The omission of any one of these criteria will lead to sub-optimal performance in the tourism market. The greatest problems found at Stage One relate to market appeal and stakeholder issues.

Results of this study confirm the assumption that market appeal is important to cultural tourism products and makes them no different from other types of attractions as suggested by McKercher, Ho, and du Cros (2004). In fact, accessibility, size and scale, and physical setting can be considered as more important than cultural values in turning cultural heritage assets into tourist attractions (McKercher and Ho 2006).

A clear picture of what the asset manager is willing to offer tourists helps to define the type of transformation and how the experience can be managed in Stages Two and Three. It was also noted that if a site had high market appeal for local residents it would not automatically have the same level of attractiveness to the tourist market. Taking into considerations tourists' limited time and budget, a worthwhile cultural product should be one that outperforms the other visitor attractions in the market. The experience offered must be unique and attractive enough to make tourists forgo visiting other attractions.

Stage Two

Results from Stage One help to define subsequent actions that need to be addressed in Stage Two. A positive outcome of Stage One will determine whether the site is suitable as a primary attraction with broad market appeal or as a secondary or niche attraction appealing to a small specialist market. The first Stage, evaluating asset transformation, assesses how well the existing transformed product matches the ideal core product identified previously.

This study noted that most cultural tourism products in Hong Kong have not clearly identified their core product and subsequent idea of tourist markets to attract. In fact, the transformation of assets into tourism products appears to have occurred spontaneously rather than as a deliberate decision. As indicated by Ho and McKercher (2004), very often, it is the tourism sector taking the lead in discovering, promoting and positioning the site in the tourist market and bringing in tourist flows. This type of transformation results in a mismatch that may need to be addressed by reconsidering Stage One issues, rather than trying to address it at Stage Two level, as a physical product. Site managers have little to do with the selection of target customers and can only respond to who visits. This passive involvement makes it difficult to control tourist flow and behaviour, resulting in overuse, under-use and misuse problems.

Stage Two application was more difficult than Stages One or Three. It was often closely linked to Stages One or Three and it was often difficult to separate them. Stage Two may be a good place to start the assessment process for existing assets and then determine if problems are a result of Stage One or Stage Three issues. In this way, the the cause is identified, not just the symptom.

Stage Three

Stage Three, experience management, focuses on three key aspects in managing tourist experience. The biggest challenge was delivering suitable experiences for multiple markets. Tourists, local residents and children have different needs and wants. In addition, the study found that most sites were quite passive in either managing demand or supply. The Big Buddha was the only site that used de-marketing to control visitor flow and hence protect the delicate and most valuable part of the site.

10.6. Chapter Overview

This chapter provided a comprehensive description of the 14 cultural heritage assets under examination and the analysis of the issues found in unsustainable cultural tourism products. Section 10.2 introduces the assets and explained why there were grouped. Section 10.3 illustrates how the candidate studied the assets and Section 10.4 discussed the findings emerged from the application of the framework. Major problems were identified in each Stage deserving attention from the respective stakeholders. The application of the framework was proven to be useful not only in research studies but also in practice. The next chapter provides conclusions, with a critical review of the framework and indicators. Future research will also be suggested and research limitations explained.

Chapter 11 Discussion

11.1. Introduction

Literature on tangible cultural tourism products does not differentiate by type of asset. However, this study suggests four different types of cultural tourism products exist: purpose-build cultural heritage assets, modification of existing cultural heritage assets, original unmodified cultural heritage assets, and adaptive reused cultural heritage assets. Each has different characteristics, and therefore issues, and hence each imposes different types of management challenges. This study discovered that different factors and indicators of the framework are critical factors for the success of a particular type of cultural tourism product. Table 11.1 summarizes the critical factors that emerged for different types of cultural tourism products.

11.2. Factors Common to All or Most Cultural Heritage Products

Whatever the type of cultural tourism product, accessibility, physical setting, and size and scale of the assets play a key role in determining market demand. As analysis of Western Market, Law Uk Folk Museum and Lei Cheng Uk Han Tomb Museums showed, the most compelling reasons for their failure is their distance from the main tourist areas, incompatibility with surrounding environment and tourist facilities, and small size and scale. Tourists on limited time, budgets have little compelling reason to visit. Instead, look for the best value for money and the best use of their time when choosing what to do. Sometimes size and scale can overcome the problem of low accessibility as shown in the case of the Big Buddha. Although the accessibility of the site is low compared with other products, the large size and scale offer the tourists a value-for-money experience that compensates for its deficiency in terms of its long distance from the central tourist areas.

Physical setting also emerged as an important contributor to market appeal. When an asset is situated harmoniously within its surrounding environment, the tourist experience can be greatly enhanced. Moreover, the compatibility of the asset with other tourism activities and infrastructure in the region may also facilitate the consumption of assets. The Museum of Art, Murray House and the Big Buddha are good examples of this. Both the Museum of Art and the Murray House are located in the central tourist areas on the Kowloon peninsula and the Hong Kong Island. With their modern architectural designs, the assets blend harmoniously with the surrounding buildings and infrastructure. While the museums are located in the city centre, with high accessibility, the Big Buddha offers a sense of authenticity to tourists with its natural scenic outlook at the top of the hill overseeing Lantau Island, a less dense, recreational area.

Table 11.1 shows that, with the exception of adaptive-reuse attractions, cultural values and cultural significance beyond the local area play an important role as well. These factors set apart those cultural tourism products with high market appeal from those with low appeal. More cultural value and significance represent the basis of good core product development.

However, one problematic market appeal issue that deserves consideration is the challenge of serving both locals and international tourists. The two markets have different cultural backgrounds and cultural ties to the heritage asset, making it difficult to shape a product that appeals to both simultaneously. The Ping Shan Heritage trail illustrates this point. Although the history of Ping Shan is important to the locals, it does not have the same market appeal to the tourists. Tourists may find it hard to understand the history of the indigenous people in Hong Kong. Comparatively, colonial history seems more attractive, because Hong Kong is famous for its colonial period under British sovereignty. When half of Hong Kong's inbound tourists are from Mainland China, who are more interested in Western culture, there is little demand for Ping Shan Heritage Trail.

This critical factor relates also to expectation and experience management in Stage Three that are common to all types of cultural tourism products. For whatever types of products, failure in shaping compatible expectation and experience leads to unsustainable visitor experience. Sometimes, wrong types of tourists are attracted. Sometimes, right types of tourists are attracted but difficulties are found in controlling tourists' behaviour because appropriate experience management is not done.

11.3. Factors Unique to Adaptive Reuse Cultural Heritage Products

Cultural values and cultural significance are less important At adaptive reuse attractions that at other places. Adaptive reuse conserves the physical values of the asset often at the cost of its intangible values through introducing entirely new functions so as to make the assets relevant to the contemporary world. With this type of cultural tourism product, the key player is the new function, rather than the asset's cultural values and significance in the generation of demand. Murray House exemplifies this finding. It has also been moved from its original location in Central, to Stanley, a tourist area, and converted into a dining facility, with several well-known outlets serving different kinds of cuisine. But apart from giving a sense of nostalgia when dining in one of its outlets, the place has no meaning. Western Market, another adaptive reuse example, represents failure in terms of low accessibility. Its new function as a shopping mall selling traditional Chinese souvenirs and goods is not attractive to tourists.

Most other critical factors for the success of adaptive reused assets were found in Stage Two, i.e., asset transformation (Table 11.1), and most of these represented causes of failure, as exemplified by Western Market. Huge investment is sometimes needed to convert the building for their new functions. Conservationists and marketers must work together in this case to balance the interests of conservation as well as imposing a new and attractive function to ensure the viability of the project. As such, the site modification is also extremely important to the success of the project as it determines what new facilities/infrastructure and services will be provided and also determines the potential for the modification to have negative impacts on the cultural values as well as physical fabric of the assets. Proper market research must be undertaken to investigate the best options for utilising the heritage assets. Consideration of tourism and recreational usage is deemed necessary at the beginning stages of the projects.

Apart from the case studies chosen for this study, there are two other adaptive reuse projects in the pipeline in Hong Kong that could benefit from these findings. The Former Marine Police Headquarters and the Central Police Station are in the process of being redeveloped or are in the planning stages, respectively. An over-emphasis on development, though does not guarantee success, if it is incompatible with the asset in question, yet the Hong Kong Government now puts more emphasis on the tourism or economic contribution than conservation.

11.4. Factors Unique to Modified Cultural Heritage Products

Setting management goals and objectives in Stage Two is a critical success factor, for it confines the level of commodification of the assets, enabling the place to retain its values (Table 11.1). Usually modified cultural heritage assets are aging or abandoned historic sites before being converted into tourist attractions. The site modification is therefore important for it implies how the site will be changed to suit visitor needs. It is also important in forecasting how much the modification will impact upon the cultural values and physical fabric of the site. Therefore, setting management priorities before the modification is essential.

11.5. Factors Unique to Original Unmodified Cultural Heritage Products

Stakeholder issues posed the greatest challenge in handling original unmodified cultural heritage assets (Table 11.1). This type of product usually involves more stakeholders who currently use the asset for its original purposes. As can be seen from the Ping Shan Heritage Trail stakeholder conflict can be a hidden danger that may easily undermine the development of cultural tourism products. The Chi Lin Nunnery example illustrates how unresolved stakeholder concerns renders a place unsustainable. Stakeholder consultation is needed often to let stakeholders voice their concerns and to come up with an agreement on how the asset can be used for tourism.

Experience management is also a critical factor for the success of this type of product. This is because original unmodified cultural heritage assets are usually at the same time used by locals as cultural sites. Proper management of demand and supply is needed to ensure the compatibility of multiple user groups. Comparatively, this is more difficult for original unmodified cultural heritage assets since the locals are usually the main user group for this kind of product and the layout of the site is often not originally intended for visitors. More tourist information and infrastructure may therefore be needed to ensure a satisfactory experience is offered to the tourists.

Table 11.1 Critical indicators (fatal barriers) for different types of cultural tourist attractions

	Asset Evaluation and Assessment									
	Market Appeal					Robusticity			Stakeholder Issues	
	Cultural Values	Cultural Sig.	Size & Scale	Physical Setting	Access	Asset Qual.	Carry. Cap.	Multi. Uses	Ownership & Management	Stakeholder Consultation
Purpose-built	X	X	X	X	X					
Adaptive reuse			X		X					
Modification of existing assets	X	X	X	X	X	X	X	X		
Original unmodified assets	X	X	X	X	X	X	X	X	X	X

	Asset Transformation							
	Target Market Assessment		Develop Mgt. Plan & Policy	People, Skills and Financial Resources		Stakeholder Issues	Site Management
	Market Profile	Tourism Uses	Set. Mgt. Goals & Obj.	Resources	People	Interests	Modification
Purpose-built							
Adaptive reuse				X	X		X
Modification of existing assets			X				X
Original unmodified assets			X			X	

	Experience Management				
	Capacity Management		Managing Expectation	Managing Experience	
	Ability to Manage Demand	Ability to Manage Supply	Pre-Arrival Tourist Info.	Ability to Create Mindful Tourists	Nature of Experience for Diff. Target Gps.
Purpose-built			X	X	
Adaptive reuse			X	X	
Modification of existing assets			X	X	
Original unmodified assets	X	X	X	X	X

11.6. Chapter Overview

This short chapter highlighted one contribution emerged from the research findings that different types of cultural tourism products necessitate different focuses in product identification, transformation and management. While all literature review assumes same issues in managing sustainable cultural tourism, this study fill the void.

Chapter 12 Conclusions and Recommendations

12.1. Introduction

This last chapter identifies the contributions of the study, summarizes the findings of the research, and draws implications. Final remarks are made that suggests further action to refine the development proposal, framework and indicator set. The first section deals with the underlying research question this study aimed to answer and the assumptions drawn from a review of literature and observations. The next section recaps and summarizes the application results of the framework and indicator set followed by a critical review of the framework and suggestions for the future use of the research methods. The chapter ends the study, highlighting how the research addresses the objectives, contributes to tourism development and cultural tourism management, and the major limitations encountered.

Sustainable tourism has long been criticized as an approach that is good in theory but weak in practice. This research provides the solution to fill the gap.

12.2. Why (Most) Cultural Tourism Products Are Unsustainable

Achieving sustainable cultural tourism is especially challenging for the same heritage asset has to satisfy the need of multiple stakeholders with different needs, wants and desires and the wo major stakeholders in cultural tourism are the cultural heritage management sector and tourism sector. In addition, tourism is something that is often imposed on or occurs spontaneously at built heritage sites. As a result, many assets operate at unsustainable levels. Importantly, Overuse, under-use and misuse are common in unsustainable cultural tourist attractions.

This study identified two core causes. First, as discussed in Chapter Five, heritage assets are often developed as tourism products without identifying the desired core product and subjecting the asset to a formal and systematic development strategy. Unlike the suggested product development process identified in traditional marketing theory, where the core product or core benefit is defined first, with the goal of delivering these benefits driving the tangible and augmented product development phases, at most heritage sites the process begins with an existing physical asset that must be turned into a product. The issue is complicated further for many heritage sites become tourism products spontaneously, without any consideration of the core product or experienced being consumed. Thus, by not finding out or developing the core benefits they provide to appeal to tourists before they are marketed for tourist consumption, asset managers may run the risk of developing tangible products that are:

- Underused or overused – for without a clear idea of a core product, it is impossible to identify clearly a target market, resulting in too many or too few visitors for the asset
- Misused – for without guidance tourists shape the core product themselves failure to communicate an appropriate message with the market creates false expectations.

Second, as discussed in Chapter Four, sustainable cultural tourism involves serving the needs of two stakeholder groups (asset manager and tourism industry) that play different roles in the product development process and hold different values of the asset. Somehow this gap must be closed. While cultural heritage management values assets because of their intrinsic educational and cultural values, the tourism sector sees the same assets as products for consumption by tourists. Again, unlike other types of consumer products in which product development and market communication are normally controlled by one organization, cultural tourist products are managed and modified by cultural heritage management for conservation, site protection and tourists, while core product development and market communication falls on tour operators who often lack in-depth understanding on the cultural values and significance of the assets they are promoting. Moreover, the tour guides serve as gatekeepers who control both the message being transmitted and tourist behaviour at sites.

