

# 國立嘉義大學九十四學年度博士班入學考試

所別：管理研究所

組別：乙組（休閒管理組）

科目：觀光遊憩文獻評論

壹、請就下列之論文試評析其「研究背景」及「研究問題」撰寫之「優與劣」所在？【15分】

Journal of Travel Research, Vol. 43, August 2004, 11-18

## ARE SENIOR LEISURE TRAVELERS DIFFERENT?

Tourism researchers have long been aware of the growing importance to the travel and tourism industry of senior travelers, usually taken to be those 55 years of age or older (Shoemaker 1989, 2000; Javalgi, Thomas, and Rao 1992; and Kotler, Bowen, and Makens 1996, p. 189, among others, define the senior segment as those 55 or older). Moschis, Lee, and Mathur (1997, pp. 282-83) asserted that there are approximately 55 million people 55 or older in the United States and that they own more than one-half of the nation's assets. They also noted that the mature market is drawing increasing attention because of increasing longevity of the U.S. population and because the very large baby-boom population segment is now beginning to enter the senior category. Senior or mature travelers are important to the tourism industry, and they will grow in importance as the segment grows in size and wealth.

Market researchers have studied many aspects of the senior tourism market. Researchers have recently examined the effects of various variables on seniors' destination choices (Zimmer, Brayley, and Searle 1995), travel modes (Baloglu and Shoemaker 2001), and reasons for travel (Shoemaker 1989, 2000; Lieux, Weaver, and McCleary 1994). Horneman et al. (2002) segmented the Australian senior market using demographic and psychographic variables, while Hsu and Lee (2002) segmented the senior motorcoach market using tour characteristics and demographic variables. Mathur, Sherman, and Schiffman (1998) segmented senior travelers based on "value orientation," referring to lifestyle and attitudinal variables. Javalgi, Thomas, and Rao (1992) found that senior travelers had less education and lower incomes than nonsenior travelers. Senior travelers were more likely than nonsenior travelers to be retired and less likely to be employed full time or part time.

They found that seniors and nonseniors also differed in their reasons for traveling and modes of travel. See Zimmer, Brayley, and Searle (1995) for a review of earlier research on senior travel and Bone (1991) for a re-view of early studies of segmentation of mature markets. As noted above, senior travelers may differ from younger travelers along many dimensions, including their reasons for travel or their destination choices. Here I narrow the focus to travel for leisure reasons only and travel to a single, though diverse, destination: South Carolina. The question addressed in this article is whether, holding these two factors constant, senior travelers' demands for travel services are statistically significantly different from those of nonsenior travelers.

This article tests the hypothesis that demands for household leisure travel to South Carolina is the same for senior and nonsenior households. The results shown below lead me to reject even this narrow hypothesis, finding that two variables, housing type and distance, affect senior households' leisure travel behavior differently from nonsenior households' behavior. These differences may call for special marketing for the senior segment. This article studies differences between senior and nonsenior travelers using a logit model of consumer choice. McFadden (1974a, 1974b) showed how researchers can use the logit model to base analysis of discrete travel choices on explicit utility maximization. Many researchers have examined travel choices using logit models, including Sheldon and Mak (1987), Morley (1994), Court and Lupton (1997), Luzar et al. (1998), and Reece (2002, 2003).

Ben-Akiva and Lerman (1985) and McFadden (2000) surveyed discrete travel choice models. Specifically, this article uses a binomial logit model of consumer choices regarding out-of-state leisure travel to South Carolina. The model explains the choice between making a leisure trip to South Carolina and not making a leisure trip to South Carolina. The article estimates the effects of demographic and location variables on the probabilities of making these choices, first using all households in the sample, then using only senior households, and finally using only nonsenior households. The article then tests for significant differences between the coefficients for senior and nonsenior households.

貳、下圖為「國立故宮博物院」之意見調查表，請從「服務品質理論」之觀點結合「實務操作」可能產生之服務品質管理問題，試評析該意見調查表。【15分】

國立故宮博物院  
參觀人士意見調查

關於展覽方面  
極好  尚好  不太好   
改進建言：

關於設施方面  
極好  尚好  不太好   
改進建言：

關於服務方面  
極好  尚好  不太好  惡劣   
改進建言：

參、下列為國外學者所發表論文之摘要，請 【15分】

- (一) 以條列式，說明其寫作架構。
- (二) 解釋何謂 path analysis，與 Structural Equation Model 有何差異。
- (三) 簡述本研究貢獻。

**CROWDING AT AN ARTS FESTIVAL: EXTENDING CROWDING MODELS TO THE FRONTCOUNTRY**

【Abstract】The purpose of this study was to compare existing crowding models and extend the concept of perceived crowding to the frontcountry environment. Models based on three theories, expectancy theory, stimulus-overload theory and social interference theory, were tested using path analysis. Specific hypotheses tests enabled comparison between traditional and new models which added some theoretically relevant variables. Overall, theory-based variables were significant and showed more explanation of variance than the traditional model based on density measures alone. The results of this study show that, as in backcountry settings, perceptions of crowding among frontcountry visitors in a festival setting are more dependent on situational and environmental factors than on physical use levels. Expectancy theory and stimulus-overload theory contributed the most relevant explanatory variables for perceived crowding in this study.