As a result, a scenario exists where unsustainability is likely to be the norm than the exception. This thesis argues that the failure to recognise heritage assets visited by tourists as products and then managing them accordingly perpetuates the situation. The candidate proposes that a product approach and the use of marketing principles as a way to address issues standing in the way of sustainable cultural touris. Thus, the key research question this study aimed to answer is:

Can the adoption of a product approach and the use of marketing to manage cultural heritage assets serve as a means to achieve sustainable cultural tourism development?

A three-stage framework with indicators for each stage was developed to evaluate cultural tourism products for different types of cultural tourists. By application of the framework and the use of an indicator set on 14 cultural tourism products in Hong Kong as the unit of analysis, this study answers the above question.

12.2.1. The Framework – A Tool to Move from Sustainability Rhetoric to Action

Since the introduction of sustainable tourism development, many philosophical considerations have been made by scholars and researchers proposing sustainable use of resources. However, there is a lack of practical solutions in the literature. With the advocacy of a product approach and the development framework, the gap between theory and practice can be met.

The cultural tourism product development framework was proposed to identify underlying challenges found in achieving sustainable cultural tourism. The three stages correspond to three key product development steps in turning a heritage asset into a cultural tourism product. The first stage, assessing asset potential and defining core product, is the key step that is most often neglected. Its omission, often sets the asset on an almost unavoidable path to unsustainability. Stage Two examines how effectively the asset has been transformed into a tangible product, based on the Stage One outcomes. Based on the findings of the previous two stages, Stage Three evaluates the experience management on how well the expectation is shaped to attract the right types of tourists and to control the tourist behaviour, and how well the experience is provided by appropriate interpretation to create mindful tourists and to deliver the core products on a suitable level consumed by tourists. All these help to ensure sustainable use and conservation of cultural tourism products. An indicator set corresponding to each of the three stages was developed to measure and assess the selected sample of cultural tourist attractions.

As the research suggested, the first task is to determine if it has any tourism potential, and if so, what that potential is. This task is achieved by looking at the asset from a tourism point of view to understand what is special about the asset that would cause them to visit. It is also important to separate locals interest from tourists' needs. Sometimes the locals' needs are similar to the tourists' needs especially in regard to fundamental infrastructure. Sometimes they are different in the level and methods of interpretation. The second objective is to determine if it can withstand increased visitation by a different user group without compromising its physical or cultural values. The third task is to assess if site managers want tourism and if there are any unresolved stakeholder issues. From here, its core tourism product and likely volume of visitors can be determined. Both the site manager and the tourism sector have a role to play to ensure that the asset is able to present the core message in a relevant and enjoyable way in a short time period. Identifying or understanding the target market is something that is often ignored. Interestingly, results showed that the tourism sector had a less realistic understanding of the market appeal of the assets than heritage managers,

Ideally, based on the outcome of a formal or informal Stage One analysis, the existing tangible asset can be converted into a tourist-friendly product. Management should determine how much commodification is allowed, but again, this stage was often handled poorly. There may be cases where the sites have become successful tourism products spontaneously with site managers reacting passively to cater for the tourists' needs.

Only when Stages One and Two are complete is it possible to evaluate experience management. Stage Three assesses this element. Although experience management can be treated as an 'augmented' product for cultural tourism, this step, including setting realistic expectations and providing a quality experience are critical in tourism, because of its intangible nature. Moreover, cultural tourism products are very much bounded by their cultural value and significance, making interpretation extremely important. However it is very often the part most neglected, likely due to ignorance of tourism. It should be remembered that most tourists are coming for fun and aiming to escape from their usual living environment.

12.2.2. Cultural Tourism Product in Reality– Remedial Action to Rectify Undesirable Situations

The study indicated that the framework is applicable in diagnosing the core causes of unsustainable activity in existing cultural heritage attractions. As such it is a viable remedial tool. The candidate also believes that it can be applied as an important planning tool for new or potential assets, to guide both asset managers and the tourism industry in the conversion process from asset to product.

Most of the sites evaluated in this study share a common feature with most other cultural tourism products. They were not developed as purpose built sites. Instead, they represent varying levels of imposed alternative uses. Therefore, the need for a a remedial tool is important. The framework helped identify where deficiencies were and what action should be taken, if any, to rectify them. Site can be assessed on a logical step by step basis through each of the three stages with outcomes at each stage pinpointing the essential actions in subsequent stages. Once problems are identified, the cause can be traced back to a Stage Three, Two or One fault. The study found that, what often appears to be late stage problems have a deeper root case in an earlier stage. In particular, many Stage One faults were identified

Thus, the framework can be used to:

1. Provide means to identify the core problems rather than peripheral issues;
2. Identify possible issues in different stages where appropriate proactive measures fan be taken; and
3. Act a development and assessment tool for new cultural tourism sites.

12.3. A Critical Review of the Assessment Framework – Usefulness and its Contributions to Knowledge and the Cultural Tourism Sector

While the framework has some merits, it also has some limitations which must be discussed. This section discusses possible revision on the framework for different types of tourist destinations and forms of tourism and further research which can be undertaken to develop a more rigorous and testable framework for cultural tourism practitioners to use.

12.3.1. Strengths

The candidate's original intention in developing such a framework was based upon the need for a systematic, objective and valid tool. The reason was that the concept of sustainability in conservation and use of cultural tourism products was often criticized as highly subjective, and therefore impractical in reality. Hence, the candidate attempted to investigate the research problem by first defining the root causes of unsustainable cultural tourism products. Building on the background search and pilot test of four heritage sites, namely: Hong Kong Museum of History, Lei Cheng Uk Han Tomb Museum, Lung Yeuk Tau Heritage Trail, and Western Market, the framework was developed. Assessment criteria for the three Stages were devised to ensure objectivity free from the bias of the assessor's attitudes, background and experience in tourism or heritage management, where possible. It was also designed with the goal in mind that other interested parties could use it, be they heritage site managers, conservationists, community leaders or even officials from a non-government organisation.

As such, while the framework has a strong marketing focus, it also ensures that cultural heritage management and other stakeholder concerns play a fundamental role. Without the assessment framework and procedures, one may come to a misleading conclusion about the potential of a cultural tourism product or the cause of observed problems. For example, someone from the cultural heritage management sector may put more emphasis on cultural values and intrinsic appeal of the site, while ignoring the market needs of most of the tourists and experiential values. Conversely, a tourism operator may focus narrowly on market appeal without appreciating the need to balance conservation needs.

It is, therefore, recommended that anyone using the framework be provided with basic training regarding the cultural values of the assets, the tourism market of the destination and how tourist attractions works differently from heritage sites for local residents. To avoid bias from assessors' direct interests, the assessment may first be conducted by different stakeholders with different interests and the results compared to see if there is any overlap. Points of overlap provide common ground to build relationships, while points of difference highlight the need to go back into the framework to look at the root causes, or to agree to there being different goals from different stakeholders.

The framework also allows the researcher to compare similar pairs or triplets of cultural tourism products. Instead of applying the assessment to individual heritage sites, comparison allows the user to identify how failure in any one indicator may lead to a different outcome. In fact, this is recommended as it allows benchmarking. The Lei Cheng Uk Han Tomb Museum and Law Uk Folk Museum were such an example, illustrating how the issue of small size and remoteness leading to total failure at one site could be overcome by the cultural uniqueness of the other. The ability to show success and failure by comparing like cases enables assessors to fully appreciate how each indicator works.

The three stages are both logical and manageable and the indicators are fairly straightforward and easy to apply. Each indicator corresponds to a key consideration in a particular Stage with examples telling assessors what and how to evaluate. The framework takes into account not only the individual site, but also its surrounding environment and community, allowing assessors and product developers to have a holistic view of what sustainability is about. With the help of the indicators, assessors can evaluate a site qualitatively thus allowing flexibility in taking into consideration the different environmental contexts of different sites. The outcome of each stage allows implications to be drawn for the next Stage and so on.

In addition, the research findings shows that not all types of cultural tourism products, ie. adaptive reuse products, modified cultural tourism products, original unmodified assets and purpose-built products faces the same challenges. As discussed in Chapter 11, some indicators are commons while other indicators are unique to different types of products.

The framework should be able to be applied to new products. In fact, it is ideal for new product development for the framework can begin with Stage One analysis to determine if tourism is a suitable use for the asset, who is likely to visit and why. By using a bottom-up approach, heritage site managers are able to identify the market potential of individual heritage assets and how they could be turned into tourist attractions with varying degrees of attractiveness, cultural values and target markets. Failure here should result in the abandonment of tourism as an option.

Because the framework is site-specific, it can hence applied on different types of tourist destinations ranging from developed cities with scattered historical resources to historical townships where assets are mostly clustered and surrounded by cultural landscape. To generate a holistic destination strategy for cultural tourism development, further stages on destination planning may need to be developed.

12.3.2. Weaknesses and Suggested Revisions

In applying the assessment, the candidate found that the framework and indicator set is not without limitations. The most difficult part to assess is Stage Two, i.e., asset transformation. Of those that failed, most of the heritage sites failed at Stage One and Three, with Stage Two failures often reflecting problems in the previous or subsequent Stage. Stage Two is also harder to evaluate for the transformation is not always clearly separated from experiential (Stage 3) or robusticity (Stage 1) issues. Further research is recommended to see if Stage 2 needs more revisions.

A pre-assessment interview is essential before evaluation to familiarise the evaluator with the asset. Interviews should be conducted with all stakeholders, including site managers and tourism operators, to understand where they feel problems exist. This provides a more focused way of examining the assets and allows the assessor to determine if the problems identified by stakeholders are the real problems or if they mask deeper, more fundamental, problems at another Stage(s) in the process.

Some refinement is needed to ensure the applicability of the indicators. While most of the fundamental indicators are the same, such as accessibility, size and scale, and compatibility with surrounding environment, some indicators can be replaced by focusing on the particular context of the form of tourism. For instance, ecological values and scientific values may replace cultural values when applying the framework to the development of sustainable ecotourism products.

Most of the indicators were found to be relevant. It is suggested, however, that they be modified if to be used in other tourism settings, such as ecotourism or adventure tourism. They can also be modified for use at the destination level as a macro-planning tool for sustainable cultural tourism development. The major assumption underpinning the framework is a bottom-up approach for sustainability, i.e., from site-specific development to regional or national tourism planning.

12.3.3. Final Comment on Contribution of this Study

The indicators are qualitative in nature. Although some scholars suggest there are differences between qualitative and quantitative research applications, their fundamental characteristics are basically the same. In fact, the qualitative approach adopted in the study allows more flexibility in site assessment. With the foundation of the framework built in this research, quantitative variables can be developed in the future to enhance the measurability of the framework for further application on different types of cultural tourism products and across different levels of destination planning.

Four major conclusions can be drawn on the usefulness of the framework. Firstly, the study shows the framework works in a variety of settings and contexts. Second, the study showed that the indicators are comprehensive in covering the essential considerations for sustainable cultural tourist attractions. There are no obvious missing indicators. Thirdly, no indicator was found to be redundant. As explained previously, some indicators are fatal barriers applicable to all type of cultural tourism product for sustainable use and conservation of heritage sites, while others are more critical for particular types of cultural tourist attractions. Lastly, the study showed that the major limitation in applying the framework is the collection of information for assessment of indicators. The framework works, but it is quite labour intensive and the assessor must ensure objectivity at all times. Some of the information can be found by site observation while other information needs substantial background research, archival study and in-depth interviews with stakeholders concerned. This is, in fact, the reason why a qualitative approach was adopted. The qualitative nature of the framework, together with the comprehensiveness of the indicators and a holistic assessment approach, compensates for the lack of information on particular items.

This study, then, makes a number of contributions to the theory and practice of sustainable cultural tourism:

1. The framework provides an alternative approach to identify core causes and possible solutions of unsustainable practice
2. the framework works at different scales and different types of assets and recognises that different types of assets have different challenges, something not identified in previous models;
3. it can be used as both a remedial, diagnostic tool for existing attractions or as a preliminary evaluation tool for potentially new sites
4. The suggested framework provides common ground for different stakeholders with diverse interests to understand each others' needs, and;
5. the assessment framework can be applied by all interested parties with little training, providing they retain their objectivity
6. The findings are generalizable to different types of tourist destinations and other forms of tourism, ie. Ecotourism.

12.4. Answers to the Research Question and Objectives

To sum up, this study has achieved and answered the research question and objectives stated in Chapter One successfully. The research question of this study is:

Can the adoption of a product approach and the use of marketing principles serve as a viable means to achieve sustainable cultural tourism development?

After testing the Framework on the 14 cultural heritage assets in Hong Kong, this study confirms that the adoption of a product approach and the use of marketing principles can serve as a viable means to achieve sustainable cultural tourism development from a bottom-up approach.

The study has also addressed the research objectives as followings:

1. *to examine if cultural heritage assets can be treated as products as a means of both assessing their tourism potential and identifying why they are unsustainable*

   Answer: Yes, cultural heritage assets can be treated as products under systematic assessment, transformation and experience management. Most cultural tourism products are unsustainable because there is a lack of understanding on what ‘product’ means and the duality of heritage assets.

2. *to identify what constitutes sustainable cultural tourism products;*

   Answer: The study suggested sustainable cultural tourism products consist of successfully identifying the core product and the tourism potential of the asset, transforming the assets, and managing visitors' expectation as well as experience.

3. *to develop an assessment framework using a series of indicators to assess assets;*

   Answer: Based upon the nature of cultural tourism product, a three-stage development framework and a corresponding indicator set have been developed. It can be used for new cultural tourism product development and also for assessing existing cultural tourism product.

4. *to test the assessment framework on a representative sample of cultural tourism products in Hong Kong;*

   Answer: The Framework has been successfully tested on 14 selected cultural heritage assets in Hong Kong and is found to be useful for future development of sustainable cultural tourism products.

5. *to examine how different types of cultural heritage assets vary in the management of sustainable cultural tourism development;*

Answer: It was found that the Framework provides a common development tool for the four different types of cultural tourism products, namely original unmodified assets, modified assets, purpose-built assets and adaptive reused assets. However, each of these types of assets required special attention on different indicators. Some indicators are critical to all types of assets while others are critical to particular types of assets (details refer to Chapter 11).

6. *to examine if adopting marketing management principles presents a viable, option for achieving sustainable cultural tourism.*

Answer: Yes, recognizing the differences and the gaps between tourism and cultural heritage management in, the adoption of a product approach and marketing management principles represents a viable option to develop sustainable cultural tourism products from heritage assets.

12.5. Research Limitation and Suggestions for Further Research

This research was initiated in July 2000 as a government-funded study. Through the six years of investigations, cultural tourism in Hong Kong, as well as in the region, has been developed into a more mature tourism market. Together with the expansion, a conservation policy review was undertaken in 2003 by the local government and development ideology has also been geared more towards conservation of heritage values. As this study was benchmarked to the situation in 2003 when the data collection was finished, new development insights and practices were not taken into account. However, possible updates have been addressed in writing up the thesis.

The research serves as a starting point for sustainable cultural tourism development. With the introduction of the fundamental, yet important, concept of a product approach and marketing management, more research and study could be done in the future with regards to the following aspects of cultural tourism development:

- Development of individual types of cultural tourism products, i.e., original unmodified cultural heritage assets, modified cultural heritage assets, purpose-built cultural heritage assets and adaptive reuse;
- Government policies and their impact on cultural tourism development;
- Destination planning and development of cultural tourism; and
- Stakeholder collaboration.

12.6. Final Remark

As a final remark, let us be in no doubt that underpinning the success of sustainable cultural tourism is collaboration among stakeholders, for it involves matching conservation with use, by matching conservation managers with user managers. Collaboration was introduced from sociology and management science as a powerful mechanism to manage inter-organizational relations among tourism sectors (Sautter and Lesisen 1999, Jamal and Getz 1995, Selin 1993, Selin and Beason 1991). It is particularly relevant in cultural tourism for history shows heritage managers usually do not see the need to collaborate with the tourism sector until problems arise (Aas et al., 2005). It is defined as "a process of joint decision making among key stakeholders of a problem domain about the future of the domain" Gray (1989:227). Jamal and Getz (1995:188) add that collaboration is a process of joint decision-making among autonomous, key stakeholders designed to resolve real problems.

Collaboration should be at the domain level (Jamal and Getz 1995; Selin and Beason 1991), which means that the protagonists are united by a common problem or interest (Gray 1985 cited in Selin 1993). In addition, collaboration is a dynamic process, constantly changing in response to the external and internal environment. Only by recognizing this environment will the collaborative efforts be achievable and sustainable (Selin 1993).

But, while ideal in theory, this has proven to be very difficult to implement in practice. Aas et al. (2005) suggested that the real difficulty does not necessarily lie in unwillingness on the part of either the tourism or heritage sector, but more in a deficiency in establishing an operational model that guides the collaborative process and in which effective communication can take place.

It is this challenge that inspires the candidate to propose a product approach and a marketing framework in developing cultural tourism products. By using a bottom-up approach from the conversion of cultural heritage assets into tourism products, the proposed development framework introduced in this study offers a good channel for communication and a guide for the collaboration between tourism and heritage sectors in cultural tourism planning and development. This provides common ground for stakeholders with divergent ideas to solve problems of mutual concern.

Appendices

Appendix 1 – Site Assessment Notes

Museum of History

STEP 1 - ASSET EVALUATION AND ASSESSMENT

Considerations	Indicators	Items	Description
Market Appeal	Cultural values	Values evoked	The permanent exhibition 'The Hong Kong story' introduces the history of Hong Kong for educational and entertainment purposes. 'It starts telling the story from the Devonian Period 400 million years ago and concludes with the return of sovereignty of the territory to China in 1997 . The permanent exhibition is supplemented by a balanced mix of thematic exhibitions, which cover a broad spectrum of subjects, which are within the Museum's areas of interest but set in a wider context. Through these exhibitions, different facets of Hong Kong's history and heritage are addressed in greater details to supplement the permanent exhibition'. (museum homepage)
		Ability to present the values in a short time frame	Unless the tourist only visit the thematic exhibition or selectively pick up several historical zones, it takes about 3 hours to finish the whole permanent exhibition. In this case, only independent travellers may afford to spend such long time in the Museum while tour groups may just rush in and out for a visit around 1 hour.
		Competitive position (i.e. ability to draw and make values relevant to tourists)	The design of the permanent exhibition allows tourists to gain knowledge on HK from a shallow to a deep experience. As the exhibition is divided into different thematic zones pertaining to differennt historical periods of HK, tourists may pick up their favourate ones which allows the Museum to be appealing to different tourist markets. Based on the large market share of the Mainland tourist, MoH is an ideal place for them to understand more about the colonial period of HK. As compared with other museum, MoH has a strong market appeal particularly to Western tourists who seek for a deep cultural experience. However, the location limits its tourist drawing power.
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	It reflects the whole range of Hong Kong history by selectively putting in thematic objects which are of significance to the locals. However, it seems that tourists are mostly interested in the Opium War and Folk Culture sections. Unless the tourists are so familiar with the Hong Kong context, other sections seem a bit trivial.
		Uniqueness (locally, regionally, nationally)	While it has some similarity with the Heritage Museum, it is more popular among tourists at the moment
		Intactness (is the historical background a complete one?)	
	Size and scale	Size and scale of asset	Large

		Critical mass of assets	There is only Science Museum next to the MoH and they are the only tourist attractions in the area. Further down the road to TST ferry piers are Museum of Arts, Space Museum and the Cultural Centre.
		Ability to bundle assets	Musuem pass is used. However, it may only be appealing to those 'museum lovers'. Also difficult to bundle with other tourism products nearby because of its location.
	Physical setting within the region	Compatibility with surrounding facilities and structures	As a purpose-built attractions located in the city centre, the Museum is highly compatible with surrounding environment and facilities. However, its appearance is not particularly appealing and stand out from its surrounding building.
		Compatibility with other tourism activities and infrastructure in the region	As a tourist node, The TST East is not as popular as the area near the ferry pier where there are a whole range of tourist facilities including shopping malls, hotels, promenade, catering outlets and the clock tower. The land was allocated for MoH by the government without detail assessment nor consideration of future development whereby all museums in HK are scattered around in different locations now. Ideally, all musuems should be located in the same area. However, it is not the case as cultural heritage management has never been a high priority for the government and the lands are so precious.
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Locate in the city centre near the central tourist areas.
		Proximity to other assets	Further down the road to the ferry pier are Musuem of Arts, Cultural Centre, Space Museum and the Clock Tower.
		Ease of access	Highly accessible by various means of transportations
Robusticity	Asset quality	State of repair	
		Integrity (how much of its physical structure is still intact?)	
	Carrying capacity	Physical	The exhibiton galleries are large enough to withstand heavy visiton.
		Psychological	
		Ability to increase carrying capacity	There is space outside the Museum which can be further developed if needed.

	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	The museum itself is able to satisfy different groups of users as the galleries are spacious and the exhibits are appealing to different types of users. The curator found out that there are different visitors with different motivations, expectation and purposes visiting the Museum. While families are seeking for a chance for family gathering, which accounts for most of the visitation expecially on Sundays and Public Holidays, school groups are focusing on education and tourists are seeking general understanding of the HK history.
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Owned by the government and managed under the LCSD of the Home Affairs Dept. Subsidy level around 90%
		Presence / Absence of management regime	Must follows the direction and management plan of the LCSD which oversees all museums in HK
		Willingness to manage the asset as tourism product	Definitely as the curator believes that MoH has great market appeal
		Attitude towards tourism	Quite positive towards tourism
		Willingness to collaborate	Very much as they want to increast the visitation
	Stakeholder consultation	Types of stakeholders	Mainly school groups and the local visitors plus other interested groups like the Arhaeological Society and Anthropological Society which often use their facilities.
		Possibility to conduct stakeholder consultation	No direct contact between the Museum and the tourism industry. All museums in HK rely on a centralized marketing unit for promotion and contact with the tourism industry. Regularly meeting the 'public' and listent to their comments (twice a year at the musuem lobby. Also has suggestion forms
Conclution from step 1			
Visitor Trends	Its attendance is the highest among all musuems in HK last year (the first year of operation for the permanent exhibits). However, it is expected that the number will drop as the interest of people in HK shift quickly and they have to look into other sources of visitors in order to maintain the attendance level.		

STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	**Description**
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	The existing Western market has limited substantial profitability. Although they are more interested in culture and heritage, they account for only a small portion of the tourist market in HK.
		Tourist profile of individual segments	No official record but by estimation, tourists should be around 0.8% which 70% were Westerners and most of them are FIT. Does have some Japanese, but number of Asian is really small. Most tourists stay long in the museum, say 2-3 hrs, while it varies among local audiences.
		Segmentation effectiveness	The musuem is trying to aim at the Mainland market which is a rapidly growing segment with substantial profitability. However, most of the Mainland tourists are coming as tour groups and therefore cannot spend too much time in the musuem or even do not include MoH in the itinerary. Another difficulty is that the Mainland tour operators requireds rebate/commission that the museum cannot offer with such a low admission fee (HK$10). Unless it is separate from the government hierarchy, they don't have the flexibility to control the charge. Also it sould not be faire to the local taxpayers.
		Segment structural attractiveness	Its direct competitors seems to be the Heritage Museum especially for the local market. As the Heritage Museum is located in N.T. having numerous heritage assets nearby, it has a higher chance to be bundled together as a day tour.
			Aiming at the Mainland market has to face a major problem that there are many competititors/substitutes to visiting MoH. The major preferences for Mainland tourists may not be on the cultural side but rather shopping and dinning. Even if Mainland tourists are keen on knowing HK culture, they may prefer to visit the heritage assets, like Big Buddha, Wong Tai Sin Temple, etc. Limited potential for repeat visits. Compared to the Western tourists, the Mainland tourists are usually less interested in HK's culture and heritage because of the short cultural distance. They may stay shorter than the Western counterparts and may only search for a shallow experience of having some understanding about HK history.
	Tourism Uses	Compatibility of uses among different target markets	
		Level of authenticity with regards to the tourism uses	
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	To preserve and present the history of HK for education and entertainment

	objectives	Management priority	For educational purpose and as recreation for the locals.
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	High level of subsidies and thus vulnerable to
	People	Skill and skill gap identification	
		Motives for involvement	
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	
		Power balance among stakeholders	
		Stakeholder consultation	
Site Management	Modification	Types of modification	Mainly serve as a museum with limited complementary services, e.g. as seminar venue for some societies. Sophisticated visitor infrastructure such as resting areas,
		Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	
		Potential for modification to have negative impacts	
STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Items**	**Criterion**
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	The school groups poses a great challenge to the site manager as the Museum received a lot of complaints from visitors especially foreigners that the school groups are too disturbing. While the Science Museum arranges group visits in the morning and independent visitors in the afternoon, the MoH does not want to do follow the practice as they believe that many tourists and general publics are very interested in MoH. "We have to sacrifice their visitation in the morning if we allot that period for group visits. We don't want to cross out their opportunity to visit the museum. It is easy for the Science Museum for them having the lowest visitation among all the museums in HK......We did try our best to facilitate and control their visits, e.g. having briefing session for the organizers on how to handle the groups. However, once the kids arrive, they lose control as they are so excited of not having lesson in the schools." (Dr. Ting - pilot interview)
		Pricing strategies	Concessionary fees for students and seniors, groups may apply for waiver of admission charge. Use of musuem pass
		Promoting off-peak demand	None
		Developing complementary services	Renting some of the rooms for seminars and workshops
		Long-term	
		Product life cycle	
		Demarketing	No such need at the moment

		Enhancing or rejuvenating the market appeal	They are aiming at maintaining the high level of visitation of the first year. One of the means is to tap into the Mainland market as well as actively promoting the museum to travel guidebooks.
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	Good control on visitor flow. Abandoned the traditional approach like panels and display cases but adopted a theme park approach with lots of sound and light effects. Use of movies also help to control visitor flow.
		Visitor participation	limited. Only a number of short movies in the the permenant exhibits and visitor may send letters and postcards thru an old-time postbox.
		Managing queues	
		Extending service hours	Nil
		Long-term	
		Increasing carrying capacity	Possible to redesign the layout as the existing galleries is highly flexible for changes
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	Tourist may obtain limited information from brochures published by HKTB and the museum's website
		Expected experiences / benefits gained from the assets	Described as "it is almost essential for anyone who hopes to gain a deeper understanding of Hong Kong" (Lonely Planet 2002- Hong Kong, Macau and Guangzhou)
		Expected uses of assets	Tourist may expect a serious cultural experience, but the museum design (a theme park approach) also offer an entertainment oriented experience.
		Compatibility with asset's core message	
		Accuracy and consistency of information	Not much information is provided
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	Offers tours in Chinese as well as English in different time schedule. Lots of brochures available and regulations are put next to the ticketing office
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	Limited interactive exhibits but the use of lights, sounds and genuine medicine shops, etc. helps to attract and retain tourists' attention
		Control over tour guides' interpretation	
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	Use of lights, sounds and real assets greatly enhance the authenticity of "The HK Story" exhibition
		Types of experience (education vs. entertainment)	Both education and entertainment
		Depth of experience (shallow vs. deep)	Offers shallow to deep experience
Overall Comments			

Application of Indicators	For a purpose-built cultural tourism product, asset assessment and transformation (step 1 & 2) is less important in determining the success as less stakeholders are involved and it has higher flexibility in terms of product development . The key issue lies on how the tourist experience is shaped as compared to other cultural tourism products transformed from original assets, a purpose-built built product is less authentic to tourists. Especially in the case of HK where assessbility is generally not a problem and the average length of stay is short, tourists may prefer to visit original assets.	
Tourism potential	The museum itself does offer an excellent education and entertaining experience to tourists. However the challenge is how to project an image (or branding) to the market such that the museum can be differentiated from other museums as well as other types of products. In fact MoH also provides an entertaining experience for tourists seeking fun (especially the Mainland market). However, this is limited by its serious image as an "musuem". Apart from it, location and its surronding facilities has also limit its potential	