【Keywords】Perceived crowding; Density; Expectancy theory; Stimulus-overload theory; Social interference theory; Path analysis

肆、下列為國內學者所發表論文之摘要，請 【20分】

- (一) 推論其研究假設。
- (二) 解釋何謂「典型相關分析」，與「相關分析」及「多元回歸」有何差異，並以統計方程式說明。
- (三) 請依本摘要對澎湖發展生態旅遊提出具體建議。

**澎湖居民對生態旅遊知覺與發展生態旅遊態度關係之研究**

【摘要】本研究旨在瞭解澎湖居民的生態旅遊知覺及其對發展生態旅遊的態度，進而探討居民基本資料變項與生態旅遊知覺及發展生態旅遊態度間之關係。透過問卷調查的方式，共獲有效問卷 479 份，經由因素分析後得到「環境意識與生態保育」、「欣賞資源與深度體驗」、「居民主導與利益回饋」、「環境教育與解說服務」與「持續就業與增加收入」等五個生態旅遊知覺構面及「要求政府確實推廣」、「積極參與生態旅遊」、「認同未來發展潛力」、「改善居民生活品質」與「改變旅遊發展模式」等五個發展生態旅遊態度構面。研究結果顯示居民之部份基本資料變項會造成其生態旅遊知覺與對發展生態旅遊態度上之差異；另外在發展生態旅遊態度上，「欣賞自然與重視保育」類型的居民比「利益導向與改善生活」類型的居民更加積極；最後由典型相關分析中得知居民的生態旅遊知覺程度愈低，對發展生態旅遊的態度就愈不積極。研究結果發現澎湖居民的生態旅遊知覺程度頗高且對發展生態旅遊的態度也很積極，建議相關單位應加速規劃生態旅遊之軟硬體設施，並持續和在地居民溝通，以利未來生態旅遊之推展。

【關鍵字】澎湖、居民、生態旅遊、知覺、態度

伍、請依據下列子題評論『FESTIVAL AS CREATIVE DESTINATION』 【35分】

- (一) 您對本文的整體評論（含研究貢獻）為何？
- (二) 本文探討此研究議題的角度為何？您贊同嗎？（請說明在理論上或是實務運用上，支持或反對的理由）
- (三) 本文採用的研究方法為何？您覺得適當嗎？（請提出支持或反對的論述）
- (四) 如果轉換以台灣觀光慶典活動為研究對象，您會如何切入？

Annals of Tourism Research, Vol. 30, No. 1, pp. 7-30, 2003

**INTRODUCTION**

Conceptualizations of cultural tourism have commonly postulated the transient consumption of aesthetic “difference”, of the often exotic “other”, in the search for the sincere or the authentic (MacCannell 1973, 1976; Urry 1990, 1995). That is, the passive consumption of the unfamiliar. But not all cultural tourism is of this kind. Some is a form of serious leisure (Stebbins 1979, 1996, 1997a, b), and festivals often attract serious tourists of this kind, actively consuming the familiar as art form or socialization. After Stebbins, serious tourists are those for whom cultural pursuits are a form of identity creation, an extension of general leisure, and a systematic (career-like) pursuit. In some cases, according to Richards “career-like” can be taken further. It can be the pursuit of creativity in a coherent and cumulative manner, namely of creative tourism (2001). In an earlier paper (1994), he identified serious tourists as frequent consumers often employed in cultural occupations which, as such, are extensions of their leisure employment. At the extreme, these are the expressivists: consumers confident in the purposive shaping of their identity, seeing their lives as a narration of the self (Gibbins and Reimer 1999). The pertinence of serious consumption as a festival paradigm is central to any positioning for creative tourism.

Performing arts and other festivals are now a worldwide tourism phenomenon (Chacko and Schaffer 1993; Getz 1991; Grant and Paliwoda 1998; Rolfe 1992). The explosion in festival numbers is multifaceted in cause, ranging from supply factors (such as cultural planning, tourism development, and civic re-positioning), through to demand factors (such as serious leisure, lifestyle sampling, socialization needs, and the desire for creative and “authentic” experiences by some market segments). In Scotland, festivals have been integral to civic repositioning. But much of Scottish “heritage” has been created through an idealized rural past of “Highlandism”, “Tartanry” and “Brigadoonism” (Hughes 1995; McCrone, Morris and Kiely 1995), and more recently “Braveheartism”. As such, the national tourism product to be celebrated is itself doubly false to the cities of Scotland. These are urban places seeking to present a contemporary cultural vibrancy. It is also at variance with the Highland-plus-tartan imagery often used to promote Scotland overseas, and especially in North American promotions. In consequence, the principal cities of Edinburgh, Glasgow, and Dundee have sought in the past decade to position themselves as distinct from the overall overseas promotion of Scotland as a largely rural place. In the context of industrial decline, Glasgow and Dundee have also sought to emphasize innovation.