Heritage Museum

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	**Indicators**	**Items**	**Description**
Market Appeal	Cultural values	Values evoked	The core message of the museum is not clear as reflected by their introduction on the website. However, the major distinction between it and the MoH is that Heritage Museum focuses more on comtemporary culture, like Chinese opera. 'Under the management of the Leisure and Cultural Services Department, the Hong Kong Heritage Museum has been designed to provide comprehensive exhibitions on history, art and culture.' (website)
		Ability to present the values in a short time frame	Unless the tourist only visit the thematic exhibition or selectively pick up several historical zones, it takes about 3 hours to finish the whole permanent exhibition. In this case, only independent travellers may afford to spend such long time in the Museum while tour groups may just rush in and out for a visit around 1 hour.
		Competitive position (i.e. ability to draw and make values relevant to tourists)	The design of the permanent exhibition allows visitors to gain knowledge on HK contemporary culture from a shallow to a deep experience. As the exhibition is divided into different thematic zones pertaining to differennt types of contemporary culture in HK, visitors may pick up their favourate ones which allows the Museum to be appealing to different tourist markets.
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	
		Uniqueness (locally, regionally, nationally)	on a local level only
		Intactness (is the historical background a complete one?)	
	Size and scale	Size and scale of asset	Large
		Critical mass of assets	
		Ability to bundle assets	The advantage is that Heritage Museum is located near various heritage assets in N.T. that most local one-day itin may bundle them together
	Physical setting within the region	Compatibility with surrounding facilities and structures	The Hong Kong Heritage Museum adopts a traditional Chinese courtyard architectural design that also reflects modern construction techniques. The courtyard design is characterised by a central axis that provides a balanced and symmetrical arrangement, while the building itself is five stories high with Chinese-style roofs and corridors linking all the exhibition galleries. Although there are some critiques on the design of the building, its physical environment provides a nice backdrop for the museum.
		Compatibility with other tourism activities and infrastructure in the region	High
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Located conveniently in the central area of N.T, it takes only a short drive to various tourists attraction nearby, including the heritage trails, Sam Tung Uk Museum, Lam Tsuen Wishing Tree
		Proximity to other assets	Short distance

Heritage Museum

		Ease of access	Quite awkward. After getting off the KCR, visitors need to walk for 20mins
Robusticity	Asset quality	State of repair	
		Integrity (how much of its physical structure is still intact?)	
	Carrying capacity	Physical	The exhibiton galleries are large enough to withstand heavy visiton.
		Psychological	
		Ability to increase carrying capacity	There is space outside the Museum which can be further developed if needed.
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	The museum itself is able to satisfy different groups of users as the galleries are spacious and the exhibits are appealing to different types of users. The curator found out that there are different visitors with different motivations, expectation and purposes visiting the Museum. While families are seeking for a chance for family gathering, which accounts for most of the visitation expecially on Sundays and Public Holidays, school groups are focusing on education and tourists are seeking general understanding of the HK history.
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Owned by the government and managed under the LCSD of the Home Affairs Dept. Subsidy level around 90%
		Presence / Absence of management regime	Must follows the direction and management plan of the LCSD which oversees all museums in HK
		Willingness to manage the asset as tourism product	Yes but the curator believe that the museum has limited appeal to the tourist market because of the location and the content (more related to people in HK only)
		Attitude towards tourism	Quite positive towards tourism
		Willingness to collaborate	

	Stakeholder consultation	Types of stakeholders	
		Possibility to conduct stakeholder consultation	No direct contact between the Museum and the tourism industry. All museums in HK rely on a centralized marketing unit for promotion and contact with the tourism industry. Regularly meeting the 'public' and listent to their comments (twice a year at the musuem lobby. Also has suggestion forms
Conclution from step 1			
STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	**Description**
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	Proportion of tourists is neglecgiblee
		Tourist profile of individual segments	
		Segmentation effectiveness	
		Segment structural attractiveness	
			Understand location as their major limitation. Hence not interested in tourism
	Tourism Uses	Compatibility of uses among different target markets	
		Level of authenticity with regards to the tourism uses	
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	To preserve and present the contemporary culture of HK for education and entertainment
		Management priority	For educational purpose and as recreation for the locals. Not aim at touirst market.
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	High level of subsidies and thus vulnerable to government budgets. Limited manpower. All interpretaters are working on a part-time basis.
	People	Skill and skill gap identification	Lack of marketing expertise
		Motives for involvement	
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	
		Power balance among stakeholders	
		Stakeholder consultation	
Site Management	Modification	Types of modification	Mainly serve as a museum with limited complementary services, e.g. as seminar venue for some societies. Sophisticated visitor infrastructure such as resting
		Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	
		Potential for modification to have negative impacts	

STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	Indicators	Items	Criterion
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	
		Pricing strategies	Concessionary fees for students and seniors, groups may apply for waiver of admission charge. Use of musuem pass
		Promoting off-peak demand	
		Developing complementary services	
		Long-term	
		Product life cycle	
		Demarketing	
		Enhancing or rejuvenating the market appeal	
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	
		Visitor participation	A highly visitor-oriented museum, the Hong Kong Heritage Museum will offer a diverse range of dynamic and interactive exhibitions and programmes to engage visitors in enjoyable and educational experiences as they appreciate the valuable artefacts on display' (website)
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	Introduced in various HKTB publications
		Expected experiences / benefits gained from the assets	
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	Brochures, maps
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	General docent services, bilingual information, some interactive displays
		Control over tour guides' interpretation	None
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	Low
		Types of experience (education vs. entertainment)	Education and entertainment
		Depth of experience (shallow vs. deep)	shallow as tourists may find it difficult to appreciate the local contemporary culture
Overall Comments			

Murray House

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	**Indicators**	**Examples**	
Market Appeal	Cultural values	Values evoked	The 150-year old Murray House was built in 1844 and used as barracks by the British armies. The building became the Japanese army's headquarters during World War II. It was dismantled in 1983 and the building components had been stored in Tai Tam until 1998 when the Government decided to re-erect this historical monument at Stanley, a popular tourist area.
		Ability to present the values in a short time frame	
		Competitive position (i.e. ability to draw and make values relevant to tourists)	It's major drawing power is the new function imposed onto the building - fine dining outlets
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	
		Uniqueness (locally, regionally, nationally)	
		Intactness (is the historical background a complete one?)	
	Size and scale	Size and scale of asset	Near a number of tourist attraction and hence possesses high
		Critical mass of assets	
		Ability to bundle assets	
	Physical setting within the region	Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Located in a popular tourist area - Stanley
		Proximity to other assets	Nearby have the Stanley market, Tin Hau Temple, Stanley Police Station
		Ease of access	By bus
Robusticity	Asset quality	State of repair	Almost rebuilt. Has been taken out from the declared monument list
		Integrity (how much of its physical structure is still intact?)	
	Carrying capacity	Physical	Large
		Psychological	Large
		Ability to increase carrying capacity	Fixed
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	Mainly a tourist attraction
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Hannded over to the Housing Dept after relocation
		Presence / Absence of management regime	
		Willingness to manage the asset as tourism product	
		Attitude towards tourism	
		Willingness to collaborate	
	Stakeholder consultation	Types of stakeholders	
		Possibility to conduct stakeholder consultation	

Murray House

STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	Popular tourist attraction for the mainland tourists which account for almost half of the touris arrival
		Tourist profile of individual segments	They usually spend around 1 hours in Standley including a visit to the Tin Hau Temple next to Murray House
		Segmentation effectiveness	
		Segment structural attractiveness	Mainly F & B outlets. No specific competitor
	Tourism Uses	Compatibility of uses among different target markets	Mainly a catering complex
		Level of authenticity with regards to the tourism uses	
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	
		Management priority	Commercial
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	Contracted out to a private building contractor
	People	Skill and skill gap identification	
		Motives for involvement	
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	
		Power balance among stakeholders	
		Stakeholder consultation	
Site Management	Modification	Types of modification	Today Murray House houses a small exhibition on the ground floor and a couple of restaurants on the second floor, with no doubt future plans for the third floor. (http://www.angelfire.com/on/dragonboat/murray_hs.htm)
		Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	Located harmoniously with surrounding touristic environment and infrastructure.
		Potential for modification to have negative impacts	

STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Items**	
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	
		Pricing strategies	
		Promoting off-peak demand	Popular catering complex usually crowded during lunch and dinner time.
		Developing complementary services	
		Long-term	
		Product life cycle	
		Demarketing	
		Enhancing or rejuvenating the market appeal	
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	
		Visitor participation	
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	
		Expected experiences / benefits gained from the assets	
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	Limited
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	Only a small exhibition on the ground floor showing the relica of the original building
		Control over tour guides' interpretation	No, as such tour guides are free to 'make up' their own story - there is a 'ghost story' told by many tour guides
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	Cultural values almost zero. Tourists enjoy the scenic dinniing environment but may not know the history of the building
		Types of experience (education vs. entertainment)	
		Depth of experience (shallow vs. deep)	

Western Market

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	**Indicators**	**Examples**	Description
Market Appeal	Cultural values	Values evoked	Mainly its architectural values.'the building itself is very unusual. The architectural fabrics of the building had helped us to create a very attractive exterior and also steering us into a particular operational direction for the future' (interview)
		Ability to present the values in a short time frame	
		Competitive position (i.e. ability to draw and make values relevant to tourists)	
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	Local
		Uniqueness (locally, regionally, nationally)	Local
		Intactness (is the historical background a complete one?)	
	Size and scale	Size and scale of asset	Midium
		Critical mass of assets	Remote from main tourist areas. Difficult to be bundled with other
		Ability to bundle assets	
	Physical setting within the region	Compatibility with surrounding facilities and structures	Located in Sheung Wan, mainly an old residential district
		Compatibility with other tourism activities and infrastructure in the region	
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Remote
		Proximity to other assets	away from any tourist facilities or attractions
		Ease of access	fair but psychologically distance from CBD
Robusticity	Asset quality	State of repair	
		Integrity (how much of its physical structure is still intact?)	Only the façade is kept
	Carrying capacity	Physical	moderate
		Psychological	moderate
		Ability to increase carrying capacity	Fixed
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	Depends very much on the new function introduced
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Project initiated and managed by Urban Renewal Authority
		Presence / Absence of management regime	Four principles: revitalization, rehabilitation, redevelopment and preservation of the old Hong Kong
		Willingness to manage the asset as tourism product	Positive
		Attitude towards tourism	Positive
		Willingness to collaborate	The Urban Renewal Authority (URA), established on 1 May 2001 to replace the Land Development Corporation, is setting a new direction for urban renewal in Hong Kong. The URA is basically a quasi-governmental body to regenerate the run-down parts of Hong Kong through a combination of redevelopment, revitalisation and rehabilitation. We also strive to preserve Hong Kong's culture and heritage, and buildings with historical value while redeveloping old districts.
	Stakeholder consultation	Types of stakeholders	Local community, shop owners, tenants, HKTB
		Possibility to conduct stakeholder consultation	

Western Market

STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Examples**	
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	Target market incluide mostly the Western tourists who are interested in the 'old' HK. However, this market segment has limited substantial profitability. Although they are more interested in culture and heritage, they account for only a small portion of the tourist market in HK.
		Tourist profile of individual segments	
		Segmentation effectiveness	Because of its poor location, it is difficult to gain access to the touris market
		Segment structural attractiveness	
	Tourism Uses	Compatibility of uses among different target markets	
		Level of authenticity with regards to the tourism uses	
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	
		Management priority	preservation and revitalization
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	
	People	Skill and skill gap identification	
		Motives for involvement	
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	The occupancy of cloth shops on the 2/F remained as a major obstacle. 'It was not our intention to have that in the market. At the same time as we started our redevelopment of the market, the government also had plans to demolish the old "Cloth Street" nearby to make way for new buildings. However, the "Cloth Street" was very popular with tourists. And there was very strong petition against the demolition. As a compensation mean, the government imposed that it would only approve LDC's proposal of preserving the Western Market if LDC relocated the "Cloth Street" inside Western Market. However, because it's a dying industry and people seldom see people buying cloth, the tenants found it hard to survive. And there is conflicting mix of clienteles. People who come for cloth tend to be from the older age group while shops on the 1/F attract younger shoppers. And most of all, it's not that often you see tourists buy cloth.' (interviews)
		Power balance among stakeholders	
		Stakeholder consultation	We did conduct a survey of 500 local people. We asked them if the Western Market was being preserved what do they want to see. The majority said that they want to see some things that are local. There has been too much mass shopping everywhere but nothing specifically reflects Hong Kong's special characteristics.' (interview)

Site Management	Modification	Types of modification	Mainly a shopping arcade with local characteristics, shops inside are selling 'souvenir' types goods. There is now a restaurant for ballroom dance which helps to attract at least those enthusiats to go.
		Compatibility with surrounding facilities and structures	The revitalisation project has been carried out to redevelop the
		Compatibility with other tourism activities and infrastructure in the region	
		Potential for modification to have negative impacts	
STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Examples**	
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	Tried hard to promoted but failed due to remoteness from major tourist areas and perceived distance
		Pricing strategies	
		Promoting off-peak demand	
		Developing complementary services	
		Long-term	
		Product life cycle	Still a question mark. Until the whole revitalisation project is finished, it can hardly see any improvemen of the situation
		Demarketing	
		Enhancing or rejuvenating the market appeal	
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	
		Visitor participation	
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	Limited info. on the HKTB website. Core message unclear.
		Expected experiences / benefits gained from the assets	
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	No interpretation provided. Disappointing due to closed shops and no unique characteristics.
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	
		Control over tour guides' interpretation	
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	
		Types of experience (education vs. entertainment)	
		Depth of experience (shallow vs. deep)	Shallow

Ping Shan Herirage Trail

STEP 1 - ASSET EVALUATION AND ASSESSMENT

Considerations	Indicators	Items	Assessment
Market Appeal	Cultural values	Values evoked	It reviews the history of Tang clans, which is the largest, richest and has the longest history among the five major clans in HK. It showcases the pre-colonial history of Hong Kong.
		Ability to present the values in a short time frame	The trail is around 1km long including 10 sites in varying sizes. Approximately two hour needed to pay for a thorough visit to all sites.
		Competitive position (i.e. ability to draw and make values relevant to tourists)	There are two heritage trail in N.T. These are the only sophisticated establishments in HK related to the history of the indisgenous people and the pre-colonial period. The ancestral hall and architectural structures in PS are more attractive than the LYT. Its visitors flows is much higher than that of LYT
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	
		Uniqueness (locally, regionally, nationally)	The first of its kind in HK established on 12 December 1993.It also symbolizes the first collaboration between government and indigenous people.
		Intactness (is the historical background a complete one?)	Yes, there is a lot about the Tang clan. However, the history of the pre-colonial period is less known by HK residents. As such, even a local visitor may find it hard to appreciate the cultural values of the trail.
	Size and scale	Size and scale of asset	there is a good number of sites along the trail. However, some of the buildings are not opened to the public due to the fight between the clan the government on the issue of grave relocation in 1995. Some other sites are temporarily closed because of renovation.
		Critical mass of assets	
		Ability to bundle assets	
	Physical setting within the region	Compatibility with surrounding facilities and structures	As time goes by, the original setting of the Ping Shan area has changed dramatically. The trail is surrounded by construction sites, high rise residential estates and KCR west railway.
		Compatibility with other tourism activities and infrastructure in the region	Nearby are maily local residential areas with few tourist attractions, e.g. temple, Tin Shui Wai Wetland Park.
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	At least one hour drive is needed for commuting to and from central tourist areas in Kowloon peninsula
		Proximity to other assets	Very limited
		Ease of access	Difficult to notice the entrance of the trail when got off from the nearby Light Rail Station bearing the same name as Ping Shan.
Robusticity	Asset quality	State of repair	Most the structures have been restored back to their original splendour with donation from the HK Jockey club and Lord Wilson Heritage Trust before the opening of the trail. However, owing to the grave relocation conflict between government and the asset owners in 1995, two buildings, including the study hall, have been closed from public visitation. Moreover, tourists may often find one to two assets under renovation.

		Integrity (how much of its physical structure is still intact?)	For the ancestral hall, one may notice the structure at the back hall installed by AMO to prevent the building from collapsing. However, it greatly affects the appearance of the assets as such tourists' satisfaction.
	Carrying capacity	Physical	High because of the long distance of the trail and its open nature.
		Psychological	Moderate depending on the wills of the local residents.
		Ability to increase carrying capacity	High
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	High as different users may stop at different spots to avoid clashing with other tour groups
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Privately owned - the Tang descendants. While the two ancestral halls and the pagoda have been declared as monuments, other have been conferred as deemed monument, as such management and renovation is done by AMO.
		Presence / Absence of management regime	
		Willingness to manage the asset as tourism product	Tourism was definitely not included in the agenda of the development when the trail was established. However, as tourist number increases, it spontaneously becomes an attraction for overseas tourists (especially the Westerners) and local one-day tours. They have no objection to tourists, and it was truely reflected by the hospitality of Mr. Tang, owner of the Kun Ting Study Hall, when the researcher visit the site with a group of students. However, as too many tourists proposes threats to the integrity of assets, safety and health (SARS) of local residents, Mr. Tang decided to keep the buildings closed unless advance request has been made.
		Attitude towards tourism	Probably owing to the unexpected high visitor flow causing disturbance to their daily lives, the locals seems defensive signified by the warnings they have erected along the trail, e.g. no strangers, private property, etc.
		Willingness to collaborate	Owing to the grave relocation incident, there is tension between the Tang clan and the government
	Stakeholder consultation	Types of stakeholders	Tang clan, the government, AMO, the Jockey Club, Lord Wilson Trust, and tourism
		Possibility to conduct stakeholder consultation	No consultation and ignorance of tourism leading to unsustainability
Conclusion from step 1			The trail should be mostly appealing to Western tourists, who are sino-colonial culturalist and purposful cutlural tourists and local day-trippers only. For Asian tourists, they may find it time-consuming to spend half a day to visit the trail and would rather prefer to visit those icon attraction and participate in other activities, e.g. shopping.
STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	The market is very limited as Western inbound market accounts for less then 20% of the tourist arrivals (HKTB Jul 03).
		Tourist profile of individual segments	The avarage length of stay for Western visitor is 3.5 nights.

Ping Shan Herirage Trail

		Segmentation effectiveness	Account for only 1/5 of the total inbound market. Quite difficult to access as most of them are FIT spending only 4days in HK. May or may not join local tours.
		Segment structural attractiveness	Direct competitor is the LYT heritage trail located more conveniently in Fanling near other visitor attractions. Other includes the MoH and Heritage Museum which also include the history of the clans in HK in the permanent exibitions.
	Tourism Uses	Compatibility of uses among different target markets	high
		Level of authenticity with regards to the tourism uses	high
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	High for most of the assets are not for contemporary usage except the ancestral halls which may sometimes be used during festivals and ceremonies
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	The original idea of the establishment was to strength the cultural sense and identity of the people in HK. Tourism was not the consideration at first. However, the tourism sector later on find out the possibility of capitalizing on the trail as a tourist attractions.
		Management priority	The indigenous and the local HK residents. Conservation and local usage.
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	abundant from donation as well as the Tang clan itself.
	People	Skill and skill gap identification	Lack of professional tour guides who can provide in-depth and accurate information to the tourists, it was found that existing tour guides are providing shallow and, sometimes, incorrect interpretation. Another skill gap identified is the expertise in designing attractive and effective interpretation, e.g. panels, signage, etc.
		Motives for involvement	AMO as a government agent. The local would like to showcase their history to the HK residents, while the gov't wished to enhance the cultural identity and reveal a unique history of HK
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	The original intention to establish a heritage trail reached a consensus between the Tang and the gov't. However, the grave relocation incidents created a conflict between the two parties and destroy the trust of the Tang toward the gov't.
		Power balance among stakeholders	Unequal
		Stakeholder consultation	None. Main cause for the conflicts
Site Management	Modification	Types of modification	Compare to LYT, the architectural structures in PS are more attractive. However, when comparing infrastructure, PS has been seriously criticized by tourists as a lousy trail surrounded by construction sites, full of garbages around and with unclear signage, interpretive sign and dirty washrooms.
		Compatibility with surrounding facilities and structures	surrounded by high rise residential buildings and railway construction sites

		Compatibility with other tourism activities and infrastructure in the region	PS and Yuen Long are not tourist areas at all
		Potential for modification to have negative impacts	Disturbance to the local residents
STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Items**	
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	no such need at the moment
		Pricing strategies	No entrance fee needed.
		Promoting off-peak demand	The trail is very much an underused asset at the moment even it is used for some local touris. No strategy has been found to promote the demand
		Developing complementary services	Lack of any
		Long-term	
		Product life cycle	It still remains as a question mark on whether the trail will have future potential to be developed as a major cultural tourism attraction
		Demarketing	N/A
		Enhancing or rejuvenating the market appeal	None
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	
		Visitor participation	
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	Lack of prior information. Brochure produced by AMO is only available in AMO office and few HKTB information centres.
		Expected experiences / benefits gained from the assets	The establishment of the trail was initiated out of the need to search for our own HK heritage. Expected experience gained mainly focuses on the pre-colonial history of HK and the Tang clan
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	According to the critiques make by local media, the trail suffered seriously from visual pollution, e.g. construction sites surrounding the trail, unclear signage, lack of infrastructure, etc.
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	Little has been done except there are some panels introduce briefly to the visitors about the opening hour, special feature of each building
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	Lack of information provided
		Control over tour guides' interpretation	No
		Potential disturbance to local community(ies)	Warning signage found along the trail especially near the Hung Shing Temple to remind visitors that it is a private area. Dogs are tied outside houses to safeguard the villagers' belongings which really threatens the visitors.
	Nature of experience	Authenticity	Yes
		Types of experience (education vs. entertainment)	Educational
		Depth of experience (shallow vs. deep)	Shallow due to the lack of effective interpretation

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	Indicators	Items	Assessment
Market Appeal	Cultural values	Values evoked	Similar to Ping Shan, LYT belongs to the Tang clan as well. It is the 2nd of its kind in HK reviewing the history of Tang clans, which is the largest, richest and has the longest history among the five major clans in HK. It showcases the pre-colonial history of Hong Kong.
		Ability to present the values in a short time frame	There are a total of 12 historical structure that take a visitor at least 2 hours to finish the trail.
		Competitive position (i.e. ability to draw and make values relevant to tourists)	There are two heritage trail in Hong Kong related to the pre-colonial period of the territory. Compare to PS, LYT is of a higher commodification level and equipped with better tourist infrastructure.
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	The trail is representative of the pre-colonial period of HK. The Tang clan is ranked as one of the 'Five Great Clans' in N.T.
		Uniqueness (locally, regionally, nationally)	
		Intactness (is the historical background a complete one?)	The Tangs in Lung Yeuk Tau originated from Jishui of Jiangxi province and have the strongest laim to the royal desent among their fellow clansmen for they are the descendants of the eldest son of the princess of the Southern Song Dynasty (1127-1279). When the princess took refuge in the south, she was married to Tang Wai-kip of Kam Tin. The eldest son of the royal couple moved to Lung Yeuk Tau at the end of the Yuan dynesty. As the clan prospered, it further branched out to the neighbouring area, establishing the present-day 'Five *Wais* and Six *Tsuens*'.
	Size and scale	Size and scale of asset	
		Critical mass of assets	The trail itself is already composed of a good number of assets which may give visitor a fairly lengthy visit. However, some of the assets are small in scale and hard to find.
		Ability to bundle assets	
	Physical setting within the region	Compatibility with surrounding facilities and structures	The cultural landscapte has changed as time passed. Surrounded by construction sites
		Compatibility with other tourism activities and infrastructure in the region	Lack of sophisticated tourist activities and infrastructure nearby.
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Located in Fanling, the trail is accessible by KCR.
		Proximity to other assets	Sightseeing tours may bundle the trail with other attractions in Tai Po.
		Ease of access	Accessible by KCR and minibus. Roads, however, are too small to accommodate large coaches. Only 16-seater coach can access to the ancestral hall
Robusticity	Asset quality	State of repair	Funded by the Lord Wilson Trust and the Hong Kong Jockey Club, most of the historical structures of the assets have been well-restored and maintained. For some of the villages, few traditional Chinese houses remain because of the repid development in
		Integrity (how much of its physical structure is still intact?)	
	Carrying capacity	Physical	High because of the long distance of the trail and its open nature.
		Psychological	Moderate depending on the wills of the local residents.
		Ability to increase carrying capacity	High
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	High as different users may stop at different spots to avoid clashing with other tour groups
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Privately owned - the Tang descendants. Four assets have been declared as monuments.
		Presence / Absence of management regime	

		Willingness to manage the asset as tourism product	Tourism was definitely not included in the agenda of the development when the trail was established. However, as tourist number increases, it spontaneously becomes an attraction for overseas tourists (especially the Westerners) and local one-day tours. To facilitate the visitation, AMO has published bilingual brochures. According to Susanna Siu, 'We complement tourism when they want to promote the assets, e.g. parking lots, brochures, washrooms, signage, etc. can all be used by tourists as well as locals.'
		Attitude towards tourism	Positive
		Willingness to collaborate	Positive
	Stakeholder consultation	Types of stakeholders	Tang clan, the government, AMO, the Jockey Club, Lord Wilson Trust, and tourism
		Possibility to conduct stakeholder consultation	Based on the previous PS experience, stakeholder consultation had been undertaken so as to collect all opionions from various parties involved.
Conclusion from step 1			The trail should be mostly appealing to Western tourists, who are sino-colonial culturalist and purposful cultural tourists and local day-trippers only. For Asian tourists, they may find it time-consuming to spend half a day to visit the trail and would rather prefer to visit those icon attraction and participate in other activities, e.g. shopping.
STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	The market is very limited as Western inbound market accounts for less then 20% of the tourist arrivals (HKTB Jul 03).
		Tourist profile of individual segments	The avarage length of stay for Western visitor is 3.5 nights.
		Segmentation effectiveness	Account for only 1/5 of the total inbound market. Quite difficult to access as most of them are FIT spending only 4days in HK. May or may not join local tours.
		Segment structural attractiveness	Direct competitor is the PS heritage trail located more conveniently in Fanling near other visitor attractions. Other includes the MoH and Heritage Museum which also include the history of the clans in HK in the permanent exibitions.
	Tourism Uses	Compatibility of uses among different target markets	high
		Level of authenticity with regards to the tourism uses	high
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	Unlike PS, most of the assets in LYT are walled villages (Wai) in which local people are living. Tourists, if not managed properly, can easily cause disturbance to them. Example include the old lady living in 'Lo Wai' who tied dogs outside her house for safety reason.
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	The original idea of the establishment was to strength the cultural sense and identity of the people in HK. Tourism was not the consideration at first. However, the tourism sector later on find out the possibility of capitalizing on the trail as a tourist attractions.
		Management priority	The indigenous and the local HK residents. Conservation and local usage.
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	abundant from donation as well as the Tang clan itself.
	People	Skill and skill gap identification	Lack of professional tour guides who can provide in-depth and accurate information to the tourists, it was found that existing tour guides are providing shallow and, sometimes, incorrect interpretation. Another skill gap identified is the expertise in designing attractive and effective interpretation, e.g. panels, signage, etc.