Richards (2001) noted that creativity has emerged as an additional positioning device, following the large number of cities using culture to position themselves. With its established arts festivals, Edinburgh has sought to position itself for innovation for much longer than its Scotland rivals and from a creative artistic base asserting continuity back to the Scottish Enlightenment of the 18th century. It thereby uses its historical ambience and associations as a setting for festivals. It has sought worldwide to position itself as “the Festival City”, rather than solely as Scotland’s capital, offering a unique selling point of creativity as well as heritage. Arts festivals in effect commodify and proffer sensory experience as part of a package of strategic experiential modules, including those of sense, feeling, thinking, acting, and relating (Schmitt 1999). Music, pageantry, dance, and theatre are traditional forms of experiential mixes, as the hallmark of the Edinburgh festival. As such, the city readily demonstrates this contemporary form of product design. How far this alternative proffering of Scottish heritage has been adopted by tourists attracted to these city festivals is of interest. In

particular, has their direct experience effected more nuanced imaginings about Scotland? Primary data collection is needed if this question is to be answered.

Equally, Hughes' (1996) classification of cultural tourists into those for whom their primary consumption style is cultural, incidental, or accidental implies caution in assuming that all festival tourists are essentially different to mainstreamers. Not everyone at a destination during a festival can be assumed to be a festival-goer, especially if a place (like Edinburgh) attracts tourists throughout the year, thus positioned beyond just festival tourism. As such, there is a need to recognize a potential range of motivations and behaviors, and their combination into forms of tourism. These forms are also of interest in terms both of multiple uses of space and for market-based product development. This paper presents a methodology combining both qualitative and quantitative surveying to define forms of tourism from a supplier's perspective and to facilitate an assessment of the effectiveness of repositioning.

## **METHODS**

As summaries, each of the three styles of consumption is operationalized through intentions and actual activities. For the present research, each style was summarized as four reasons for visiting and two activities, specified from management experience and how these organizers collectively differentiated their products, rather than inductively from tourists. After Moscardo et al (1996), the design focused on those broad intentions most accessible to the recipient destination, the pull factors of the destination. As in modeling, each intention and activity could map onto only a single consumption style, particular intentions and activities could only be included in the operationalization of the styles. For example, generic activities such as viewing Edinburgh Castle or watching street performances had to be excluded. In consequence, the numbers of activities specified for each style was in particular constrained. The operationalized consumption styles formed the basis of an interview schedule. Both the content of the styles and the interview schedule were produced through discussion with both Festival and venue organizers, grounding the intentional statements in particular in their market perceptions. Similarly, past market research also helped inform the design, most notably a major survey of 1990 (Scotinform 1991). One of the authors also had over 10 years of professional experience in managing aspects of the Festival, contributing her insights to the initial design. The schedule was subsequently validated through piloting among tourists. The latter's comments were invited and recorded, and in some cases the statements amended.

Data were gained by an interview schedule. Imagery data were gained by open-ended initial questions, asking tourists first to describe their images of Scotland as a country, and then of Scottish culture. These questions generated qualitative data, of nouns and adjectives. Both push and pull factors have been studied elsewhere using techniques enabling respondents to express themselves freely in their own words (Fielding, Pearce and Hughes 1995; Pearce and Caltabiano 1983) and through scaled items (Andersen, Prentice and Watanabe 2000; Formica and Uysal 1998; Moscardo and Pearce 1999). The former approach encourages "thick" description and "indigenous meaning" (Bruner 1986), but at the expense of standardization. Equally, without prompts, respondents may forget to mention their true reasons, rather than that which comes first to mind. In contrast, pre-structured methods can be accused of putting words into tourists' mouths. In the present study, consumption style data were gained via closed-ended questions on the same interview schedule. Scaled response items had to be used in order to gain systematic data for modeling. In an attempt to avoid superficial and "mechanical" responses, the interviewers asked respondents to read fully through each batch of items, before responding (a considered response was sought). Other closed-ended and open-ended questions sought supplementary data.

The sample was obtained during the August 1997 Festival period. International Festival, Fringe, Tattoo, and street venues were used as sampling points. Interviewers were assigned to specific performances or times intended to give a full range of activities associated with the performing arts during the Festival period, and to cover the full period in terms of performance type, times, and days

of the week. Sixteen separate sampling locations were used. Each was a location involving queuing, waiting around, or relaxing, and respondents were interviewed as they queued, waited or relaxed, thereby minimizing refusals and encouraging reflexive response. In view of the frenetic quality of the Festival, the interviews were designed to be completed in 20 minutes. Longer interviews were considered, but rejected on the basis that the busier Festival-goers would tend to refuse to be interviewed and the sampling would become skewed if the design was not constrained. As such, depth of interviewing was traded off against practicalities: the closed-ended questions assisting in the completion time target. The interviewers were trained and supervised as a team. Only adult tourists who were neither Scottish nor resident were interviewed.