		Motives for involvement	AMO as a government agent. The local would like to showcase their history to the HK residents, while the gov't wished to enhance the cultural identity and reveal a unique history of HK
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	In a more harmonious relationship than that of PS
		Power balance among stakeholders	
		Stakeholder consultation	Undertaken.
Site Management	Modification	Types of modification	Minimum. However, it is still better than that of PS. In terms of interpretation, the colourful pink panels and signage designed by HKTB has been used. Attractions centred around the ancestral hall. Tourists seldom go further
		Compatibility with surrounding facilities and structures	Fanling is basically a less dense residential area in Hong Kong
		Compatibility with other tourism activities and infrastructure in the region	Nearby tourist area is Tai Po which has moderate potential to be developed into a secondary tourist area
		Potential for modification to have negative impacts	Disturbance to the local residents
STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Items**	
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	no such need at the moment
		Pricing strategies	No entrance fee needed.
		Promoting off-peak demand	The trail is very much an underused asset at the moment even it is used for some local touris. No strategy has been found to promote the demand
		Developing complementary services	Lack of any
		Long-term	
		Product life cycle	It still remains as a question mark on whether the trail will have future potential to be developed as a major cultural tourism attraction
		Demarketing	N/A
		Enhancing or rejuvenating the market appeal	None
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	None
		Visitor participation	None
		Managing queues	N/A
		Extending service hours	N/A
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	Lack of prior information. Brochure produced by AMO is only available in AMO office and few HKTB information centres.
		Expected experiences / benefits gained from the assets	The establishment of the trail was initiated out of the need to search for our own HK heritage. Expected experience gained mainly focuses on the pre-colonial history of HK and the Tang clan
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	Only colourful signage has been produced, but with limited information
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	None
		Control over tour guides' interpretation	None
		Potential disturbance to local community(ies)	Dogs are tied outside some of the village houses
	Nature of experience	Authenticity	high
		Types of experience (education vs. entertainment)	Mostly educational
		Depth of experience (shallow vs. deep)	Shallow due to the lack of effective interpretation

Lei Cheng Uk Han Tomb Museum

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	**Indicators**	**Items**	**Description**
Market Appeal	Cultural values	Values evoked	The Museum is composed of an Eastern Han dynasty brick tomb and an exhibition hall. The tomb was discovered in 1955 when the Government was leveling a hill slope at the Lei Cheng Uk Village for the construction of resettlement buildings. According to its structure, inscriptions on the tomb bricks and tomb finds, it is believed that the tomb was built in the Eastern Han dynasty (25 - 220 AD). The tomb was declared as a gazetted monument in 1988 and is preserved permanently thereafter. Though it is closed to public for conservation reasons, visitors can still have a glimpse of the interior of the tomb through the glass panel at the entrance passage. The exhibition hall was built adjacent to the tomb. In addition to the display of pottery and bronze wares excavated from the tomb, texts, graphics, photos, maps, aerial photos and models are used to introduce the geographical situation, discovery and structure of the tomb. The exhibition also explains how to date the tomb according to its structure, inscriptions and tomb finds. Visitors can
		Ability to present the values in a short time frame	The tomb and the adjacent gallery are in small scales that can be finished with 15 mins. Apart from the tomb structure, displays are mainly pottery and bronze objects found in the tomb.
		Competitive position (i.e. ability to draw and make values relevant to tourists)	It possesses limited appeal to tourists and can only be a local educational site.
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	Locally important as this is the only intact Han tomb found in HK and the oldest heritage apart from rock carvings (ref. interview with Dr. Ting).
		Uniqueness (locally, regionally, nationally)	Being the only intact heritage of its kind, LCU is unique in HK only. Once cross the border, there are a lot of similar sites in the Mainland in a much larger scale.
		Intactness (is the historical background a complete one?)	
	Size and scale	Size and scale of asset	
		Critical mass of assets	Only a small gallery and garden are built adjacent to the tomb
		Ability to bundle assets	"The only possible way to use LCU as tourism product is to bundle it with other tourist attractions. Several years ago, a Western lady organized a heritage tour using LCU as the first stop (start from the Han Dynasty) and lined up with other attractions. This is a very good idea as LCU is the oldest heritage in HK apart from rock carvings etc." (interview with Dr. Ting)
	Physical setting within the region	Compatibility with surrounding facilities and structures	Surrounded by lower class residential area (including estates and factories). One may passes by without noticing it.

		Compatibility with other tourism activities and infrastructure in the region	The district is essentially not a tourist area but rather a residential area. Nearby is Sham Shui Po, a popular wholesale place for clothes and computer wares.
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Distant from major tourist areas, e.g. TST, Causeway Bay.
		Proximity to other assets	Lack of tourist attractions nearby
		Ease of access	Easily accessed by MTR and buses.
Robusticity	Asset quality	State of repair	The tomb has been well preserved and sealed with a glass wall (with temperature and humidity control)
		Integrity (how much of its physical structure is still intact?)	
	Carrying capacity	Physical	The tomb is extremely small and fragile that nobody can get into it. The gallery adjacent to it is also small with max. capacity around 20.
		Psychological	
		Ability to increase carrying capacity	
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Owned by the government and managed under the LCSD of the Home Affairs Dept. Subsidy level around 90%
		Presence / Absence of management regime	Must follows the direction and management plan of the LCSD which oversees all museums in HK
		Willingness to manage the asset as tourism product	Owing to the small scale, location and fragility, the curator believes the tomb has very limited tourism appeal and do not think the tomb can serve as a tourism product
		Attitude towards tourism	Quite positive towards tourism. Tourists are welcome but the curator sees little appeal to attract any type of tourists.
		Willingness to collaborate	
	Stakeholder consultation	Types of stakeholders	The Sham Shui Po District Council is so keen on developing LCU as a tourist spot in the district.
		Possibility to conduct stakeholder consultation	No direct contact between the Museum and the tourism industry. All museums in HK rely on a centralized marketing unit for promotion and contact with the tourism industry. Regularly meeting the 'public' and listent to their comments (twice a year at the musuem lobby. Also has suggestion forms

STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	**Description**
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	good for serious cultural tourists seeking unique and deep experience. Very limited market
		Tourist profile of individual segments	
		Segmentation effectiveness	
		Segment structural attractiveness	
	Tourism Uses	Compatibility of uses among different target markets	no obvious conflicts between local and serious cultural tourists
		Level of authenticity with regards to the tourism uses	
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	
		Management priority	
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	branch musuem under MoH. Managed by LCSD. No admission fee
	People	Skill and skill gap identification	
		Motives for involvement	
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	
		Power balance among stakeholders	
		Stakeholder consultation	
Site Management	Modification	Types of modification	Shielded by perspex from humidity and physical damage. Very small museum built next to the tomb
		Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	
		Potential for modification to have negative impacts	

STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Items**	**Description**
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	Lack of demand due to isolation and akward location. No tourist facilities and attractions nearby. Hard to bundle with other places
		Pricing strategies	
		Promoting off-peak demand	
		Developing complementary services	
		Long-term	
		Product life cycle	
		Demarketing	
		Enhancing or rejuvenating the market appeal	
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	
		Visitor participation	
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	Tourists expected to see a magnificent tomb based upon photos on brochures. One may thought to go inside the tomb. Surrounding industrial environment not shown on leaflets. Visitors surprised when arriving the small centre.
		Expected experiences / benefits gained from the assets	
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	
		Control over tour guides' interpretation	
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	Moderate but incompatible with expectation. Exhibition never chang
		Types of experience (education vs. entertainment)	
		Depth of experience (shallow vs. deep)	

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	**Indicators**	**Items**	**Description**
Market Appeal	Cultural values	Values evoked	Once the site of several Hakka villages, the original rural setting of Chai Wan has been transformed by urban development in the last few decades. Today, the memory of these Hakka villages is preserved in Law Uk (uk is Cantonese for "house"), a village house named after its original owner, a Hakka family whose Chinese surname is phonetically transliterated as "Law". The house's history can be traced back to over 200 years ago, when the Law family built it during the reign of Emperor Qianlong (1736-1795) in the Qing dynasty. Law Uk was declared as a historical monument in 1989. It is preserved as the sole remaining architectural example of its kind in Chai Wan. Law Uk is a typical Hakka village house. The house's interior is symmetrically arranged around the main hall. On the sides there are bedroom and work area with lofts. In front of the hall is a light well with kitchen and store room on both sides. To give viewers the ambience of how the interior would have looked and how the original inhabitants would have lived, the house is furnished with village furniture, utensils and farming implements selected from the
		Ability to present the values in a short time frame	Nothing to see except a tiny hakka house which can be finished in 5 mins.
		Competitive position (i.e. ability to draw and make values relevant to tourists)	It possesses limited appeal to tourists and can only be a local educational site. In terms of the similar type of Hakka house, there are numerous in HK that are even bigger and more beautiful
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	Negligible
		Uniqueness (locally, regionally, nationally)	Negligible
		Intactness (is the historical background a complete one?)	
	Size and scale	Size and scale of asset	Very small
		Critical mass of assets	A single building
		Ability to bundle assets	Located in the eastern part of the Hong Kong Island, the only visitor attraction nearby is MoCD.
	Physical setting within the region	Compatibility with surrounding facilities and structures	(interview) 'The environment is terrible, the trucks often block the building which surrounded by many factories and we have try our best to improve the situation but the transportation department just does not take any notice of it. We always complain about the hygienic condition, a lot of food stores outside the building, and again we cannot get anywhere. There is no point to maintain such a museum that costs much money but attracting such a small number of tourists. Compare to the original environment of the house, which faced the beach and surrounded by may fruit trees, the environment of Law Uk has completely changed. Although it is only 5 minutes walk from the MTR station, you won't be able to find the building unless you are actually standing in front of it.'
		Compatibility with other tourism activities and infrastructure in the region	
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Distant from major tourist areas, e.g. TST, Causeway Bay.
		Proximity to other assets	Lack of tourist attractions nearby

		Ease of access	Can accessed by MTR but difficult to find
Robusticity	Asset quality	State of repair	
		Integrity (how much of its physical structure is still intact?)	
	Carrying capacity	Physical	The area is small with only a small hakka house, an annex building with washrooms
		Psychological	
		Ability to increase carrying capacity	
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Owned by the government and managed under the LCSD of the Home Affairs Dept. Subsidy level around 90%
		Presence / Absence of management regime	Must follows the direction and management plan of the LCSD which oversees all museums in HK
		Willingness to manage the asset as tourism product	Owing to the small scale, location and fragility, the curator believes LU has very limited tourism appeal and do not think the museum can serve as a tourism product
		Attitude towards tourism	Quite positive towards tourism. Tourists are welcome but the curator sees little appeal to attract any type of tourists.
		Willingness to collaborate	
	Stakeholder consultation	Types of stakeholders	
		Possibility to conduct stakeholder consultation	No direct contact between the Museum and the tourism industry. All museums in HK rely on a centralized marketing unit for promotion and contact with the tourism industry. Regularly meeting the 'public' and listent to their comments (twice a year at the musuem lobby. Also has suggestion forms
Conclution from step 1			**Basically, LU has no tourism potential at all**
STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	**Description**
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	
		Tourist profile of individual segments	
		Segmentation effectiveness	
		Segment structural attractiveness	
	Tourism Uses	Compatibility of uses among different target markets	
		Level of authenticity with regards to the tourism uses	
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	

Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	
		Management priority	
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	
	People	Skill and skill gap identification	
		Motives for involvement	
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	
		Power balance among stakeholders	
		Stakeholder consultation	
Site Management	Modification	Types of modification	
		Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	
		Potential for modification to have negative impacts	
STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Items**	**Description**
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	
		Pricing strategies	
		Promoting off-peak demand	
		Developing complementary services	
		Long-term	
		Product life cycle	
		Demarketing	
		Enhancing or rejuvenating the market appeal	
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	
		Visitor participation	
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	
		Expected experiences / benefits gained from the assets	
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	
		Control over tour guides' interpretation	
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	
		Types of experience (education vs. entertainment)	
		Depth of experience (shallow vs. deep)	

Sam Tung Uk Museum

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	**Indicators**	**Items**	**Criterion**
Market Appeal	Cultural values	Values evoked	The Sam Tung Uk Museum is a 200-year-old walled village that was declared a historical monument in 1981 and restored. Occupying an area of 2,000 square meters, the symmetrical layout of the village resembles a chessboard with an entrance hall, an assembly hall and an ancestral hall at the central axis. With four individual houses in the middle, the village is completely walled in by rows of houses at the two sides and the back.
		Ability to present the values in a short time frame	Nothing spactacular except the sysmmetrical layout of the village. Exhibits related to the history of the Tuen Wan district in which toutists may not find it relevant to
		Competitive position (i.e. ability to draw and make values relevant to tourists)	
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	local
		Uniqueness (locally, regionally, nationally)	local
		Intactness (is the historical background a complete one?)	Not much remains
	Size and scale	Size and scale of asset	Midium scale
		Critical mass of assets	Tours may start their itin. From STU and go further to the N.T.
		Ability to bundle assets	
	Physical setting within the region	Compatibility with surrounding facilities and structures	Low
		Compatibility with other tourism activities and infrastructure in the region	Low
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	
		Proximity to other assets	
		Ease of access	by MTR
Robusticity	Asset quality	State of repair	Well maintained
		Integrity (how much of its physical structure is still intact?)	Well maintained
	Carrying capacity	Physical	Quite spacious
		Psychological	
		Ability to increase carrying capacity	
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Owned by the government and managed under the LCSD of the Home Affairs Dept. Subsidy level around 90%
		Presence / Absence of management regime	Must follows the direction and management plan of the LCSD which oversees all museums in HK
		Willingness to manage the asset as tourism product	Owing to the small scale, location and fragility, the curator believes the tomb has very limited tourism appeal and do not think the tomb can serve as a tourism product

		Attitude towards tourism	Quite positive towards tourism. Tourists are welcome but the curator sees little appeal to attract any type of tourists.
		Willingness to collaborate	
	Stakeholder consultation	Types of stakeholders	
		Possibility to conduct stakeholder consultation	No direct contact between the Museum and the tourism industry. All museums in HK rely on a centralized marketing unit for promotion and contact with the tourism industry. Regularly meeting the 'public' and listent to their comments (twice a year at the musuem lobby. Also has suggestion forms
Conclution from step 1			**STU has little or even no tourism potential at all**
STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	
		Tourist profile of individual segments	
		Segmentation effectiveness	
		Segment structural attractiveness	
	Tourism Uses	Compatibility of uses among different target markets	
		Level of authenticity with regards to the tourism uses	
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	
		Management priority	
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	
	People	Skill and skill gap identification	
		Motives for involvement	
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	
		Power balance among stakeholders	
		Stakeholder consultation	
Site Management	Modification	Types of modification	
		Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	
		Potential for modification to have negative impacts	

STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	Indicators	Items	
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	
		Pricing strategies	
		Promoting off-peak demand	
		Developing complementary services	
		Long-term	
		Product life cycle	
		Demarketing	
		Enhancing or rejuvenating the market appeal	
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	
		Visitor participation	
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	
		Expected experiences / benefits gained from the assets	
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	
		Control over tour guides' interpretation	
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	
		Types of experience (education vs. entertainment)	Experience offered limited to local focus. Tourists may not be interested or understand
		Depth of experience (shallow vs. deep)	

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	**Indicators**	**Items**	
Market Appeal	Cultural values	Values evoked	A garrison town originally built by the Qing Government in 1847. After Hong Kong was ceded to GB, remained nominally Chineses but no control. Dark period in which no legislation governed. Illegal activities. Demolished in 1955 and transformed into an award winning urban park. Keep the Yamen and foundations of the south
		Ability to present the values in a short time frame	
		Competitive position (i.e. ability to draw and make values relevant to tourists)	
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	
		Uniqueness (locally, regionally, nationally)	Unique values. Lots of info. On its history and development especially the dark period. Books and wesites found. Mysterious to foreigners.
		Intactness (is the historical background a complete one?)	
	Size and scale	Size and scale of asset	
		Critical mass of assets	Moderate scale. WTS and Chi Lin nearby. Mainly residential area without tourist infrastructure and is away from major tourist areas
		Ability to bundle assets	
	Physical setting within the region	Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	Good recreation park in a densely populated residential area
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	
		Proximity to other assets	
		Ease of access	Away from main tourist area. Easy to access by subway and bus.
Robusticity	Asset quality	State of repair	
		Integrity (how much of its physical structure is still intact?)	Only the Yamen and foundations of south and north gates remain. All illegal structures pulled down.
	Carrying capacity	Physical	
		Psychological	
		Ability to increase carrying capacity	Moderate
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	Mainly local. No English information provided.
Stakeholder Issues	Asset ownership and management	Type of ownership and management	
		Presence / Absence of management regime	
		Willingness to manage the asset as tourism product	
		Attitude towards tourism	
		Willingness to collaborate	Under LCSD Management.
	Stakeholder consultation	Types of stakeholders	
		Possibility to conduct stakeholder consultation	
Conclution from step 1			

STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	
		Tourist profile of individual segments	
		Segmentation effectiveness	Potential to attract tourists but because of no such facilities and information, no tourists visit at the moment.
		Segment structural attractiveness	
	Tourism Uses	Compatibility of uses among different target markets	
		Level of authenticity with regards to the tourism uses	
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	
		Management priority	
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	
	People	Skill and skill gap identification	
		Motives for involvement	
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	
		Power balance among stakeholders	
		Stakeholder consultation	
Site Management	Modification	Types of modification	
		Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	Modfication leading to the loss of the most appealing experience.

Considerations	Indicators	Items	
		Potential for modification to have negative impacts	Not much to trace back the history.
STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Items**	
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	
		Pricing strategies	
		Promoting off-peak demand	
		Developing complementary services	
		Long-term	
		Product life cycle	
		Demarketing	
		Enhancing or rejuvenating the market appeal	
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	**Criterion**
		Visitor participation	
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	
		Expected experiences / benefits gained from the assets	
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	
		Control over tour guides' interpretation	
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	
		Types of experience (education vs. entertainment)	
		Depth of experience (shallow vs. deep)	Mainly recreational.

Wong Tai Sin Temple

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	**Indicators**	**Items**	
Market Appeal	Cultural values	Values evoked	Mainly a representative of Taoist temple in Hong Kong. 'Decorated in a riot of colours, Wong Tai Sin is an excellent example of a traditional Chinese temple and features red pillars, a golden roof adorned with blue friezes, yellow latticework and multi-coloured carvings. A traditionally carved granite archway separates the temple's two terraces, while the main hall is surrounded by doors and windows. Worshippers gather in the front courtyard. Other temples on the grounds are dedicated to Buddha and Confucius.' (HKTB website)
		Ability to present the values in a short time frame	approx. visiting time - 1 hr.
		Competitive position (i.e. ability to draw and make values relevant to tourists)	
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	Traditional Chinese temple - the largest in HK with a fairly long history
		Uniqueness (locally, regionally, nationally)	The 5 elements of Feng Shui have been incorporated into the temple design
		Intactness (is the historical background a complete one?)	Arrival of Wong Tai Sin -In 1915, Taoist priest Liang Renan and his son, Liang Junzhuan brought a portrait of the Taoist God, Wong Tai Sin from Guangdong Province to Hong Kong. On arrival, they set up a small shrine to worship Wong Tai Sin on Hong Kong Island. They also opened a herbal shop there
			Identify a Site for the Temple - In 1921, Taoists obtained divine guidance from Wong Tai Sin that a new shrine should be built near Kowloon City. When they arrived at Chuk Yuen Village, they were told that it was a a good site. Eventually, they set up a shrine there and named the altar "Puyitan" and the premises "Sik Sik Yuen". Meanwhile, the managing body, Sik Sik Yuen was established.
			Opening the Temple to the Public (1934-65) - The Yuen used to be a private shrine and only Taoists and their family members were allowed. In 1934, Sik Sik Yuen formally applied to the government for opening the temple to the public during Chinese New Year. In 1956, the government proposed to reclaim the temple site for development of public housing. Through the then Chairman Mr. Wong Wan Tin's strong appeal to the government, the status quo was maintained and permission was obtained for the temple to open to the public, charging a 10-cent admission fee at the gate with all admission fees going to the Tung Wah Group of Hospitals for sponsoring its education works. To facilitate administration and management, the Yuen in 1965 registered itself as a limited company of charitable nature and was granted the exemption of adding the word "Limited" to the organization's name
	Size and scale	Size and scale of asset	its area covers more than 180,000 sq. ft. Apart from the

Wong Tai Sin Temple

		Critical mass of assets	
		Ability to bundle assets	Nearby is Chi Lin Nunnery and the Kowloon Walled City Park
	Physical setting within the region	Compatibility with surrounding facilities and structures	Wong Tai Sin is purely a residential rather than a tourist area. The surrounding environment is quite crowded.
		Compatibility with other tourism activities and infrastructure in the region	
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Take little time to go to TST, the central tourist area in Kowloon
		Proximity to other assets	Near Chi Lin and Kowloon Walled City Park
		Ease of access	by MTR
Robusticity	Asset quality	State of repair	
		Integrity (how much of its physical structure is still intact?)	Well kept and managed by Sik Sik Yuen
	Carrying capacity	Physical	Moderate to high However, its usage has almost reached its maximum capacity
		Psychological	Crowded on special days in the Lunar calendar in which Western tourists may find it threatening
		Ability to increase carrying capacity	Limited
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	Yes, tourists may find it more interesting and authentic when the locals are worshiping and burning incense sticks in the temple.In fact, many of the Asian tourists are coming to worship. While the Western tourists are coming for sightseeing, they may discover interesting things when they observe how the worshippers are doing
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Owned by Sik Sik Yuen, a charitable organisation
		Presence / Absence of management regime	In 1921, the late Taoist Liang Renan set up the Wong Tai Sin Temple at the present site and established Sik Sik Yuen. At first, the temple was a private place for worshippers and only members of the Yuen were allowed. In 1956, it was opened to the public with the Government's approval. Since then, more and more worshippers were attracted to visit the Temple and Sik Sik Yuen began to develop its charitable work. For decades, the Yuen has made much achievements in the fields of medical, education, elderly and child care services, benefiting the public.
		Willingness to manage the asset as tourism product	The website of Sik Sik Yuen introduces the temple as 'one of the most famous temples as well as a popular tourist spot in Hong Kong.'The consciousness of being as part of the tourism industry was not only in these few years but a much longer time. The adjacent park (松心園) obviously is not for religious purpose but serves as a recreation area for visitors either the local public or tourists. This project was conceived in 1980s and finished in 1990. This may give hint for the role of tourism in our plan.'(interview)
		Attitude towards tourism	Positive

		Willingness to collaborate	Positive.Have quite good relationship with the PR Department of Hong Kong Tourism Board, for example helping the familiarization tours from other countries. Also, HKTB will ask for the information whenever they want to update the materials provided to tourists including brochures, websites, etc. They also treat WTS as a channel to promote the service of SSY and therefore depend very much on HKTB to promote the site to the tourists
	Stakeholder consultation	Types of stakeholders	Distict countil, Sik Sik Yuen, and HKTB
		Possibility to conduct stakeholder consultation	Yes
Conclusion from step 1			**WTS has high tourism potential and is in fact a popular tourist attraction at the moment**
STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	While Western tourists may find it the most representative temple in HK, Asian tourists will visit for worshipping purpose
		Tourist profile of individual segments	
		Segmentation effectiveness	Substantial target markets
		Segment structural attractiveness	No close competitor in the market
	Tourism Uses	Compatibility of uses among different target markets	High
		Level of authenticity with regards to the tourism uses	High. Somehow the site is not a pure religious place but is 'reflecting the ways of life (culture) of people in HK' (interview)
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	High. As one of the main objective of SSY is to market their organisationt as well as promote the religion through WTS
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	Religion as well as the role of SSY in the local community - social and educational services
		Management priority	To serve the local community as well as the worshippers, whether they are local or tourists
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	Major funding (for SSY not WTS) from worshippers' donation, government subsidies and trusts, i.e. CTC.
	People	Skill and skill gap identification	
		Motives for involvement	
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	Interdependent, while tourism relies on WTS as a tourism attraction, WTS relies on tourism as a promotion channel
		Power balance among stakeholders	The SSY enjoys a high level of freedom on strategic planning. However, they have an appointed member in the Board who is the district officer that may have influence on our decision-making process. And there are other appointed members coming from different sectors of the society making our strategy covering a wider area of the society
		Stakeholder consultation	
Site Management	Modification	Types of modification	Enhancement of infrastructure including washroom
		Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	
		Potential for modification to have negative impacts	

Wong Tai Sin Temple

STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Items**	
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	None
		Pricing strategies	No entrance fee
		Promoting off-peak demand	
		Developing complementary services	
		Long-term	
		Product life cycle	It has reached its stagnation stage
		Demarketing	
		Enhancing or rejuvenating the market appeal	
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	
		Visitor participation	pamphlets and recordeer in various language to teach tourists how to use the 'fortum sticks'.
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	The adjacent park was built as a recreation area for visitors
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	Pamphlets in English, Chinese as well as Japanese. Popular site introduced by various international guide books
		Expected experiences / benefits gained from the assets	
		Expected uses of assets	
		Compatibility with asset's core message	High
		Accuracy and consistency of information	Moderate
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	Brochures and signage in various languages
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	the layout is a bit confusing for visitor to get a clear physical orientation
		Control over tour guides' interpretation	None
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	High
		Types of experience (education vs. entertainment)	Education as well as entertainment
		Depth of experience (shallow vs. deep)	Deep

Chi Lin Nunnery

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	Indicators	Items	
Market Appeal	Cultural values	Values evoked	Mainly its architectural values. The HKTB description is:Magnificently renovated in traditional architecture, the Chi Lin Nunnery is another must-see attraction in Kowloon. No nails were used in this multi-million dollar renovation, only wooden dowelling and brackets. The 3.2-hectare site, comprising various Buddhist halls, is a living museum of the Tang Dynasty (AD 618-907).
		Ability to present the values in a short time frame	Takes around 45mins for a quick visit
		Competitive position (i.e. ability to draw and make values relevant to tourists)	Its unique characterisics and the supports offered by the celebraty make it a must-see item promoted by HKTB
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	The one of its kind in Hong Kong
		Uniqueness (locally, regionally, nationally)	
		Intactness (is the historical background a complete one?)	Starting from 1936, the monks initially bought the land for building up a nunnery catering for nuns as at that time there were only few small temples serving for this purpose. However, after the invasion from Japanese, the society encountered a tremendous change that urgently needed revitalization. Owing to this reason, the monks decided to postpone the nunnery construction plan but instead build up a small not-for-profit school, orphanage, and home for the elderly. All services provided were free of charge as a token of contribution to the community. Later on, as the society was waken up, proper town planning and social restructuring occurred, the orphanage was closed down and the nature of the small-scale school and home for the elderly gradually changed. Building of the nunnery started at that time. Reconstruction of the Nunnery conceived in 1989 and was carried out in 1990s. The project proceeded fast as being helped by the celebrity. Today, we still keep the school for slow learners and the home for elderly (400 elderly) apart from the nunnery. All staff in Chi Lin are volur
	Size and scale	Size and scale of asset	3.2-hectare site
		Critical mass of assets	Including the Buddhist Hall, the school, the home of elderly, the Lotus Square and the front podium outside the main entrance
		Ability to bundle assets	Nearby attractions including Wong Tai Sin Temple and the Kowloon Walled City Park
	Physical setting within the region	Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Close to popular tourist attraction - Wong Tai Sin Temple
		Proximity to other assets	
		Ease of access	MTR plus a 10 mins walk
Robusticity	Asset quality	State of repair	

		Integrity (how much of its physical structure is still intact?)	Reconstructed in 1990s
	Carrying capacity	Physical	Robust enough to withstand high level tourist flow
		Psychological	Limited as the Nunnery is used for religious purpose and there is a school next to it that required as little disturbance as possible.
		Ability to increase carrying capacity	High because of the front podum outside the main entrance
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	Low as it is purely a religious site for worshippers. While it robusticity is quite high to accommodate hight level tourist flow, there are regular religious classes and programs everyday which may be disturbed by the tourists. However, the spactacular architectural features may attract different kinds of cultural tourists seeking for different level of experience.
Stakeholder Issues	Asset ownership and management	Type of ownership and management	The areas of the Main Temple, the school, and the home for elderly belongs to and managed by Chi Lin. However, the Lotus Square and the front podium belongs to and managed by Hong Kong Government while Chi Lin paid for the construction of these two facilities for good will.
		Presence / Absence of management regime	Basically run by teams of volunteers where decisions are made by collectively among team members. There is no one rigid management structure and no chief decision maker. Members are all religious people without any professional businessman as full-time staff.
		Willingness to manage the asset as tourism product	Never want to be a tourism product
		Attitude towards tourism	Neutral. While they welcome tourists to visit the site, they never want the site to be promoted as a tourism product such that the silene, the peace and the religious thoughts may be distroyed. They are quite passive to response to the increase of no. of tourists. e.g. shift the moring class, increase the frequency of cleaning the site.
		Willingness to collaborate	No formal relationship. As the interviewee said, 'When the project was conceived, we invited all government representatives including Hong Kong Tourism Board (HKTA by that time) to have a meeting here in order to let them have a visit of the Nunnery and also tell them the purpose of the Nunnery is not for any commercial use. I thought they all got the concept. Even one of the representative of a tour operator overly claimed that Chi Lin was not and should not be promoted as a tourism attraction. I sincerely hope that this will not happen.'
	Stakeholder consultation	Types of stakeholders	Mainly the site manager and the tourism board wishing to promote the site as tourism product.
		Possibility to conduct stakeholder consultation	Tension exist as while the site is heavily promoted by HKTB, the site manager never agree with it

Conclusion from step 1			Its tourism potential is high in terms of its market apppeals and robusticity, however stakeholder issue remains as the major obstacle in which tension exists between the site management and the tourism sector. Resentment may increase if the pressure from tourists increase without any measure to rectify the situation

STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	Both Western and Asian tourists may be interested because of its convenient location and its special architectural features. The site can be promoted to various tourist segments
		Tourist profile of individual segments	
		Segmentation effectiveness	Its targe market size is large and substantial which also include local one-day tours
		Segment structural attractiveness	Less likely to be substitute by other competitors
	Tourism Uses	Compatibility of uses among different target markets	high
		Level of authenticity with regards to the tourism uses	moderate
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	Low as the tourist industry is treating it as a place for mass tourism at the moment.
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	A place for worship and it is hoped that visitor can appreciate the silence, peace and religious thought of the site
		Management priority	Religious site
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	Limited. Being run by teams of volunteers and financially supported by mainly donation and premium selling
	People	Skill and skill gap identification	Lack of any tourim expertise in visitor management. Even if the site manager agree to treat it as tourism product, there may not be enough manpower for interpretation
		Motives for involvement	None at the moment because funding is not an urgent need. In the future, however, when they see the needs to secure revenue from tourism for daily operation, they may accept tourism
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	Low.
		Power balance among stakeholders	Unequal in that tourism can imposed high pressure onto the site and the site management cannot reject it.
		Stakeholder consultation	When the project was first conceived, tourism industry was invited to the site and well informed that Chi Lin was never considered to be for tourism use.
Site Management	Modification	Types of modification	
		Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	
		Potential for modification to have negative impacts	

Chi Lin Nunnery

STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Items**	
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	Passively rescheduled the morning class instead of trying to contro the tourism use
		Pricing strategies	No entrance fee needed
		Promoting off-peak demand	None at the moment because funding is not an urgent need. In the future, however, when they see the needs to secure revenue from tourism for daily operation, they may accept tourism
		Developing complementary services	
		Long-term	
		Product life cycle	
		Demarketing	Needed but nothing has been done
		Enhancing or rejuvenating the market appeal	
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	
		Visitor participation	
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	
		Expected experiences / benefits gained from the assets	
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	Limited
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	
		Control over tour guides' interpretation	No
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	moderate
		Types of experience (education vs. entertainment)	Education
		Depth of experience (shallow vs. deep)	Shallow to moderate

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	**Indicators**	**Items**	**Description**
Market Appeal	Cultural values	Values evoked	the world's largest seated, outdoor bronze Buddha
		Ability to present the values in a short time frame	High. Approx. visit time - 1 hr.
		Competitive position (i.e. ability to draw and make values relevant to tourists)	High
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	Regional
		Uniqueness (locally, regionally, nationally)	Regional
		Intactness (is the historical background a complete one?)	Basically showcase the history of Buddhism and the construction of the bronze Buddha
	Size and scale	Size and scale of asset	Large
		Critical mass of assets	Next to the Po Lin Monastery
		Ability to bundle assets	Usuallly bundled with Po Lin Monastry and Tai O
	Physical setting within the region	Compatibility with surrounding facilities and structures	Lautau Island is a less dense recreational area. The big buddha is located harmonious with the surrounding environment at the top of the hill overseeing the island
		Compatibility with other tourism activities and infrastructure in the region	
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Out of the way from urban areas and major touirst areas
		Proximity to other assets	
		Ease of access	Takes at least 45 mins bus drive from Tai O or Mui Wo
Robusticity	Asset quality	State of repair	
		Integrity (how much of its physical structure is still intact?)	Well kept and managed by the Po Lin Monastery
	Carrying capacity	Physical	High
		Psychological	High
		Ability to increase carrying capacity	High
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	High because the area is large that can accommodate a large number of visitors
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Both Big Buddha and Po Lin Monastery are under the same board of director
		Presence / Absence of management regime	
		Willingness to manage the asset as tourism product	Yes
		Attitude towards tourism	Positive. But the recent development plan has heightened the tension between government and the site management
		Willingness to collaborate	Dilamma. On the one hand, the Reverend Sik Chi-wai admited that the improvement of the transportation by bring in the cable car system is welcome as their visitor number has dropped dramatically from 10000 a day to 1000a day. However, they fear that once the terminus in Ngong Ping is built, commercialization of the site become irresistible. They are afraid that the more visitor come, the more trouble they may have.
	Stakeholder consultation	Types of stakeholders	the site management, the MTR corporation, the government, developers, and the shop owners nearby
		Possibility to conduct stakeholder consultation	Yes and needed as the site management would really like to have control on the development plan
Conclusion from step 1			The tourism potential is high because the Big Buddha has transcended its local market appeal to a regional level. However, caution should be taken to deal with the stakeholder issue which may be determinative to the success of managing the site a tourism product

STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	Its target market is huge including all inbound tourists to Hong Kong.
		Tourist profile of individual segments	
		Segmentation effectiveness	
		Segment structural attractiveness	No significant competitor
	Tourism Uses	Compatibility of uses among different target markets	High
		Level of authenticity with regards to the tourism uses	Moderate, some comment that the site is more like the Peak rather than a religious site and there has been critiques from the society that the Po Lin Monastery is too commercial in trying to get higher revenue as possible
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	High
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	The perceived roles in tourism include: to establish the symbol of Buddhist culture in HK / to attract the buddhist to visit the site / to attract more tourists
		Management priority	Education / Accessibility/ Financial
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	
	People	Skill and skill gap identification	
		Motives for involvement	Obviously the site management value the revenue generated from visitor very much
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	Low, as reflected by the development conflict, while the government has decided to zone the Lantau Island for large scale development, the site management demonstrate their anger by closing up the whole area for few days.
		Power balance among stakeholders	A struggle
		Stakeholder consultation	
Site Management	Modification	Types of modification	A cable car project is in place which will be finished in 2006. Moreover, the government planned to take over the land outside the Monastry for the construction of a large entertertainment complex. While the project has been pending, there may be other development coming in the near future.
		Compatibility with surrounding facilities and structures	In fact, the idea of the cable car system is already a highly commercialized options. Althought the improvement of transportation will enhance the accessibility of the site, the result is very much likely to be similar to the Peak
		Compatibility with other tourism activities and infrastructure in the region	
		Potential for modification to have negative impacts	Disturbance to the monks

Big Buddha

STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	Indicators	Items	
Capacity Management	Ability to manage demand	Short- to medium-term	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	Tours need to apply in advane for a guided visit
		Pricing strategies	Extra charges for a vegetarian meal plus a visit to the upper level in the big buddha
		Promoting off-peak demand	
		Developing complementary services	
		Long-term	
		Product life cycle	
		Demarketing	At the beginning, they opened all exhibition galleries to public. However, two months later, the management office decided to restrict the people to visit the second and third floor exhibition galleries, except the visitor bought a vegetarian meals ticket at Po Lin Monastery. Beside, they closed down part of the exhibition galleries on the third floor. This arrangement is the reason of the crowd control to reduce the number of visitors and protect the exhibits inside the exhibition galleries.
		Enhancing or rejuvenating the market appeal	Through the cable car project, it is expected that the no. of visitor will increase again
	Ability to manage supply	Short- to medium-term	
		Use of technology	
		Visitor participation	
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	tourist pamphlet available. Other information - limited
		Expected experiences / benefits gained from the assets	
		Expected uses of assets	
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	
		Control over tour guides' interpretation	guided visit provided
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	Low to moderate
		Types of experience (education vs. entertainment)	Entertainment
		Depth of experience (shallow vs. deep)	Shallow

Museum of Art

STEP 1 - ASSET EVALUATION AND ASSESSMENT			
Considerations	**Indicators**	**Items**	**Description**
Market Appeal	Cultural values	Values evoked	fourfold assumption: collect, preserve, show, and communicate the material part of our cultural and artistic heritage
		Ability to present the values in a short time frame	The exhibit in the MoArts is relatively static and takes approx. 2 hours to visit
		Competitive position (i.e. ability to draw and make values relevant to tourists)	Able to showcase the Chinese and local culture through various exhibits.
	Cultural significance	Representativeness/importance (locally, regionally, nationally)	In the "International Heritage" and "Financial Times", Museum of Art is one of the 4 Asian museums selected out of all the Asian cities
		Uniqueness (locally, regionally, nationally)	Local
		Intactness (is the historical background a complete one?)	
	Size and scale	Size and scale of asset	Large
		Critical mass of assets	Next to it is the Space Museum and Cultural Centre
		Ability to bundle assets	Located in the heart of the tourist centre, there are a whole range of tourist facilities including shopping malls, hotels, promenade, catering outlets and the clock tower nearby
	Physical setting within the region	Compatibility with surrounding facilities and structures	High
		Compatibility with other tourism activities and infrastructure in the region	High
	Accessibility	Location with regard to the central tourist areas or landmarks of the destination	Heart of the most popular tourist area
		Proximity to other assets	High
		Ease of access	Convenient (MTR, bus, ferry)
Robusticity	Asset quality	State of repair	
		Integrity (how much of its physical structure is still intact?)	
	Carrying capacity	Physical	High
		Psychological	
		Ability to increase carrying capacity	Moderate
	Multiple uses	Compatibility of multiple uses for different groups (i.e. ability to satisfy different groups of users - locals vs. tourists, similar vs. different experiences)	Even when the school groups are visiting, the students are usually working on their project and keep their voice low. As such, minimal disturbance to the tourists
Stakeholder Issues	Asset ownership and management	Type of ownership and management	Even when the school groups are visiting, the students are usually working on their project and keep their voice low. As such, minimal disturbance to the tourists
		Presence / Absence of management regime	Must follows the direction and management plan of the LCSD which oversees all museums in HK
		Willingness to manage the asset as tourism product	The curator did not agree with the notion of 'tourism product'. To her, the mission of bring arts to everyone in the society may coincide with the goals of tourism. However, arts should not be treated as commodity
		Attitude towards tourism	Quite positive towards tourism
		Willingness to collaborate	Very much as they want to increast the visitation

	Stakeholder consultation	Types of stakeholders	Mainly school groups and the local visitors plus other interested groups like the Arhaeological Society and Anthropological Society which often use their facilities.
		Possibility to conduct stakeholder consultation	No direct contact between the Museum and the tourism industry. All museums in HK rely on a centralized marketing unit for promotion and contact with the tourism industry. Regularly meeting the 'public' and listent to their comments (twice a year at the musuem lobby. Also has suggestion forms
Conclution from step 1			

STEP 2 - ASSET TRANSFORMATION			
Considerations	**Indicators**	**Items**	
Target Market Assessment	Market Profile	Compatibility with destination image and market profile	Tourists account for roughly 40% of the attendance. Mostly the up-market tourists who know where the best shopping is and are interested in arts and culture. They are the ones who would arrive at the airport and stick with museums as the essential part of the package. We have more from America and China, surprisingly is also a big market with Taiwan and Japan. Obviously the visitors usually go shopping
		Tourist profile of individual segments	
		Segmentation effectiveness	
		Segment structural attractiveness	Competitiors are other Museums nearby in TST area
	Tourism Uses	Compatibility of uses among different target markets	
		Level of authenticity with regards to the tourism uses	
		Compatibiltiy of tourism uses with asset's current uses, cultural values and core message	
Management Plan and Policy Development	Setting Management goals and objectives	Core message (s)	
		Management priority	consevation, education and relavancy
People, Skills, and Financial Resources	Resources	Resource availability (i.e. financial, human, etc.)	High level of subsidies and thus vulnerable to government budgets. Limited manpower. All interpretaters are working on a part-time basis.
	People	Skill and skill gap identification	Lack of marketing expertise
		Motives for involvement	
Stakeholder Issues	Stakeholders' interests	Compatibility of stakeholders' interests	
		Power balance among stakeholders	
		Stakeholder consultation	
Site Management	Modification	Types of modification	Mainly as purpose-built museum
		Compatibility with surrounding facilities and structures	
		Compatibility with other tourism activities and infrastructure in the region	
		Potential for modification to have negative impacts	

STEP 3 - EXPERIENCE MANAGEMENT			
Considerations	**Indicators**	**Items**	
Capacity Management	Ability to manage demand	*Short- to medium-term*	
		Partitioning demand (scheduling the booking and arrival times for groups, or even the entry times for seasons tickets	
		Pricing strategies	Concessionary fees for students and seniors, groups may apply for waiver of admission charge. Use of musuem pass
		Promoting off-peak demand	None
		Developing complementary services	Renting some of the rooms for seminars and workshops
		Long-term	
		Product life cycle	
		Demarketing	No such need at the moment
		Enhancing or rejuvenating the market appeal	
	Ability to manage supply	*Short- to medium-term*	
		Use of technology	Limited
		Visitor participation	Limited
		Managing queues	
		Extending service hours	
		Long-term	
		Increasing carrying capacity	Possible to redesign the layout
Managing Expectation	Pre-arrival Tourist Information	Availability of prior information	Brochures produced by LCSD and introduction in guidebooks, HKTB publication, etc.
		Expected experiences / benefits gained from the assets	Appreciation of the Chinese arts and culture
		Expected uses of assets	Only visually consume
		Compatibility with asset's core message	
		Accuracy and consistency of information	
Managing Experience	Ability to create mindful tourists	Availability of on-site visitor information (core messages, regulations, cultural values & significance, etc.)	Brochures available
		Effective interpretation (Interactive exhibits, language, guided tours, physical orientation, etc.)	Docent service available, mainly use panel for interpretation
		Control over tour guides' interpretation	None
		Potential disturbance to local community(ies)	
	Nature of experience	Authenticity	Moderate
		Types of experience (education vs. entertainment)	Education
		Depth of experience (shallow vs. deep)	Deep

Appendix 2 – In-depth Interviewing List

Organization	Date of Interview
1. Grey Line	21st Jan 02
2. Splendid	21st Jan 02
3. Land Development Corporation (Western Market)	6th Apr 01
4. Antiquities and Monuments Office (AMO)	a.) 7th Jan 02 b.) 6th Apr 01
5. Hong Kong Museum of Art	a.) 9th Jan 02 b.) 6th Apr 01
6. Chinese Temple Committee	a.) 29th Jan 02 b.) 23rd Mar 01
7. Flagstaff House Museum of Tea Ware	a.) 22nd Jan 02 b.) 24th Apr 01
8. Wong Tai Sin Temple	a.) 11th Jan 02 b.) 5th Jun 01
9. Hong Kong Museum of History Museum of Coastal Defence Law UK Folk Museum Lei Cheng Uk Han Tomb Museum	a.) 24th Feb 03 b.) 8th Jan 02 c.) 19th May 01
10. Po Lin Monastery	4th Feb 02
11. Chi Lin Nunnery	7th Jun 01
12. China Travel Services	22nd Jan 02
13. Hong Kong Heritage Museum Sam Tung Uk Museum	23rd Jan 02
14. Science Museum & Space Museum	a.) 24th Jan 02 b.) 29th May 01

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